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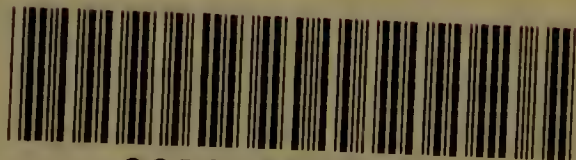
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DICTIONARY  
OF  
ENGLISH LITERATURE

BEING  
A Comprehensive Guide  
TO  
ENGLISH AUTHORS AND THEIR WORKS

BY  
W. DAVENPORT ADAMS

*SECOND EDITION.*

CASSELL PETER & GALPIN  
*LONDON, PARIS & NEW YORK.*



ZJA.41(2)





## P R E F A C E .

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IN the following pages the Author has attempted a task of no ordinary or inconsiderable difficulty. He has aimed at furnishing the general public with what may best be described as a Comprehensive Guide to English Literature. He has endeavoured to meet the wants of people of education and intelligence who are desirous of understanding and enjoying all they read, but are without the assistance of well-equipped libraries. It has been his object to condense into the present volume all the information that readers thus situated would be likely to require, as well as to supply the needs of those who are anxious merely to gain a few particulars in connection with authors and their productions. His work is one of reference rather than of criticism, an accumulation of facts rather than of opinions ; yet an effort has been made to render it so generally interesting that it may be dipped into here and there with the certainty of something being found capable of giving pleasure as well as information.

The variety of the contents may best be estimated by an examination of a page or two, and their usefulness most appreciated after a brief experience. Roughly speaking, however, they may be grouped under the following heads :—

All PROMINENT WRITERS, and writers of special interest, are carefully included, and, where possible, the following particulars concerning them are given : (1) *dates of birth and* (in the case of deceased writers) *death* ; (2) *titles of leading works*, with *dates of their production* ; (3) *notices of standard biography and criticism* ; and in many cases (4) *critical extracts* illustrative of their distinctive characteristics. No attempt has been made to go into biographical details ; the object has been rather to indicate where such details are to be obtained, and thus to supply a want which most students and readers have experienced. The dates of birth and death are the result of a diligent comparison of authorities, whilst in most instances those of the publication of particular works have been given chronologically.

The titles of the CHIEF POEMS, ESSAYS, PLAYS, and NOVELS in the language are recorded, accompanied by such particulars as their relative importance would appear to warrant.

Similar treatment has been accorded to the more important WORKS OF PHILOSOPHY, SCIENCE, and the BELLES LETTRES ; under which latter head may be included notices of many curious single works not easily to be classified under any other of the divisions of Literature.

Further, the NOMS DE PLUME assumed by literary men and women are given and explained, many for the first time.

FAMILIAR QUOTATIONS, PHRASES, and PROVERBS are entered in considerable numbers, with distinct and accurate references to their original sources. These are arranged, so far as possible, according to their *first striking word*—a plan which has seemed to the Author the most useful and intelligible that could be adopted.

CHARACTERS in POETRY and FICTION are largely indexed—to an extent, indeed, not hitherto attempted, and with the result, it is believed, that few of any importance are omitted. Illustrative Quotations are frequently appended.

The most celebrated POEMS, SONGS, and BALLADS are entered, not only by their titles, but by their FIRST LINES, which are frequently remembered when the titles are forgotten.

A feature of the Work is the introduction of references to TRANSLATIONS of the Works of prominent FOREIGN WRITERS of all times and countries.

Another feature is the insertion of notices of some of the most celebrated LIBRARIES throughout the kingdom, and of SOCIETIES connected with English Literature.

Space is also devoted to brief, but, it is hoped, sufficient explanations of the various kinds of Literature, such as EPICS, ODES, MASQUES, MYSTERIES, and so on.

Finally, SPECIAL ARTICLES, as exhaustive as their limits would permit, have been introduced on such subjects as THE DRAMA, NEWSPAPERS, NOVELS, and POETRY, with the view of enabling the reader to systematise, if he please, the varied information given in other portions of the work.

A work so comprehensive in aim—necessitating the survey of so wide, so inexhaustible a field—can hardly be quite free from error. Yet the Author would fain hope that no signal inaccuracy will be detected; and while committing his pages to the consideration of the public, he feels it due to himself to say that, during the years occupied in the preparation of the work, he has grudged no labour to make it worthy of the favourable reception he trusts it will obtain.

W. D. A.



# DICTIONARY OF ENGLISH LITERATURE.

ABB

## A

**Abbey Walk, The.** A ballad, by ROBERT HENRYSOUN (d. 1508), included in Lord Hailes' collection of *Ancient Scottish Songs*.

**Abbot, Charles,** Lord Colechester (1757—1829). Author of an essay *On the Use and Abuse of Satire*, Oxford, 1786.

**Abbot, Charles,** Lord Tenterden (1762—1832). Author of a *Treatise on the Law relating to Merchant Ships and Seamen* (1802), and other important works.

**Abbot, George,** Archbishop of Canterbury (1562—1633), wrote a number of polemical, theological, historical, and biographical works, and erected and endowed a hospital at Guildford, Surrey.

**Abbot, Rev. Lyman.** See BENAULY.

**Abbot, Robert,** brother of the Archbishop of Canterbury (1560—1617), was the author of the *Mirror of Popish Subtilties*, and other controversial treatises.

**Abbot, The.** A novel by Sir WALTER SCOTT (1771—1832), published in 1820, and intended as a continuation of the *Monastery* (q.v.).

**Abbotsford Club.** A Literary Club founded at Edinburgh in 1835, to promote the publication of works relating to Scottish History, Literature, and Antiquities. The membership was limited to fifty, and the club is now extinct. Upwards of thirty volumes (all in quarto) were published under its auspices.

**Abbott, Jacob,** American Congregational minister (b. 1803), published the first book of his *Young Christian* series in 1825, and has since issued upwards of a hundred separate works, most of which have been republished in this country, and translated into various languages.

**Abbott, John S. C.,** brother of the above (b. 1805, d. 1877), wrote the *Mother at Home* (1833), the *Child at Home*, and numerous historical commentaries.

**Abcedarian Hymns.** Hymns which began with the first letter of the alphabet, the succeeding lines or verses commencing with the other letters in regular succession.

ABH

**Abdael,** in DRYDEN's poem of *Absalom and Achitophel* (q.v.), stands for General Monk, Duke of Albemarle, who was mainly instrumental in furthering the restoration of Charles II. (David).

**Abdallah.** A character in BYRON's *Bride of Abydos* (q.v.); murdered by his brother Giaffir.

**Abdiel,** in MILTON's poem of *Paradise Lost* (q.v.), one of the seraphim who, when Satan endeavoured to incite the angels to rebellion, alone stood firm in his allegiance—

"Faithful found  
Among the faithless, faithful only he."

**A'Beckett, Gilbert Abbot,** author (b. 1811, d. 1856), produced more than thirty dramatic pieces, and was one of the earliest contributors to *Punch* (q.v.). He was also the author of the *Comic Histories of England and of Rome*, of the *Comic Blackstone*, and other works of a similar character.

**Abel Shufflebottom.** The *nom de plume* under which ROBERT SOUTHEY (1774—1843) printed some "amatory poems" of the burlesque order, written in 1799.

**Abellino.** The hero of LEWIS's story of the *Bravo of Venice* (q.v.). He appears alternately as a beggar and a bandit, and at last falls in love with, and marries, the niece of the Doge of Venice.

**Abercrombie, John, M.D.** (b. 1781, d. 1844), wrote *Inquiries Concerning the Intellectual Powers and the Investigation of Truth* (1830), the *Philosophy of the Moral Feelings* (1833), and several medical treatises.

**Abercrombie, Patrick, M.D.** (b. 1656, d. 1720), wrote the *Martial Achievements of the Scots Nation* (1711—1715).

**Aberdeen Philosophical Society.** Instituted 1840.

**Abernethy, John** (1763—1831). A distinguished surgeon at St. Bartholomew's Hospital, London; published *Surgical and Physiological Essays*, 1793—7, and a large number of professional and scientific works.

**Abessa.** A damsel in SPENSER's *Faërie Queene* (q.v.), in whom Abbeys and Convents are personified.

**Abhorson.** An executioner in SHAKESPEARE's play of *Measure for Measure* (q.v.).

**"Abide with me; fast falls the even-  
tide."** First line of the *Evening Hymn*, by the Rev.  
HENRY FRANCIS LYTE (q.v.).

**"Abide with me from morn till eve."**  
A line of KEBLE's *Evening Hymn*, in the *Christian  
Year* (q.v.).

**Abigail.** A typical name for a servant or  
handmaid (1 Samuel xxv. 3); used as a name for  
a servant in BEAUMONT and FLETCHER's *Scornful  
Lady*, and also by Swift, Fielding, and others.

**Able or Abel, Thomas.** An English di-  
vine, executed at Smithfield during the reign of  
Henry VIII. (1540), for having written and pub-  
lished *An Answer that by no manner of means it  
may be lawful for the King to be divorced from the  
Queen's grace, his lawful wife*.

**About Ben Adhem.** The title of a short  
poem by LEIGH HUNT (1784—1859), beginning—

"About Ben Adhem (may his tribe increase)  
Awoke one night from a deep dream of peace."

Moir speaks of this piece as "full of picturesque  
yet delicate beauty of thought and language."

**Abon Hassan.** The hero of the tale of the  
*Sleeper Awakened* in the *Arabian Nights*. While  
asleep, he was transferred from his own bed to  
the couch of the Caliph, and on awakening was  
treated in a style similar to that enjoyed by  
Christopher Sly, in the introduction to the *Taming  
of the Shrew*.

**"Above all Greek, above all Roman  
fame."** Line 26, book ii., epistle i. of POPE's  
*Imitation of Horace* (q.v.). Dryden, speaking of  
the death of Lord Hastings, had previously used  
a very similar phrase.

**Abra—**

"Abra was ready ere I call'd her name;  
And, though I call'd another, Abra came."  
PRIOR, *Solomon on the Vanity of the World*.

**Abraham's Sacrifice, A Tragedie of.**  
Written in French, by THEODORE BEZA, and trans-  
lated into English by ARTHUR GOLDING (d. 1590)  
in 1575. It had been performed at Lausanne  
about 1550. The Duke of Devonshire possesses  
a fac-simile copy of this rare religious play.

**"Abram Cupid."** A phrase occurring in  
*Romeo and Juliet*, act ii., scene 1; read by some  
editors, "Adam Cupid." Dyce suggests that  
"abram" may mean, as it often meant in Shake-  
speare's time, "auburn," referring to the hair of  
Cupid. Others think that "Adam" refers to a  
noted archer of the day; and it will be remembered  
that the whole line runs—

"Young Adam Cupid, he that shot so trim."

**Abridging the Study of Physic, An  
Essay for.** By JOHN ARMSTRONG, M.D. (1709—  
1779). Published in 1735, and intended as a satire  
on the quackery and incompetency of the medical  
profession at that particular period. It was

accompanied by *A Dialogue betwixt Hygieia, Mer-  
cury, and Pluto, relating to the practice of Physic*,  
and was followed, later, by *An Epistle from  
Usbeck, the Persian, to Joshua Ward, Esq.*, which  
is said to contain "much wit and pleasantry. In  
the dialogue," says Anderson, "he has caught  
the very spirit of Lucian."

**"Abridgment of all that was pleasant  
in Man, An."** A description applied to Garrick,  
the actor, by GOLDSMITH, in his poem of *Retalia-  
tion* (q.v.).

**Absalom and Achitophel.** A poem by JOHN  
DRYDEN (1631—1701), published in 1681, and  
written throughout in allusion to the conspiracy  
to place the Duke of Monmouth, natural son of  
Charles II., upon the English throne. The prin-  
cipal fictitious characters in this famous satire are  
thus identified—*Abdael*, Monk, Duke of Albe-  
marle; *Absalom*, the Duke of Monmouth; *Achi-  
tophel*, the Earl of Shaftesbury; *Omri*, Lord Chan-  
cellor Finch; *Corah*, Titus Oates; *David*, Charles  
II.; *Doeg*, Elkanah Settle; *Hushai*, Hyde, Earl  
of Rochester; *Jonas*, Sir William Jones; *Ishbo-  
sheth*, Richard Cromwell; *Pharaoh*, the King of  
France; *Saul*, Oliver Cromwell; *Sheva*, Sir Roger  
l'Estrange; *Zimri*, George, Duke of Buckingham.  
*Egypt* stands for France, *Hebron* for Scotland,  
*Jerusalem* for London, and *Israel* for England.  
Of the second part, published in 1684, all but  
two hundred lines was written by NAHUM TATE  
(1652—1715). Hallam characterises Dryden's  
portion as "the greatest of his satires—the work  
in which his powers became fully known to the  
world, and which, as many think, he never sur-  
passed. The spontaneous ease of expression, the  
rapid transitions, the general elasticity and move-  
ment, have never been excelled." A Latin trans-  
lation was published by Francis (afterwards  
Bishop) Atterbury in 1682. See ABSALOM SENIOR,  
and AZARIA AND HUSHAI.

**Absalom Senior:** "or, Absalom and Achito-  
phel Transposed." One of the Whig replies to  
DRYDEN's satire, written by ELKANAH SETTLE  
(1648—1724).

**"Absence, hear thou my protesta-  
tion."** First line of an anonymous poem in  
DAVISON's *Poetical Rhapsody* (1602):—

"For hearts of truest mettle  
Absence doth join, and time doth settle."

**"Absence makes the heart grow  
fonder."** A line occurring in a lyric by THOMAS  
HAYNES BAYLY (1797—1839), entitled *Isle of Beauty*  
(q.v.).

**Absolute, Captain.** In SHERIDAN's comedy  
of the *Rivals* (q.v.). Under the *nom de guerre* of  
Ensign Beverley, he secures the affections of  
Lydia Languish (q.v.), the heroine of the play.

**Absolute, Sir Anthony.** Father of the  
above. "He is an evident copy," says Hazlitt,  
"after Smollett's kind-hearted, high-spirited Mat-  
thew Bramble" (q.v.).



**"Absolute the knave is! (How)."**—*Hamlet*, act v., scene 1.

**"Abstracts and brief Chronicles of the time."**—*Hamlet*, act ii., scene 2. The phrase is there used in reference to actors, but is now generally applied to newspapers, of which, rather than of "the players," it is true that "after your death you were better have a bad epitaph, than their ill report while you lived."

**Absurditie, The Anatomie of.** See ANATOMIE OF ABSURDITIE.

**Abudah.** A character in RIDLEY's *Tales of the Genii*. See GENII, TALES OF THE.

**Abuse of Satire, On the.** A poetical satire written by ISAAC DISRAELI (1766—1848) in 1789, and directed against John Wolcot ("Peter Pindar"), who replied to the author, whom he supposed to be Hayley, the poet, in a "virulent" pasquinade. See ABBOT, CHARLES, LORD COLCHESTER.

**Abuses Stript and Whipt:** "or, Satiricall Essayes," in two books, written by GEORGE WITHER (1588—1667), and published in 1613, with the following motto on the title-page:—

"Despise not this what ere I seeme to shewe,  
A foole to purpose speaks sometime you know."

He spoke to such purpose in this instance that he procured for himself imprisonment in the Marshalsea. Yet "the satires, although sharp, were generous; their style was diffuse, but simple, earnest, often vigorous; for Wither," says Professor Morley, "had the true mind of a poet."

**Abuses, The Anatomie of:** "Conteyning a Discouerie, or Briefe Summarie of such Notable Vices and Imperfections as now raigne, in many Christian Countreyes of the Worlde: but (especiallie) in a verie famous Iland called Ailgna: Together with the most feareful Examples of God's Judgements executed upon the wicked for the same, as well in Ailgna of late, as in other places elsewhere. Verie godly to be read of all true Christians, euerie where: but most needefull to be regarded in Englande." This "curious portraiture, made dialogue-wise," by PHILIP STUBBES, "of the amusements and other social customs of the day," was published in 1583, and again in an enlarged form, in 1585. Ailgna, of course, is England—"a famous and a pleasant land, with a great and heroic people; but they abound in abuses, chiefly those of pride—pride of heart, of mouth, of apparel." The two interlocutors are called Philoponns and Spudens. See Brydges' *Censura Literaria*; Collier's *Poetical Decameron*; Douce's *Illustrations of Shakespeare*; Dibdin's *Bibliomania*; and the *Shakespeare Society Papers*, vol. iv. Nash ridiculed Stubbess "for pretending to anatomize abuses and stubbe up sins by the rootes."

**Abydos, The Bride of.** See BRIDE OF ABYDOS, THE.

**Abyssinian Maid, An.** In COLERIDGE's poem of *Kubla Khan* (q.v.):—

"And on her dulcimer she played,  
Singing of Mount Abora."

**Academy, The.** A weekly review of literature, art, and science; started in 1872.

**Acadia.** The poetical name of Nova Scotia, and the scene of the incidents narrated in LONGFELLOW's poem of *Evangeline* (q.v.).

**"Accept a miracle instead of wit."** First line of an epigram ascribed to YOUNG, the poet, who wrote it with a pencil belonging to the famous Earl of Chesterfield—

"See two dull lines by Stanhope's pencil writ."

**Accommodated—**

"Accommodated; that is, when a man is, as they say, a 'commodated'; or when a man is—being—whereby—he may be thought to be accommodated, which is an excellent thing."

*King Henry IV.*, pt. iii., act iii., scene 2.

**Acheley, Thomas,** temp. Queen Elizabeth, was the author of *A most lamentable and tragicall Historie, which a Spanishe Gentlewoman named Violenta executed upon her Lover Didaco, because he espoused another, beying first betrothed unter her. Newly translated into English meeter by T. A.*, and printed at London in 1576. He was also a contributor to *England's Parnassus* (1600). See Ritson's *Bibliographia Poetica*.

**Acheta Domestica.** The name under which Miss L. M. BUDGEN has published several works, notably *March Winds and April Showers* (1854), and *Episodes of Insect Life* (1869).

**Achilles.** An opera written by JOHN GAY (1688—1732), and produced immediately after his death.

**"Aching void."** A phrase occurring in COWPER's poem, *Walking with God*—

"What peaceful hours I once enjoyed!  
How sweet their memory still!  
But they have left an aching void  
The world can never fill."

**Achitophel,** in DRYDEN's satire of *Absalom and Achitophel* (q.v.), is intended for the Earl of Shaftesbury (1621—1683), who abetted the rebellion of Absalom, the Duke of Monmouth. "The character of Achitophel," says Hazlitt, "is very fine, and breathes, if not a sincere love for virtue, a strong indignation against vice."

**Acis and Galatea.** A serenata, by JOHN GAY (1688—1732), produced at the Haymarket, with HANDEL's music, in 1732.

**Acolastus his Afterwitte,** printed in 1600, and notable for its plagiarisms from SHAKESPEARE's *Venus and Adonis* (q.v.), and *Rape of Lucrece* (q.v.).

**Acrasia.** A witch in SPENSER's *Faërie Queene* (q.v.), in whom the vice of Intemperance is personified.

**Acres, Bob.** In SHERIDAN's comedy of the *Rivals* (q.v.). "He is a distant descendant," says Hazlitt, "of Sir Andrew Ague-cheek" (q.v.).



**"Across the walnuts and the wine."**  
A line in TENNYSON'S *Miller's Daughter* (q.v.).

**Acrostic.** A form of verse said to have been invented in the fourth century, in which the first letter of each line read downwards forms a name or word. Double acrostics are verses in which the first letters form one word and the last another.

**"Act well your part, there all the honour lies."** Line 193, epistle iv., of POPE'S *Essay on Man* (q.v.).

**Actes of the Apostles, The,** "translated into Englyshe metre" by CHRISTOPHER TYE (circa 1545), were printed in 1553, "with notes to eche chapter to synge and also to play upon the Lute, very necessarye for studentes after theyr studye to fyle their wittes, and alsoe for all Christians that cannot synge, to reade the good and godlye storyes of the lives of Christ his Apostles." They were sung for a time in the Royal Chapel of Edward VI., but never became popular. The following is a specimen of their versification:—

"It chaunced in Iconium,  
As they oft times did use,  
Together they into did come  
The synagogue of Jews."

**"Action to the word, Suit the."**—*Hamlet*, act iii., scene 2.

**Active Policie of a Prince, The.** A moral poem by GEORGE ASHBY (temp. Henry VI.), written for the use of Prince Edward, and notable as eulogising, in the preface, "Maisters Gower, Chaucer, and Lydgate"—"a proof," says Warton, "of the estimation which that celebrated triumvirate continued to maintain."

**Active Powers of the Human Mind, Essay on the.** By THOMAS REID (1710—1796). Published in 1788, and containing a survey of the general field of ethics, with an analysis of the mechanical, animal, and rational principles of action, and discussions on the theories of free will and moral approbation.

**Actor, The.** A poem by ROBERT LLOYD (1733—1764), published in 1760, in which he severely reprobates the errors of contemporary actors. He opens with an eloquent tribute to the powers of Garrick, whom less talented performers could imitate but not equal; and then passes on to censure the most striking errors in theatrical action, especially the studied affectation of attitude, the disagreeable practice of over-acting parts, the monotony of some performers, and the rant of others. He concludes with an address to, and an apology for the actor, whom he describes as—

"Teaching the mind its proper face to scan,  
Holding the faithful mirror up to man."

**"Actor (Well graced) leaves the stage."**—*Richard II.*, act v., scene 2.

**Actors, Apology for.** See APOLOGY FOR ACTORS.

**Acts.** The division of dramatic stories and poetry into acts was first made by the Romans. In Horace's *Art of Poetry* (B.C. 8), five acts are mentioned as the rule.

**Acts and Monuments of these latter and perillous Dayes:** "touching Matters of the Church, wherein are comprehended and described the great Persecutions, and horrible Troubles, that have been wrought and practised by the Romishe Prelates, especiallye in this Realme of England and Scotlande, from the yeare of our Lorde a Thousande, unto the Tyne now present. Gathered and collected according to the true Copies and Wrytinges certificatorie, as well of the Parties themselves that suffered, as also out of the Bishops' Registers which were the doers thereof." This famous work, written by JOHN FOX or FOXE (1517—1587), was first printed in English, under the above title, in 1562. It was at Strasburg, in 1554, that Fox published the first volume of the work, in Latin, as "Commentarii Rerum in Ecclesia gestarum, maximarumque per totam Europam persecutionem à Wicklevi Temporibus." The first folio edition of the whole was given to the world in 1559, and was entitled, "Rerum in Ecclesia gestarum, quæ postremis et periculosus his temporibus evenerunt, maximarumque persecutionum ac Sanctorum Dei Martyrum, cæterarumque rerum si quæ insignioris exempli sint, Commentarii: in qua de rebus per Angliam et Scotiam gesto, atque in primis de horrenda sub Maria nuper Regina persecutione narratio continetur." It occupied its author eleven years in its composition. When completed, and published in English, it immediately became so popular, that "it was ordered," says Allibone, "to be set up in every one of the parish churches in England, as well as in the common halls of archbishops, bishops, deans, archdeacons, and heads of colleges; and its influence in keeping alive the Protestant feeling in Great Britain and North America is too well known to be disputed." Abundant testimony was and has since been given to the trustworthy character of the facts related. Strype describes Fox as "a most painful searcher into records," and says, "all the world is infinitely beholden to him for abundance of extracts thence communicated to us in his volumes. And as he has both been found most diligent, so most strictly faithful and true in his transcriptions." Archbishop Whitgift declared that Fox had "very diligently and faithfully laboured in this matter," and Bishop Butler, having compared the *Acts and Monuments* with the original authorities, confessed that he "had never been able to discover any errors or prevarications in them, but the utmost fidelity and exactness."

**"Acts our angels are, or good or ill (Our)."** A line in FLETCHER'S play of the *Honest Man's Fortune* (q.v.).

"Fatal shadows that walk by us still."

**"Ada! sole daughter of my house and heart."** The opening line of the third canto of



BYRON'S poem of *Childe Harold's Pilgrimage* (q.v.).

**Adair, Sir Robert**, poet (b. 1763, d. 1855), is notable only as one of the contributors to the *Rolliad* (q.v.).

**Adalard** was the author of a *Biography of Dunstan*, written at the request of Archbishop Alfhel, to whom he dedicated his work. It is called in some manuscripts a "eulogium." It is really "rather a commemorative sermon than a history, and is written in a declamatory style." See Wright's *Biographia Britannica Literaria*.

**Adam—**

"Adam the goodliest man of men since born,  
His sons, the fairest of her daughters Eve."  
*Paradise Lost*, bk. iv., l. 323.

**Adam**. The college tutor in CLOUGH'S poem of the *Bothie of Tober-na-Vuolich* (q.v.); probably intended for the author himself, and described as—

"The grave man, nicknamed Adam,  
White-tiled, clerical, silent, with antique square-cut waistcoat,  
Formal, unchanged, of black cloth, but with sense and feeling  
beneath it."

**Adam**, in SHAKESPEARE'S play of *As You Like It* (q.v.), is an aged servant to Oliver. "A delightful and suggestive contrast to the character of Jaques (q.v.), which could hardly," says Grant White, "have been accidental." There is a tradition to the effect that the poet himself played this character.

**Adam**. A monk of London, who flourished in the fourteenth century. He wrote the *Life of St. Hugh of Lincoln*, *Two Treatises on the Advantages of Tribulation*, *Scala Cæli*, *De Sumptione Eucharisticæ*, and *Speculum Spiritualium*.

**Adam Bede**. See BEDE, ADAM.

**Adam Bell, Clym of the Clough, and William of Cloudesley**. A ballad of three famous outlaws, whose skill in archery rendered them as celebrated in the North of England as Robin Hood and his followers were in the Midland Counties. They haunted the forest of Englewood, not far from Carlisle. The Bells were noted rogues in the North down to the time of Elizabeth. See CLOUDESLEY, YOUNG.

**Adam Blair**. See BLAIR, ADAM.

"Adam delv'd and Eve span (When),  
Where was then the gentleman?" A familiar couplet quoted by HUME in his *History of England*, chap. xvii., note 8.

**Adam Graeme**. See GRAEME, ADAM.

**Adam, Robert**, Scottish Episcopal clergyman (b. 1770, d. 1826), wrote the *Religious World Displayed* (q.v.).

**Adam Scotus**, Monk of Melrose (d. 1180), wrote a *Life of St. Columbanus*, and other works, which were printed at Antwerp in 1659.

"Adam, The offending."—*King Henry V.*, act i., scene 1.

**Adamnan, St.** (d. about 704). He wrote *De Situ Terræ Sanctæ* or *De Locis Sanctis* (q.v.), a *Life of St. Columba*, and other works. His *Biography* was written by Bede in his *Ecclesiastical History*. See also Wright's *Biographia Britannica Literaria*.

**Adams, Hannah**, an American authoress (b. 1756, d. 1832), wrote a *History of Religious Opinions* (1784), a *History of New England* (1797), and a *History of the Jews*.

**Adams, John**. See INDEX VILLARIS.

**Adams, John Quincy**, sixth President of the United States (1767—1848), wrote and translated a number of works, the most important of which are the *Origin and Principles of the American Revolution*, &c., *Lectures on Rhetoric and Oratory*, *Eulogies on Madison, Monroe, and La Fayette*, &c. See the Biographies by Seward and Josiah Quincy.

**Adams, Parson Abraham**, in FIELDING'S novel of *Joseph Andrews* (q.v.), is a country curate remarkable for his eccentricities, his ignorance of the world, his knowledge of books, his poverty, and his wealth of generous nature. "As to Parson Adams," says Leigh Hunt, "and his fist, and his good heart, and his *Æschylus* which he could not see to read, and his rejoicing on being delivered from a ride in the carriage with Mr. Peter Pounce, whom he had erroneously complimented on the smallness of his parochial means, let everybody rejoice that there has been a man in the world called Henry Fielding to think of such a character, and thousands of good people sprinkled about that world to answer for the truth of it." "The worthy parson's learning, his simplicity, his evangelical purity of heart, and benevolence of disposition, are so admirably mingled with pedantry, absence of mind, and the habit of athletic and gymnastic exercise, that he may be safely termed," says Scott, "one of the richest productions of the Muse of Fiction." The Rev. William Young, who was a friend of Fielding's, and who is remembered by his edition of *Ainsworth's Latin Dictionary* (1752), is said to be the original of this famous character.

**Adam's Profession**. Gardening; alluded to by the gravedigger in *Hamlet*.

**Adams, Robert, a Sailor, The Narrative of**, "who was wrecked in the year 1810, on the Western Coast of Africa, was detained three years in Slavery by the Arabs of the Great Desert, and resided several months of that period in the City of Tombuctoo." This "marvellous, curious, but authentic" narrative, was published in 1816.

**Adams, Sarah Flower** (d. 1848), was the authoress of some poetical pieces and other works, published under the title of *Adoration, Aspiration, and Belief*.

**Adams, William**, Vicar of St. Peter's-in-the-East, Oxford (d. 1848), wrote *Sacred Allegories* (q.v.); the *Warnings of the Holy Week*; and the *Fall of Cræsus: a Story from Herodotus*. See



the *Life* prefixed to the edition of the *Allegories* published in 1869.

**Adams, William T.** See OPTIC, OLIVER.

**Adamson, Henry**, poet of the seventeenth century, wrote the *Muse's Threnodie* (q.v.). He died in 1639.

**Adamson, Patrick**, Archbishop of St. Andrews (b. 1536, d. 1592), wrote several theological and other works in Latin. His *Works* were published in quarto in 1619. "As a writer of Latin poetry," it has been said, "he was little inferior to Buchanan, Arthur Johnstone, or Andrew Melville."

**Addison, Joseph**, poet and essayist (b. 1672, d. 1719), wrote *Remarks on Several Parts of Italy* (1701), the *Campaign* (1704), the *Present State of the War* (1707), *Poems* (1712), the *Five Whig Examiners* (1712), *Cato* (1713), *Essay Concerning the Error in Distributing Modern Medals* (1715), *Poems to the Princess of Wales and Sir Godfrey Kneller* (1716), the *Freeholder* (1722), *Dissertations on the most celebrated Roman Poets* (1718), *Notes upon the Twelve Books of Paradise Lost* (1719), *Dialogues upon the Usefulness of Ancient Medals* (1726), *Ode to Dr. Thomas Burnet* (1727), *Divine Poems* (1728), *On the Evidence of the Christian Religion* (1730), and *Discourses on Ancient and Modern Learning*. See also the *Spectator*. His *Works* were published in 1765 with a *Life* by Tieckell. The best editions are those of Greene and Bohn. For Biography, see Johnson's *Lives of the Poets*, the *Lives* by Steele (1724), Sprengel (1810), Lney Aikin (1843), Elwin (1857), and the *Addisoniana* of Sir Richard Phillips. For Criticism, see Macaulay's *Essays*, Jeffrey's *Essays*, Hazlitt's *Comic Writers*, and Thackeray's *Humorists of the Eighteenth Century*. Dr. Johnson said: "His sentences have neither studied amplitude, nor affected brevity; his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar, but not coarse, and elegant, but not ostentatious, must give his days and nights to the study of Addison." "Never," says Macaulay, "not even by Dryden, not even by Temple, had the English language been written with such sweetness, grace, and facility. But this was the smallest part of Addison's praise. As a moral satirist he stands unrivalled. In wit, properly so called, Addison was not inferior to Cowley or Butler. We own that Addison's humour is, in our opinion, of a more delicious flavour than the humour of either Swift or Voltaire." See CAMPAIGN, THE; CATO; CHRISTIAN RELIGION; COVERLEY, SIR ROGER DE; DIALOGUES OF ANCIENT MEDALS; DRUMMER, THE; FREEHOLDER, THE; LETTERS FROM ITALY; POETS, AN ACCOUNT OF, ETC.; ROSAMOND; SPECTATOR, THE.

**Addison of the North, The.** A name given to HENRY MACKENZIE, author of the *Man of Feeling* (1745—1831), in allusion to the Addisonian correctness of his style.

**Addison, The American.** A title be-

stowed upon JOSEPH DENNIE (1768—1812) on account of his two series of essays, entitled the *Farrago* and the *Lay Preacher*.

**Addresses, Rejected.** See REJECTED ADDRESSES.

**Adeline.** A feminine portrait by ALFRED TENNYSON (b. 1809), written in 1830—

"Mystery of mysteries,  
Faintly smiling Adeline."

**Adeline Amundeville, The Lady.** One of the heroines in BYRON's poem of *Don Juan* (q.v.), canto xiii., where she is described as

"The fair most fatal Juan ever met,  
Although she was not evil nor meant ill. . . .  
Chaste was she, to detraction's desperation,  
And wedded unto one she had loved well—  
A man known in the councils of the nation,  
Cool, and quite English, imperturbable."

**"Adieu, adieu, my native shore."** First line of *Childe Harold's Good Night*, in BYRON's famous poem of that name (q.v.). The song was said by the writer to have been suggested by Lord Maxwell's *Good Night*, in Scott's *Border Minstrelsy*.

**Admirable Crichton.** See CRICHTON, THE ADMIRABLE.

**Admirable Doctor, The.** A title conferred upon ROGER BACON (1214—1292), in reference to his wonderful erudition, his important discoveries in science, and his general superiority in insight and breadth of view to his contemporaries.

**Admiral Hosier's Ghost.** A ballad by RICHARD GLOVER (1712—1785). The admiral had been sent out to the West Indies to overcome, though not to attack, the Spaniards, and died of a broken heart after seeing the greater part of his men perish from the diseases generated by that unhealthy climate.

**"Admired disorder, With most."**—*Macbeth*, act iii., scene 4.

**Admonition to the Parliament,** was the title of a work issued by the Puritans in 1571, which condemned all ceremonies in religion except those authorised by the New Testament. WILCOX and FIELD, the supposed authors, were imprisoned. A second *Admonition*, written by CARTER, called forth a reply from Archbishop Whitgift.

**Adolphus, John**, barrister (b. 1764 or 1770. d. 1845), wrote *A History of England from the Accession of George III. to 1783* (1802), and *Biographical Memoirs of the French Revolution* (1799), besides assisting Archdeacon Cox in preparing for the press his *Memoirs of Sir Robert Walpole*. *Recollections of John Adolphus*, by his daughter, were published in 1871.

**Adon-Ai.** The mysterious spirit of love and beauty which figures in Lord LYTTON's romance of *Zanoni* (q.v.). It seems typical of pure intellect.



**Adonais:** "An elegy on the death of John Keats," written by PERCY BYSSHE SHELLEY (1792—1822) in 1821, and described by R. H. Hutton as "a shimmer of beautiful regret, full of arbitrary though harmonious and delicate fancies."

**"Adorn a tale; To point a moral, or."** See Dr. JOHNSON's poetical satire, *The Vanity of Human Wishes*, line 221.

**Adriana,** in SHAKESPEARE's play of the *Comedy of Errors* (q.v.), is the wife of Antipholus of Syracuse.

**"Adulteries of Art, The."** A phrase used by BEN JONSON in a song contained in his play of the *Silent Woman*, act i., scene 5.

**Advancement of Learning, The.** A prose treatise by FRANCIS, Lord BACON (1561—1626), published in 1605, and contains not only the germ of his Latin work, *De Augmentis Scientiarum* (1623), but really the pith and marrow of the Baconian philosophy, if taken in connection with the second book of the *Novum Scientiarum Organum* (q.v.). An analysis of the work may be read in Hazlitt's *Lectures on the Literature of the Age of Elizabeth*. See, also, Stebbing's edition of the *Works of Bacon*.

**Adventurer, The.** A periodical paper, the issue of which began on November 7, 1752, and was concluded on March 9, 1754. It consists of 140 numbers, and was conducted by Dr. JOHN HAWKESWORTH (1715—1773), with the assistance of Dr. JOHNSON, Dr. RICHARD BATHURST, and JOSEPH WARTON.

**Adventures of an Atom, The.** See ATOM, THE ADVENTURES OF AN.

**Adventures of Five Hours, The.** A comedy by Sir SAMUEL Tuke (d. 1673), produced in 1663. The plot is borrowed from Calderon, and is described by Echard as "one of the pleasantest stories that have appeared on our stage." Langbaine calls it "one of the best plays now extant, for economy and contrivance," and Pepys thought it superior to *Othello*! It was a great favourite with Charles II. It contains the familiar couplet (act v., scene 3):—

"He is a fool who thinks by force or skill  
To turn the current of a woman's will."

See Wood's *Athenæ Oxonienses*.

**"Adversity's sweet milk, philosophy."**—*Romeo and Juliet*, act iii., scene 3.

**Adversity, Hymn to.** A poem by THOMAS GRAY (1716—1771), beginning—

"Daughter of Jove, relentless power."

**"Adversity, The Uses of."**—*As You Like It*, act ii., scene 1.

**Advertisements in Newspapers,** as now published, did not become general till the beginning of the eighteenth century. A duty, charged

according to the number of lines, was imposed in 1712, which was afterwards altered to a fixed rate of 3s. 6d. in England, and 2s. 6d. in Ireland, for each advertisement. This impost was reduced in 1833 to 1s. 6d. and 1s. respectively, and finally abolished in 1853. See Sampson's *History of Advertising* (1875).

**Advice, The.** A lyric by Sir WALTER RALEIGH (1552—1618), in *Le Prince d'Amour* (q.v.), beginning, in each of the three verses,—

"Many desire, but few or none deserve."

**Advice, The.** A poetical satire by TOBIAS GEORGE SMOLLETT (1721—1771), published in 1746, and containing some caustic strictures upon Rich, the manager of Covent Garden, for whom Smollett had written an opera called *Aleeste*, but with whom he afterwards quarrelled. It consists of a dialogue between the poet and a friend.

**Advice to a Courtier.** See SCHAW, QUINTIN.

**Advice to a Son.** A work in two parts, published by FRANCIS OSBORN (1589—1658), in 1656 and 1658, and condemned, though unsuccessfully, for what were called its "atheistical principles." Dr. Johnson called the author "a conceited fellow," and said that "were a man to write so now, the boys would throw stones at him."

**Advocate's Library, The,** founded at Edinburgh by Sir G. MACKENZIE, King's Advocate, in 1680, is one of the five libraries which, under the Copyright Act (5 and 6 Victoria, cap. 45, 1842), are entitled to a copy of every book published in Great Britain and Ireland, free of charge.

**"Ae fond kiss, and then we sever."** First line of *Farewell to Nancy*, a song by ROBERT BURNS (1759—1796), which is said to have been inspired by Mrs. MacLehose, the Clarinda (q.v.) of his correspondence, and is, says Alexander Smith, "the most beautiful and passionate strain to which that strange attachment gave birth."

"Had we never lov'd sac kindly,  
Had we never lov'd sac blindly,  
Never met—or never parted,  
We had ne'er been broken-hearted."

**Ægeon.** A merchant of Syracuse, in SHAKESPEARE's play of the *Comedy of Errors* (q.v.).

**Ælfric.** An abbot, who is not to be confounded with Ælfric, Archbishop of Canterbury. He was the author of "a lively little book" of Latin *Colloquy*, afterwards enlarged and republished by Ælfric Bata; a *Glossary* in Latin and English; *Homilies*, compiled and translated from the Fathers, in two sets of forty sermons each—the first consisting of a harmony of the opinions of the Fathers on all points of faith, as then accepted by the English Church (990), and the second telling of the saints whom the Church then revered; also, an abridged translation of the *Pentateuch* and the *Book of Job*. He became an abbot in 1005. See Morley's *First Sketch of English Literature*.



**Ælfrie Society**, for the publication of Anglo-Saxon Works, Civil and Ecclesiastical, was instituted in London, 1843, and discontinued in 1856. Only three works were published by the Society, viz.:—(1) *The Homilies of the Anglo-Saxon Church*, edited, with a Translation, by B. THORPE, 1843—6; (2) *The Poetry of the Codex Bezae Cantabrigie*, edited, with a translation, by JOHN M. KEMBLE, 1844—56; (3) *The Anglo-Saxon Dialogues of Solomon and Saturnus, and Adrian and Ritheus*, edited and translated by JOHN M. KEMBLE, 1845—6.

**Æmilia**, in SHAKESPEARE'S play of the *Comedy of Errors* (q.v.), is the wife of Ægeon, and an abbess at Ephesus.

**Ænigma**. Gale attributes ænigmatical speeches to the Egyptians, and the riddle of Samson (Judges xiv. 12) is the earliest on record. The ancient oracles frequently gave ænigmatical responses to questions which admitted of interpretation in two ways totally opposed to each other.

**Æneid, The.** See VIRGIL.

**Ænigmata**. The title of some Latin verses by ALDHELM (656—709), written in imitation of Symposius. Some Latin hexameters, under the same title, were composed by TATWINE of Brindun (d. 734).

**Æschines**. The *Oration* of this writer against *Ctesiphon* was translated into English by PORTAL (1755). Dr. THOMAS LELAND also published an excellent version, with notes.

**Æschylus**. The works of this writer have been translated into English as follows:—The complete *Tragedies*, by Potter (1777), by an Anonymous Person (1822), Buckley (1849), and Plumptre (1869); the *Agamemnon*, by Symons (1824), Boyd (1824), and Davies (1868); the *Lyrical Dramas*, by Blackie (1850); the *Orestes*, by Dalton (1868); the *Prometheus Vincetus*, by Webster (1866), and Lang (1870); and the *Septem Contra Thebes*, by Davies (1864). See also *Æschylus*, by R. S. Copleston, in *Ancient Classics for English Readers*.

**Æsopus**. The *Fables of Æsop* were first translated into English by William Caxton, in 1484. They were afterwards "compyled into eloquent and ornamental meter," by Robert Henryson; "translated out of Latine into English verse," by R. A. Gentleman (1634); "paraphrased in verse," by John Ogilby (1665); and "done into English verse," by Edmund Arwaker (1708). For other and more recent editions see Lowndes' *Bibliographer's Manual* and the *English Catalogue*.

**Ætion**. A character in SPENSER'S pastoral of *Colin Clout's come Home again* (q.v.), which is generally supposed to represent Shakespeare—

"And there, though last, not least, is Ætion:  
A gentler shepherd may nowhere be found,  
Whose Muse, full of high thought's invention,  
Doth like himself heroically sound."

Mr. Fleay, however, suggests that it may refer

to Drayton, who published his *Idea* in 1593, and his *Idea's Mirrour* in 1594. "What more natural," he says, "than to indicate Drayton by Ætion, which is the synonym of Idea?"

**Affectionate Shepherd, The**: "or, the Complaint of Daphnis for the Love of Ganymede." A volume of poetry by RICHARD BARNFIELD (b. 1574), published in 1594, and containing *The Teares of an Affectionate Shepherd; Sieke for Love; The Second Day's Lamentation for the Affectionate Shepherd; The Shepherd's Content: or, the Happiness of a Harmless Life; The Complaint of Chastitie; and Helen's Rape: or, a Light Lanthorne for Light Ladies*. The volume consists of twenty sonnets, in the form of English hexameters, in which the author bewails his unsuccessful love for a beautiful youth called Ganymede, "in a strain," says Warton, "of the most tender passion." He calls his work "nothing else but an imitation of Virgill, in the second eclogue of Alexis."

**Affliction of Margaret, The**. A poem by WILLIAM WORDSWORTH (1770—1850), written in 1804.

"Years to a mother bring distress,  
But do not make her love the less."

**Afflictions, A Short Essay of**: "A Balme to Comfort if not Cure those that Sinke or Languish under present Misfortunes." Published in 1647, and generally attributed to Sir JOHN MONSON. See Wood's *Fasti*.

**"Afric's sunny fountains, Where."**

A line in Bishop HEBER'S *Missionary Hymn*, beginning,—

"From Greenland's icy mountains."

**"After dinner talk, In."** A phrase in TENNYSON'S *Miller's Daughter*.

**"After life's fitful fever, he sleeps well."**—*Macbeth*, act iii., scene 2.

**Aftermath**. The title of a lyric, and of a volume of poems, by HENRY WADSWORTH LONGFELLOW (b. 1807), published in 1873.

**Against Lollardie**. A poem by THOMAS BRAMPTON, printed in Ritson's *Ancient Songs*.

**Agamemnon**. A play adapted from the Greek of Seneca, by JOHN STUDLEY (d. 1587), and published in 1566. It was written in the Alexandrine measure (q.v.).

**Agamemnon**. A tragedy by JAMES THOMSON (1700—1748), produced in 1738, with little, if any, success. "It struggled with such difficulty through the first night, that Thomson, coming late to his friends with whom he was to sup, excused his delay by telling them how the sweat of his distress had so disordered his wig that he could not come till he had been refitted by a barber." It is further recorded that "he so interested himself in his own drama that as he sat in the upper gallery he accompanied the players by audible recitation, till a friendly hint frightened him into silence."



**Agapida, Friar Antonio.** The pseudonym under which WASHINGTON IRVING (1783—1859) concealed, for a time, the authorship of *A Chronicle of the Conquest of Granada* (1829).

**Agassiz, Louis Jean Rodolphe** (1807—1873), geologist, ichthyologist, and natural historian, was born in Switzerland, but afterwards settled in America. He wrote and published a large number of valuable scientific treatises in French and English. His most important work, *The Natural History of the United States*, to be completed in ten volumes, was in course of publication at the time of his death.

**"Agate stone, No bigger than an."** Part of a description applied to Queen Mab (q.v.) in SHAKESPEARE'S tragedy of *Romeo and Juliet*, act i., scene 4.

**Agatha.** A "little poem of German village life," by GEORGE ELIOT. "Scarcely known to the public," says the *Quarterly Review*, "and much slighter in plan and construction" than her other poems. It will be found included in the volume entitled *Jubal, and other Poems*.

**Agathocles:** "or, the Sicilian Tyrant." A play by RICHARD PERRINCHIEF (d. 1673). Printed in 1676, and intended as a dramatic representation of the career of Oliver Cromwell.

**Agathos.** A volume of allegorical stories, by SAMUEL WILBERFORCE, Bishop of WINCHESTER (1805—1873), published in 1840, and afterwards translated into more than one European language.

**"Age, ache, penury, and imprisonment."**—*Measure for Measure*, act i., scene 4.

**"Age, but for all time; He was not of an."** See BEN JONSON'S famous tribute *To the Memory of Shakespeare*.

**"Age cannot wither her."**—*Antony and Cleopatra*, act ii., scene 2—

"Nor custom stale  
Her infinite variety."

**"Age is as a lusty winter, Therefore my."**—*As You Like It*, act ii., scene 3.

**Age of Bronze, The:** "or, Carmen Seculare et Annus haud Mirabilis." A satire in heroic verse by Lord BYRON (1788—1824), published in 1823. It begins—

"The 'good old times'—all times when old are good—  
Are gone."

**"Age of chivalry is gone, But the."** A sentence occurring in the famous passage respecting Marie Antoinette in BURKE'S treatise *On the French Revolution*.

**Age, Tho:** "Politics, poetry, and criticism: a colloquial satire," by PHILIP JAMES BAILEY, published in 1858.

**"Age without a name, An."** See Sir WALTER SCOTT'S romance of *Old Mortality*, chap. xxxii.

**Aged Lover Renounceth Love, The.** A "sonnet, or rather ode," by THOMAS, Lord VAUX (b. 1510, d. 1557), "more remembered," says Warton, "for its morality than its poetry, and idly conjectured to have been written on his death-bed."

**"Ages, His acts being seven."**—*As You Like It*, act ii., scene 7.

**"Ages; I, the heir of all the."** A line in TENNYSON'S poem of *Locksley Hall* (q.v.).

**Agincourt, The Battle of.** A poem by MICHAEL DRAYTON (1563—1631), published in 1627.

**Aglaura.** A tragi-comedy by Sir JOHN SUCKLING (1609—1641), produced, in 1637, on a scale of great magnificence.

**Agnes of Sorrento.** A novel contributed by Mrs. BEECHER STOWE (b. 1812) to the *Cornhill Magazine*, and republished in 1862.

**Agnes, The Eve of St.** A poem by JOHN KEATS (1796—1821). It is characterised by Leigh Hunt as "the most delightful and complete specimen of his genius . . . exquisitely loving . . . young, but full-grown poetry of the rarest description; graceful as the beardless Apollo; glowing and gorgeous with the colours of romance." St. Agnes was a Roman virgin who suffered martyrdom in the reign of Diocletian.

**Agnes Wickfield,** in DICKENS'S novel of *David Copperfield* (q.v.), eventually becomes the wife of the hero.

**Agravine, Sir,** surnamed "the Proud." A Knight of the Round Table, celebrated in the old romances of chivalry.

**Agrippa, Henry Cornelius.** The following works by this writer have been translated into English:—*Of the Vanitie and Uncertaintie of Artes and Sciences* (1569), *Occult Philosophy* (1651 and 1665), *Treatise of Nobility, and the Excellence of Womankind* (1542), the *Praise of Matrimony* (1545), the *Glory of Women* (1652), and *Female Pre-eminence* (1670). See the *Life*, by Professor Henry Morley.

**Agrippina.** An unfinished tragedy by THOMAS GRAY (1716—1771). The fragment consists of the first, and a portion of the second, scene. Among the *dramatis personæ* were to be Nero, Agrippina, Seneca, and Demetrius the cynic.

**Ague-cheek, Sir Andrew,** in SHAKESPEARE'S play of *Twelfth Night* (q.v.), "a straight-haired country squire," for whom "life consists only in eating and drinking." "Eating beef, he himself fears, has done harm to his wit; in fact," says Gervinus, "he is stupid, even to silliness, totally deprived of all fashion, and thus of all self-love or self-conceit."

**Aguilar, Grace,** novelist and miscellaneous writer (b. 1816, d. 1847), wrote the *Days of Bruce*, *Home Influence*, *Home Scenes and Heart Studies*, the *Mother's Recompense*, the *Vale of Cedars*, *Woman's*



*Friendship, Women of Israel*, and other works. A *Memoir* of her life was prefixed to the second edition of *Home Influence*.

**"Ah, Chloris ! could I now but sit."**

First line of a famous song by Sir CHARLES SEDLEY (1639—1728).

**"Ah, County Guy ! the hour is nigh."**

First line of a lyric by Sir WALTER SCOTT (1771—1832).

**"Ah, did you once see Shelley plain !"**

First line of *Memorabilia*, by ROBERT BROWNING (b. 1812).

**"Ah, God ! the petty fools of rhyme."**

First line of a poem by ALFRED TENNYSON (b. 1809), now entitled *Literary Squabbles*, but originally published in *Punch* under the title of *After-Thought*, and with the signature of "Alcibiades" (q.v.).

"They hate each other for a song,  
And do their little best to bite  
And pinch their brothers in the throng,  
And scratch the very dead for spite."

**"Ah, how sweet it is to love !"** First line of a song in DRYDEN's play of *Tyrannic Love* (q.v.).

**"Ah, what avails the sceptred race !"**

First line of *Rose Aylmer*, a lyric by WALTER SAVAGE LANDOR (1775—1864).

**"Ah, what is love ! It is a pretty thing."** First line of a poem by ROBERT GREENE (1560—1592).

**Ahmed, Prince.** A character in the *Arabian Nights*. He possessed a tent which would cover an army, but might be carried in the pocket ; and also the apple of Samarcand, which cured all diseases.

**Aidé, Hamilton,** novelist and poet, has written *Carr of Carlyon*, *In that State of Life*, *Mr. and Mrs. Fauleonbridge*, the *Romance of the Scarlet Leaf* and other Poems, the *Marstons*, *Morals and Mysteries*, *Penruddoeke*, *Philip*, a drama, &c.

**Aids to Reflection.** A prose work by SAMUEL TAYLOR COLERIDGE (1772—1834), published in 1825, and "full," says the *Quarterly Review*, "of passages of the most powerful eloquence."

**Aige, Praise of.** A poem by WALTER KENNEDY (circa 1480); printed by Lord Hailes in his collection of *Ancient Scottish Poems*.

**Aikin, John, M.D.** (b. 1747, d. 1822), wrote an *Essay on Song-Writing* (1771), an *Essay on the Application of Natural History to Poetry* (1777), *Evenings at Home* (q.v.) in connection with Mrs. Barbauld (1792—5), *Letters on a Course of English Poetry* (1804), and various other works ; besides compiling a *Biographical Dictionary*, and editing the works of several standard authors. See his *Life*, by Lucy Aikin (1823).

**Aikin, Lucy** (1781—1864), wrote memoirs of the *Court of Elizabeth* and of the *Court of James I.*, a *Life of Addison*, and other works. See her *Life* by Le Breton.

**Ailred**, Abbot of Rievaulx (b. 1109, d. 1166), wrote a *Rule of Nuns*, thirty-three *Homilies*, and other works, including a chronicle in description of Stephen's *Battle of the Standard*.

**Ailward, Simeon**, wrote, about 1456, a Latin poem called *De Ludo Scæcorum*.

**Aimwell**, in FARQUHAR's comedy of the *Beaux's Stratagem* (q.v.), endeavours to repair his broken fortune by marrying an heiress. Hazlitt says that the assumed disguise of Aimwell and Archer, in this play, "is a perpetual amusement to the mind."

**Ainsworth, Henry.** The Author of *Annotations* on the *Pentateuch*, the *Psalms*, and the *Song of Solomon*, published separately between 1612 and 1623, and afterwards collectively between the years 1627 and 1639. They appeared in a Dutch translation in 1690. Ainsworth's minor writings were numerous.

**Ainsworth, Robert** (1660—1743), compiled a *Dictionary of the Latin Tongue*, published in 1736.

**Ainsworth, William Francis, M.D.** (b. 1807), physician and traveller, has written *Researches in Babylonia, Syria, &c.* (1842); *Travels and Researches in Asia Minor, Mesopotamia, &c.*; *Travels in the Track of the Ten Thousand Greeks* (1844), &c.

**Ainsworth, William Harrison**, romancist (b. 1805), has written *Sir John Chiverton*, *Rookwood* (1834); *Crichton, Jack Sheppard* (1839); *Guy Fawkes, Old St. Paul's* (1841); *The Miser's Daughter*, *Windsor Castle*, *St. James's*, *Lancashire Witches* (1848); *The Star Chamber* (1854); *The Flitch of Bacon*; *Ballads, Romantie, Fantastical and Humorous* (1855); the *Spendthrift* (1856); *Merryn Clitheroe* (1857); the *Combat of the Thirty* (a poem), *Oringdean Grange* (1860); the *Constable of the Tower* (1861); the *Lord Mayor of London* (1862); *Cardinal Pole* (1863); *John Law, the Projector* (1864); the *Constable de Bourbon* (1866); *Old Court, the Spanish Match* (1867); *Myddleton Pomfret* (1868); *Hilary St. Ives* (1870); *Old St. Paul's* (1871); the *Good Old Times* (1873); *Merry England* (1874); *Preston Fight* (1875); *Chetwynd Calverley* (1876), &c. An edition of his novels was published in 1864—1868.

**"Air, a charter'd libertine, is still (The)."**—*King Henry V.*, act. i., scene 1.

**"Air, into thin air, Are melted into."**—*The Tempest*, act iv., scene 1.

**"Air is full of farewells to the dying (The)."** From *Resignation*, a poem by OLIVER WENDELL HOLMES (b. 1809).

**Aird, Thomas**, poet and prose-writer (b. 1802, d. 1876), wrote *Religious Characteristics* (1827), the *Old Bachelor in the Old Scottish Village* (1848) (q.v.), the *Devil's Dream*, the *Captive of Fez*, and several miscellaneous poems (1856). He was for some time editor of the *Dumfries Herald*. See Gilfillan's *Literary Portraits*.



**"Airy, fairy Lilian."** First line of *Lilian*, a short poem by ALFRED TENNYSON.

**Airy, Sir George Biddell, K.C.B.** (b. 1801), Astronomer Royal of Great Britain, has published numerous dissertations on Astronomy, and kindred sciences, and has contributed articles to the leading encyclopædias and journals.

**Airy, Sir George**, in Mrs. CENTLIVRE'S comedy of the *Busybody* (q.v.), figures as a gentleman of £4,000 a year; gay, generous, and gallant; in love with Miranda (q.v.).

**"Airy tongues that syllable men's names."** In MILTON'S *Comus*, line 208. The phrase "syllable thy name" is reproduced by Lord Lytton in the well-known description of Claude's imaginary palace in the *Lady of Lyons* (q.v.).

**A Kempis, Thomas.** See KEMPIS, THOMAS A.

**Akenside, Mark**, poet (b. 1721, d. 1770), wrote the *Pleasures of Imagination* (1744), and some miscellaneous pieces. His complete works were published in 1772, and are included in the editions of the *British Poets* issued severally by Anderson and Chalmers. His life has been written by Dr. Johnson, Bucke, and Dyce. See also the *Biographia Britannica* and the introduction to the *Pleasures of the Imagination* by Aikin. "Aken-side," said Dr. Johnson, "was a superior poet both to Gray and Mason." "If," wrote Lord Macaulay, "he had left lyric composition to Gray and Collins, and had employed his powers in grave and elevated satire, he might have disputed the pre-eminence of Dryden."

**Akerman, John Yonge**, antiquarian, archæologist, and numismatist (b. 1806), has written *Legends of Old London*, a *Numismatic Manual*, and numerous works on similar subjects.

**A. K. H. B.** See BOYD, A. K. H.

**Alabaster, William**, prebendary of St. Paul's (b. 1567, d. 1640), wrote *Roxana* (1632) (q.v.), *Apparatus in Revelationem Jesu Christi* (1610), and *Seven Motives for leaving the Church of England for the Church of Rome* (q.v.). He is styled by Anthony à Wood, "the rarest poet and Grecian that any one age or nation ever produced." See the *Athenæ Oxonienses* and W. C. Hazlitt's *Early English Literature*.

**"Alacrity in sinking, I have a kind of."**—*Merry Wives of Windsor*, act iv., scene 5.

**Aladdin.** The hero of the tale in the *Arabian Nights*, who is possessed of a wonderful lamp, the mere rubbing of which secures for him all he desires. He accumulates wealth, builds a magnificent palace, marries the daughter of the Sultan of China, neglects the lamp in his prosperity, loses it, and his palace is transported to Africa.

**Aladine.** The cruel King of Jerusalem, in Tasso's *Jerusalem Delivered* (q.v.).

**Alarm against Usurers, An:** "contayning tryed experiences against worldly abuses." A tract by THOMAS LODGE (1555—1625), published in 1584, and accompanied by the *Delectable Historie of Forbonius and Prisceria, with the lamentable Complaint of Truth over England*.

**Alarm to Unconverted Sinners, An.** A tract by JOSEPH ALLEINE (1633—1688), published in 1672, of which 20,000 copies were speedily sold. It was afterwards republished in 1675, and ran through an edition of 50,000, under the title of *A Sure Guide to Heaven*. Bickersteth calls it "a very awakening and judicious book."

**Alarum for London:** "or, the Siege of Antwerp, with the ventrous Actes and valorous deeds of the lame Soldier." A play printed in 1602, the plot of which is taken from the *Tragical History of the City of Antwerp*.

**"Alas! for the rarity of Christian charity."** From Hood's poem of the *Bridge of Sighs* (q.v.).

**"Alas! how easily things go wrong."** First line of a lyric in GEORGE MACDONALD'S *Phantastes* (q.v.).

**Alasnam.** A character in the *Arabian Nights*, who possesses nine pedestals but only eight statues of solid gold to occupy them. He goes in search of a lady to fill the vacant pedestal, and discovers one who is the most beautiful and perfect of her race, and she becomes his wife.

**Alastor:** "or, the Spirit of Solitude." A poem, by PERCY BYSSHE SHELLEY (1792—1822), written in 1815, and published in 1816. "It represents," in the author's own words, "a youth of uncorrupted feelings and adventurous genius, led forth, by an imagination inflamed and purified through familiarity with all that is excellent and majestic, to the contemplation of the universe." Its subject is, like that of Wordsworth's *Prelude*, the development of a poet's mind; "but much more vaguely and indefinitely brought before us. Even in this youthful production we have," says D. M. Moir, "much of the mastery of diction, the picturesqueness of description, and the majestic imaginative gorgeousness or grace for which his maturer writings were distinguished." "*Alastor*," says R. H. Hutton, "embodies a purely ideal passion, and yet one so ardent, that it draws the hero, who is an imaginative copy of Shelley, across the Balkan, over the steppes of Southern Russia, into a little leaky boat on the Black Sea, where, using his cloak for a sail, he drives for two days, with his hair very naturally turning grey all the time; and, having sailed up one of the rivers that flow down from the Caucasus, he dies in a spot of apparently impossible geography, his whole career being a wild pursuit of a vision presented to him in a dream, the fascination of which dwindles into a pair of visionary eyes. Yet this is certainly one of Shelley's most characteristic and most beautiful



poems." Its title is said to have been suggested to Shelley by his friend T. L. Poacock (q.v.), who "was amused," says Mr. Buchanan, "to the day of his death by the fact that the public, and even the critics, persisted in assuming Alastor to be the name of the hero of the poem, whereas the Greek word ἄλστωρ signifies 'an evil genius,' and the evil genius depicted in the poem is the Spirit of Solitude."

**Alazono-Mastix:** "or, the Character of a Cockney: in a Satyricall Poem." By "JUNIUS ANONYMUS, a London Apprentice." Printed in 1651. See the *Retrospective Review*, vol. viii.

**Alba.** The title of a play performed at Oxford in 1583, before Albertus de Alasco, a Polish prince; "in which," says Warton, "five men, almost naked, appearing on the stage, gave great offence to the queen and maids of honour."

**Alban, St.** A Latin poem on the life of this saint was written by ROBERT DUNSTABLE about 1154. It is in elegiac verse, and consists of two books.

**Albert Lunel.** See LUNEL, ALBERT.

**Albertazzo,** in the *Orlando Furioso* of ARIOSTO, married Alda, daughter of Otho, Duke of Saxony, and was the progenitor of the Royal Family of England.

**Albertus Magnus.** The *Book of Secretes* of this writer was published in 1637, but there had been a previous edition, date unknown, which included "a booke of the same author of the marvaylous thinges of the world, and of certain effectes caused of certayne Beastes." His *De Secretis Mulierum*, "or the Mysteries of Human Generation fully revealed," was "faithfully rendered into English," and published by Curll in 1725.

**Albiazar.** A character in Tasso's *Jerusalem Delivered*, representing a leader of the Arab host which joined the Egyptian armament against the Crusaders.

**Albigenses, The.** An historical novel by CHARLES ROBERT MATURE (1782—1824), published in 1814.

**Albione, King.** See ALBOVINE.

**Albione's Queene, The Famous Historie of.** A romance, of which Queen Katharine is the heroine, published in 1601.

**Albion's England:** "A continued History of the Same Kingdome, from the originals of the first inhabitants thereof, unto the raigne of Queen Elizabeth." Written by WILLIAM WARNER (1558—1609), and "containing much good poetry and curious information." The first portion was published in 1586, but the work was not completed till 1606.

**Albon and Amphabel:** "The glorious Lyfe and Passion of Seint Albon, Prothomartyr of

Englondo, and also the Lyfe and Passion of Saint Amphabel, translated out of Frenche and Latene into Englishe, by JOHN LYDGATE, monk of Bury," printed in 1534. This poem is written in seven-line stanzas.

**Albovine, King of Lombardy.** A tragedy by Sir WILLIAM DAVENANT (1605—1668), produced in 1629. The story on which this play is founded is told by Caxton in his *Golden Legend*, and it may be read in Belleforest's *Histoires Tragiques*, Heylin's *Cosmographie*, Machiavelli's *History of Florence*, and in Lydgate's *Bochas*. It was also made the subject of an Italian tragedy by Giovanni Rucellai. It tells how Albovine, having conquered another king, "lade awaye with hym Rosamonde his wif in captyvyte, and he dyde make a cuppe of the skulle of that kynge and closed in fync golde and sylver, and dranke out of it," &c.

**Albracca's Damsel.** Angelica, in ARIOSTO's *Orlando Furioso*.

**Albumazar the Astronomer.** A play by TOMKIS, of Trinity College, Cambridge; acted before James I., in Trinity College Hall, on Tuesday, March 7th, 1614, and revived after the Restoration, when DRYDEN wrote the prologue. In the *Biographia Dramatica* it is called "indisputably an excellent comedy." Albumazar is the name of a famous Persian astronomer (*Histoire Universelle*, v. 418).

**Albums,** which are now merely blank books, with ornamental exteriors, for the reception of autographs, fugitive verses, &c., were originally, among the Romans, tablets covered with gypsum, on which were inscribed the *Annales Maximi* of the pontifex, prætorial edicts, and rules relative to civic matters. In the Middle Ages, lists of saints, soldiers, persons in authority, &c., were called albums, and the term was also applied to the "black board" on which public notifications were exhibited.

**Albyon Knight:** "A mery Playe bothe pythy and pleasaunt," of which only one copy, and that a mere fragment, is in existence. It consists of twelve closely printed quarto pages, and may be described as a political moral, "the only specimen of the kind in our language," the object of which, says Payne Collier, "seems to have been to illustrate and enforce the right rules of government for a state." Probably this was the play performed before Queen Elizabeth at Christmas, 1558—9, of "such matter that the players were commanded to leave off." It was entered on the Stationers' books in 1565—6. Albyon Knight, the hero, is of course a personification of England. Among the other characters were Temporality, Spirituality, Principality, Commonalty, Sovereignty, Peace, and Plenty.

**Alcazar, Battle of:** "fought in Barbarie, between Sebastian, King of Portugal, and Abdelmeleo, King of Marocco, with the Death of Captaine



Stukeley, as it was Sundrie Times plaid by the Lord High Admirall his Servants." A play, by GEORGE PEELE (1552—1598), printed in 1594, and ridiculed by Shakespeare in *Henry IV.*, part 2, act ii., scene 4.

**Alchemie, The Compounde of.** A poem by GEORGE RIPLEY (d. 1490); written in 1471; printed in 1591, and again by Ashmole in his *Theatrum Chemicum*. It is in the octave metre, and professes to "contain the right and perfectest means to make the Philosopher's Stone (*aurum potabile*), with other excellent experiments." Warton describes it as "nothing more than the doctrines of alchemy clothed in plain language and a very rugged versification."

**Alchemist, The.** A comedy by BEN JONSON (1574—1637), first acted in 1610, and the most famous of its author's dramatic productions, though Hazlitt considers it does not deserve its reputation. "There is, however, one glorious scene between Surly and Sir Epicure Mammon, which is the finest example I know of dramatic sophistry, or of an attempt to prove the existence of a thing by an imposing description of its effects."

**Alcibiades.** The pseudonym under which ALFRED TENNYSON (b. 1809) contributed to *Punch*, in February, 1846, a piece entitled the *New Timon and the Poets*, and in March 7, 1846, another, entitled, *After-Thought*, since reprinted as *Literary Squabbles*.

**Alciphron:** "or, the Minute Philosopher: in seven dialogues; containing an Apology for the Christian Religion against Free-Thinkers." By GEORGE BERKELEY, Bishop of CLOYNE (1684—1753). Published in 1732, and devoted to the refutation of Atheism, Fatalism, and various other forms of unbelief. *Alciphron* figures throughout the dialogues as a free-thinker. His name is probably compounded from ἀλκή, "strength," and φρήν, "heart," and seems equivalent to *fort-cœur*, or "strong-hearted."

**Alciphron.** The title of a poem by THOMAS MOORE (1779—1852), founded on the Egyptian mythology. Alciphron is also the hero of MOORE's prose romance, *The Epicurean* (q.v.).

**Alcott, Louisa M.,** an American novelist, has published *An Old-Fashioned Girl*, *Aunt Jo's Scrap Bag*, *Little Men*, *Little Women*, *Little Women Wedded*, *Moods*, *Morning Glories and other Stories*, *Camp and Fireside Stories*, *Work*, *Silver Pitchers*, *Rose in Bloom*, and other books.

**Alcott, William A., M.D.** (b. 1798). A voluminous American writer on physiology, hygiene, and practical education.

**Alcuin** (b. 735, d. 804). The *Works* of this writer are generally divided into three classes:—(1) The *Commentaries on the Scriptures*, consisting of *Questions and Answers on the Book of Genesis*; *Comments on the Penitential Psalms*, on the *Song of*

*Solomon*, and on the *Book of Ecclesiastes*; the *Interpretations Nominum Hebraicum*; and the *Commentaries on the Gospel of St. John*, and on the *Three Epistles of St. Paul*. (2) The *Dogmatic Writings*, including the treatises *De Fide Trinitatis et De Processione Spiritus Sancti*, and the books *Against Felix* and *Elipandus*. (3) The *Liturgic Works*: the *Liber Sacramentorum*, the treatise *De Psalmorum Usu*, the *Officia per Férias*, and the tracts *De Virtutibus et Vitiis* and *De Animæ Ratione*. To these are added *Lives of St. Martin of Tours*, of *St. Richarius*, of *Wilbrord*, and of *St. Vedastus*, the latter of which was merely corrected and edited by Alcuin from an older writer; and four treatises, *De Grammatica*, *De Orthographia*, *De Rhetorica et Virtutibus*, and *De Dialectica*. The complete *Works* were published by André Duchesne, under the Latinised name of "Andreas Quercetanus," in 1617, and again, in 1777, by Frobenius, Prince-Abbot of St. Emmeram, at Ratisbon. A list of the editions of the separate works will be found in Wright's *Biographia Britannica Literaria*. For Biography, see the *Life*, written in 829, and printed in the editions of the *Works*, in the *Acta SS. Ord. S. Bened.*, of Mabillon, in the collection of Surius, and in the *Acta Sanctorum* of the Bollandists; also, the sketch by Mabillon; the *Life* by Frobenius, prefixed to his edition; and the *Life* by Professor Lorenz, of Halle (1829), translated into English by Jane Mary Slee (1837). "Alcuin," says Professor Lorimer, "has no claim to the praise of originality of mind or creative genius; nor did he ever add much that was new to the existing stores of human knowledge. All that can be claimed for him is, that his superior talents and indefatigable industry enabled him to master all the learning of his age, and that his enlightened zeal in the interests of knowledge and culture, and a skill in the work of education fully equal to his zeal, made him one of the brightest lights of the period in which he lived, and one of the greatest benefactors of mediæval Europe."

**Alcuin of Tours.** See EPISTOLÆ.

**Aldabella.** Wife of Orlando, in ARIOSTO's *Orlando Furioso*; also the name of a marchioness of Florence in MILMAN's tragedy of *Fazio* (q.v.).

**Alden, John.** Friend of Miles Standish, in LONGFELLOW's poem, *Courtship of Miles Standish* (q.v.); in love with, and eventually married to, Priscilla (q.v.), with whom he had at one time pleaded the cause of his friend.

**Aldhelm** (b. 656, d. 709), is known in literature as the author of *Ænigmata*, and a prose treatise, *De Laude Virginitate*. His *Biography* has been written by William of Malmesbury and Farcius of Abingdon. See also Bede's *Ecclesiastical History* and Wright's *Biographia Britannica*, where a list of the editions of his works is given.

**Aldiborontiphoscophornio.** A character in CAREY's burlesque of *Chrononhotonthologos* (1734); also, a nickname given by Sir WALTER SCOTT to his



friend, the publisher, James Ballantyne, in allusion to his pompous and dignified manner. The following well-known couplet appears in it:—

“Aldiborontiphosphorulo!  
Where left you Chrononhotonthologos?”

**Aldine Press, The**, was that of ALDO MANUZIO (Aldus Manutius) and his son PAOLO (1511—1574) at Venice, at which were printed many of the first and early editions of the Greek, Latin, and Italian classics, commencing with Musæus in 1494—all being noted for the excellence of their typography. Under the title of the *Aldine Edition of the British Poets*, Mr. Pickering published fifty-three volumes, which still hold a very high place in the estimation of the reading public.

**Aldingar, Sir**. The title of a ballad included in Bishop PERCY's *Reliques of Ancient British Poetry*. Sir Aldingar is a steward who accuses Queen Eleanor, the wife of Henry II., of infidelity, a charge which is refuted by the appearance of an angel, in the form of a child, to testify to the lady's innocence.

**Aldrich, Henry, D.D.**, of Christ Church, Oxford (b. 1647, d. 1710), wrote, among other controversial and architectural works, *Artis Logicæ Compendium*, Oxford (1692), still used as a text-book there; and *Elementa Architecturæ Civilis ad Vitruvii Veterumque Disciplinam et recentiorum præsertim ad Palatii exempta probationi concinnata*, Oxford (*Elements of Civil Architecture*, translated by the Rev. Philip Smyth, Oxford, 1789).

**Aldrich, Thomas Bailey**, American poet (b. 1836), has published a volume of *Miscellaneous Poems*, and a story in verse, called, *The Course of True Love never did run Smooth* (q.v.). His *Poems* were reproduced in England in 1866; the *Story of a Bad Boy*, in 1869; and *Prudence Palfrey*, in 1874.

**Ale, A Panegyric on Oxford**. A poem by THOMAS WARTON (1728—1790), contributed to Dodsley's *Collection of Poems*. It begins:—

“Balm of my cares, sweet solace of my toils,  
Hail, juice benignant! O'er the costly cups  
Of riot-stirring wine, unwholesome draught,  
Let pride's loose sons prolong the wasteful night;  
My sober evening let the tankard bless,  
With toast embrown'd, and fragrant nutmeg fraught,  
While the rich draught with off-repeated whiffs  
Tobacco mild improves.”

**Aleria**. An Amazon, and the best beloved wife of Guido the savage, in *Orlando Furioso*.

**Alethes**. An ambassador from Egypt to King Aladine in TASSO's *Jerusalem Delivered*.

**Alexander and Campaspe**. A drama by JOHN LYLLY (1553—1601), printed in 1584, and described by Hazlitt as “a very pleasing transcript of old manners and sentiment. It is full,” he says, “of sweetness and point, of Attic salt and the honey of Hymettus.” Warton mentions “A Ballet entituled, An history of Alexander, Campaspe, and Apelles, and of the faythful fryndshippe betweene theym, printed for Colwell in 1565.” See APELLES.

**Alexander, Archibald, D.D.** (b. 1772, d. 1851). A distinguished American divine and voluminous author of religious and didactic works, the principal of which are *Evidences of Revealed Religion*, *On the Canon of Scripture*, *Outlines of Moral Science*, &c.

**Alexander, Cecil Frances**. The wife of William Alexander, D.D., Bishop of Derry, and author of *Moral Songs*, *Hymns for Children*, and *Poems on Old Testament Subjects*. Mrs. Alexander has also edited the *Children's Garland* in the *Golden Treasury Series*.

**Alexander, Life of**. Attributed to ADAM DAVIE (q.v.), and founded partly upon a translation from the Persian by SIMEON SETH (1070), and partly upon a French *Roman d'Alexandre*. See Warton's *History of English Poetry*, vols. i. and ii. See, also, ALISAUNDER, KING.

**Alexander of Hales** (d. 1245), compiled the *Summa Theologia* by command of Pope Innocent IV., and wrote some commentaries on the Scriptures. The former was printed in 1475, the latter appeared in 1476. See IRREFRAGABLE DOCTOR.

**Alexander the Corrector**. A name assumed by ALEXANDER CRUDEN (1701—1770), author of the *Complete Concordance of the Holy Scriptures*, under the impression that he was divinely commissioned to rebuke and reform his degenerate age. A volume of his *Adventures* was published in 1754, giving “An Account of his being sent to a Private Madhouse at Chelsea, September, 1753; an account of the Battle (i.e., Trial) at Westminster Hall, February 20, 1754; an account of his Escape from Bethnall Green, in March, 1738. Of his Application at St. James's for the Honour of Knighthood, and as Candidate for the City of London; with his Love Adventures and Letters; also a Declaration of War sent to the amiable Mrs. Whittaker.” See CONCORDANCE.

**Alexander, William**. See DAY OF JUDGMENT.

**Alexander, William**, first Earl of Stirling (b. 1580, d. 1640). He wrote *Aurora* (1604); the *Monarchicke Tragedies: Cræsus, Darius, the Alexandrians, Julius Cæsar* (1607); and *Recreations with the Muses* (1637). See Walpole's *Royal and Noble Authors*.

**Alexander, William, D.D.**, Bishop of Derry and Raphoe (b. 1824), has published a theological prize essay, a volume of poems, several lectures and sermons, papers on the Irish Church, and numerous fugitive works.

**Alexander, William Lindsay, D.D.**, Independent minister (b. 1808), is perhaps best known as the third editor of Kitto's *Biblical Cyclopædia*. He has also contributed to the *Encyclopædia Britannica*, and has published, among other works, *Christ and Christianity* (1854), a *Life of Dr. Ward-*



*law* (1856), *Christian Thought and Work* (1862), *St. Paul at Athens* (1865), and *Sermons* (1875).

**Alexander's Feast:** "or, the Power of Music." An ode by JOHN DRYDEN (1631—1701), in honour of St. Cecilia's Day. "As a piece of poetical mechanism to be set to music, or recited in alternate strophe and anti-strophe, with classical allusions and flowing verse, nothing," says Hazlitt, "can be better. It is equally fit to be said or sung; it is not equally good to read." St. Cecilia, a Roman lady of good family, suffered martyrdom for her devotion to Christianity, A.D. 230. She is regarded as the patroness of music—church music especially; and the 22nd of November is dedicated to her. The legend runs that once, while playing on a musical instrument, an angel was so enraptured by her glorious strains that he quitted his celestial sphere and visited their creator. Hence the lines by Dryden—

"Let old Thautoheus yield the prize,  
Or both divide the crown;  
He raised a mortal to the skies;  
She drew an angel down."

It was performed, with music by Handel, in the year 1736.

**Alexandra.** Queen of the Amazons, and one of the ten wives of Elbanio, in *Orlando Furioso*.

**"Alexandrine ends the song, A needless."** See POPE's *Essay on Criticism*, part ii., line 355:—

"That, like a wounded snake, drags its slow length along."

**Alexandrines** are rhyming verses consisting each of six measures or twelve syllables. The name is supposed to be derived from an old French poem on Alexander the Great, written about the twelfth or thirteenth century; according to others it was so called from one of the authors of that poem being named Alexander. The last line of the Spenserian stanza is an Alexandrine. The only complete English poem written wholly in Alexandrines is Drayton's *Polyolbion* (q.v.).

**Aleyn, Charles**, poet (d. about 1640), wrote the *Battle of Cressy and Poitiers* (1632), the *History of Henry VII.* (1638), and the *History of Euriolus and Lucretius* (1639).

**Alfayns and Archelaus:** "two faythfull lovers," whose "famooste and notable history," printed in 1565, is probably identical with that told in "the ballet intituled the story of ij faythfull louers" (1568), "The tragicall historye that happened betweene ij Englishe louers" (1564), and pieces with very similar titles, printed in 1567 and 1569.

**Alfieri.** The tragedies of this Italian poet were translated into English by CHARLES LLOYD, in 1815. An English version of the *Vita di Vittorio Alfieri* appeared in 1810.

**Alfonso, Don**, in BYRON'S *Don Juan* (q.v.), is the husband of Donna Julia.

**Alford, Henry, D.D.**, Dean of Canterbury (b. 1810, d. 1871), wrote *Poems and Poetical Fragments* (1831); the *School of the Heart, and other Poems* (1835); the *Abbot of Muchelnaye, and other Poems*, and various theological works. His edition of the Greek Testament appeared in 1844—52. His *Life* has been written by his widow (1873).

**Alfred**, King of England (b. 849, d. 901), translated into English the following works: Bede's *Ecclesiastical History*, Orosius's *Universal History*, Boethius's *De Consolatione Philosophiæ*, and Gregory I.'s *Pastoral on the Care of the Soul*. His *Biography* was written by Spelman (1678), Powell (1634), Bicknell (1777), and by Thomas Hughes, M.P., in the *Sunday Library*. See, also, Wright's *Biographia Britannica*. See PROVERBS.

**Alfred.** A poem in twelve books, by Sir RICHARD BLACKMORE (1650—1729), published in 1713.

**Alfred.** A masque, written by JAMES THOMSON (1700—1748), in conjunction with DAVID MALLETT (1700—1765), and produced in 1740 at Cliefden, the summer residence of the Prince of Wales. It was afterwards dramatised by the latter writer, and brought out at Drury Lane in 1751. It contains the famous song of *Ruler Britannia*, of which Southey said that "it will be the political hymn of this country as long as she maintains her political power."

**Alfred.** An epic poem in six books, by HENRY JAMES PYE (1745—1813), published in 1801.

**Algarsife.** See CAMBUSCAN.

**Alhadra.** A character in COLERIDGE'S tragedy of *Remorse* (q.v.).

**Alhambra, The.** A volume of legends and descriptive sketches by WASHINGTON IRVING (1783—1859), published in 1832. "The account of my midnight rambles about the old place is," says the author, "literally true, yet gives but a feeble idea of my feelings and impressions, and of the singular haunts I was exploring. Everything in the work relating to myself and to the actual inhabitants of the Alhambra, is unexaggerated fact; it was only in the legends that I indulged in *romancing*, and these were founded on material picked up about the place."

**Alice:** "or, the Mysteries." See MALTRAVERS, ERNEST.

**Alice du Clos.** The heroine of a ballad by SAMUEL TAYLOR COLERIDGE (1772—1834).

**Alice Fell:** "or, Poverty." A ballad by WILLIAM WORDSWORTH (1770—1850), written in 1801, and described by Moir as "palpably mediocre and worthless."

**Alice's Adventures in Wonderland.** A fairy story for the young, published in 1869, under the *nom de plume* of LEWIS CARROLL (q.v.). It has been translated into several European



languages. A continuation, entitled, *Through the Looking-glass, and what Alice found there*, was published in 1871.

**Alicia.** The wife of *Arden of Feversham*, in LILLO's tragedy (q.v.), in love with, and criminally beloved by, a man called Mosby (q.v.).

**Alipharnon, The giant.** Don Quixote attacked a flock of sheep, which he declared to be the army of the giant Alipharnon.

**Aliprando.** A Christian knight in TASSO's *Jerusalem Delivered*.

**Aliris.** The Sultan of Lower Bueharia, who, under the name of Feramors, wooed and won *Lalla Rookh*, in MOORE's poem of that name (q.v.).

**Alisaunder, Kyng.** The title of an old romance included by WEBER in his well-known *Collection*. He describes it as unquestionably a free translation from the French, though the English adapter professes to have supplied the description of a battle, which was not given in the original. A romance on the same subject was printed by one Alexander Arbuthnot, in Scotland, and is described by Weber as also a translation from the French, and the work of an anonymous Scotch poet of the fifteenth century. See ALEXANDER, LIFE OF.

**Alison, Archibald,** Scottish Episcopal clergyman (b. 1757, d. 1839), wrote an *Essay on the Nature and Principles of Taste* (1790); *Sermons* (1814—1815), and a *Memoir of the Life and Writings of Lord Woodhouselee* (1818). See Lord Jeffrey's *Essays*, and Sinclair's *Old Times and Distant Places*. See TASTE, ON THE NATURE, &c.

**Alison, Sir Archibald, Bart.,** son of the preceding (b. 1792, d. 1867), wrote a *History of Europe, from the French Revolution of 1789 to the Accession of Napoleon III.* (1839—42); *Principles of Population* (1840); *Free Trade and Fettered Currency* (1847); a *Life of the Duke of Marlborough* (1847); *Essays: Historical, Political, and Miscellaneous* (1850), and other works. See the *Quarterly Review*, vols. lxx., lxxii., lxxiii., lxxvi.; the *Edinburgh Review*, vol. lxxvi.; the *Westminster Review*, vol. xli.; and the *North American Review*, vols. viii., x., xi., xx.

**Alison Gross.** A ballad printed by JAMIESON, "from the recitation of Mrs. Brown." It tells how a wretched old witch turned a youth into a serpent, and how he was released from his thralldom by the Queen of the Fairies.

"**All along the valley, stream that flashest bright.**" First line of a lyric by ALFRED TENNYSON (b. 1809), entitled, *In the Valley of Caunteretz*.

"**All are architects of fate.**" First line of the *Builders*, a poem by HENRY WADSWORTH LONGFELLOW (b. 1807).

"**All are but parts of one stupendous whole.**" Line 267, epistle i., of POPE's *Essay on Man* (q.v.) :—

"Whose body Nature is, and God the soul."

"**All cry and no wool.**" Line 852, canto i., part 1, of BUTLER's *Epitaph on Shakespeare*.

"**All Europe rings from side to side** (Of which)." A line in MILTON's 22nd *Sonnet*.

**All Fools.** A comedy by GEORGE CHAPMAN (1557—1634), founded upon Terence's *Heautontimorumenos*, and printed in 1605. "The style," says Mr. Swinburne, "is limpid and luminous as running water; the verse pure, simple, smooth, and strong; the dialogue always bright, fluent, lively, and at times relieved with delicate touches of high moral and intellectual beauty; the plot and characters excellently fitted to each other, with just enough intricacy and fulness of incident to sustain, without relaxation or confusion, the ready interest of readers or spectators."

**All for Love:** "or, a Sinner Well Saved." A poem, in nine parts, by ROBERT SOUTHEY (1774—1843). Written in 1829, and founded on a passage in the *Life of St. Basil*, ascribed to his contemporary, St. Amphilochius, Bishop of Iconium.

"**All for love: and a little for the bottle.**" See WATTLE, CAPTAIN.

**All for Money.** "One of the most elaborate and involved of our later morals. The characters engaged in it," says Collier, "are no less than thirty-two in number. It professes to represent 'the manners of men and fashion of the world' at the date when it was produced; but it is anything but a picture of manners, and the author directs his attack in various ways against avarice. On the title-page he terms his work a 'pitiful comedy,' and in the prologue he tells us that it is also a 'pleasant tragedy;' but it has no pretensions to be considered one or the other." It was printed in 1578.

"**All in the Downs the fleet was moor'd.**" First line of GAY's ballad, entitled, *Sweet William's Farewell to Black-eyed Susan*. See BLACK-EYED SUSAN.

**All in the Wrong.** A novel by THEODORE EDWARD HOOK (1788—1841).

**All in the Wrong.** A comedy by ARTHUR MURPHY (1727—1805), adapted from the French of Destouches.

"**All is not gold that glisteneth.**" See MIDDLETON's play of *A Fair Quarrel*, act ii., scene 1. See also SHAKESPEARE's play of the *Merchant of Venice*, act ii., scene 7: "All that glistens is not gold." CHAUCER, in his *Canon's Yeman's Tale*, has,—

"All thing, which shyneth as the gold  
Ne is no gold, as I have herd it told."



**"All June I bound the corn in sheaves."** First line of *One Way of Love*, a poem, by ROBERT BROWNING (b. 1812):—

"Rose by rose, I strip the leaves,  
And strew them where Pauline may pass.  
She will not turn aside? Alas!  
Let them lie. Suppose they die?  
The chance was they might take her eye."

**"All men think all men mortal but themselves."** In YOUNG's *Night Thoughts*, night i., line 424.

**"All my past life is mine no more."** First line of a song by JOHN, Earl of ROCHESTER (1647—1680).

**"All praise to Thee, my God, this night."** First line of the *Evening Hymn*, by Bishop KEN (1637—1711).

**"All precious things, discovered late."** First line of the *Arrival* in the *Day-Dream*, a lyric by ALFRED TENNYSON (b. 1809).

**"All that's bright must fade."** First line of a song by THOMAS MOORE (1779—1852):—

"The brightest still the fleetest;  
All that's sweet was made  
But to be lost when sweetest!"

**"All the souls that were, were forfeit once."**—*Measure for Measure*, act ii., scene 2.

**"All the world's a stage."** A familiar quotation, which is to be found in act ii., scene 7, of SHAKESPEARE'S *As You Like It*. Compare it with the following passage in Heywood's *Apology for Actors* (q.v.):—

"The world's a theatre, the earth a stage,  
Which God and Nature do with actors fill."

**All the Year Round.** A weekly periodical, originated by CHARLES DICKENS (1812—1870) in 1859, and edited by him until his death. It arose out of a dispute between Dickens and his publishers, which resulted in the discontinuance of *Household Words* (q.v.). The first number contained the opening chapters of *A Tale of Two Cities* (q.v.), and the magazine was frequently enriched by miscellaneous contributions from the pen of the editor. Among the leading writers, besides Dickens, have been Lord Lytton, Wilkie Collins, G. A. Sala, Edmund H. Yates, John Hollingshead, Andrew Halliday, Mrs. Gaskell, Miss Procter, Miss Martineau, and Miss Dickens.

**"All thoughts, all passions, all delights."** Opening line of COLERIDGE'S poem of *Love*.

**"All we know of what the blessed do above."** See WALLER'S *Song to Chloris*—

"Is, that they sing and that they love."

The most familiar version of the lines is that given by Lady RACHEL RUSSELL in her *Letter to Earl Galway on Friendship*:—

"All we know they do above,  
Is, that they sing and that they love."

**"All worldly shapes shall melt in gloom."** First line of the *Last Man*, a lyric by THOMAS CAMPBELL (1777—1844).

**All's Lost by Lust.** A tragedy by WILLIAM ROWLEY (temp. James I.), printed in 1633.

**"All's over then: does truth sound bitter?"** First line of the *Lost Mistress* (q.v.), a poem by ROBERT BROWNING (b. 1812).

**All's Well that ends Well.** A comedy by WILLIAM SHAKESPEARE (1564—1616), first printed in the folio of 1623. Meres, in his *Palladis Tamia*, mentions among the plays of Shakespeare which were then in favour, a comedy called *Love's Labour's Wonne*, which most authorities now agree in identifying with *All's Well that ends Well*. It would seem to have been originally written as a companion to *Love's Labour's Lost* (q.v.), probably about 1601 or 1602, and afterwards to have been revised and republished by the author with a new title. The plot is partially founded on a tale in Boccaccio's *Decameron*, giornata iii., novella ix., or rather, on Painter's translation of it, which forms the thirty-eighth novel of the first volume of the *Palace of Pleasure* (q.v.):—"Giletta, a phisition's daughter of Narbon, healed the French king of a fistula, for reward whereof she demanded Beltramo, Count of Rossiglione, to husband. The counte being married against his will, for despite fled to Florence and loved another. Giletta, his wife, by pollicie founde meanes to lye with her husband in place of his lover, and was begotten with childe of two sonnes, which knowen to her husband, he received her again, and afterwards he lived in great honour and felicitie." The comic passages are, however, entirely Shakespeare's. "It is the old story," says Schlegel, "of a young maiden whose love looked much higher than her station. . . . Love appears here in humble guise; the wooing is on the woman's side; it is striving, unaided by a reciprocal inclination, to overcome the prejudices of birth." "It is," says Hazlitt, "the most pleasing of our author's comedies."

**Allegory**, as a figure of rhetoric, is the embodiment of a train of thought by means of sensible images, which have some resemblance or analogy to the thought. The Allegory differs from the metaphor chiefly in extent: the latter is confined to a single sentence or expression, while the former is sustained through the whole work or representation. There are numerous Allegories in the Bible. The most famous in English literature are Bunyan's *Pilgrim's Progress* (q.v.), and Spenser's *Faërie Queene* (q.v.); many also are to be found in the writings of Addison, Steele, Johnson, and the "Essayists." Allegory has been in use from the earliest ages. "Oriental people are specially fond of it. As examples from antiquity may be cited, the comparison of Israel to a vine in the 80th Psalm; the beautiful passage in Plato's *Phædrus*, where the soul is compared to a charioteer drawn by two horses, one white and one black; the description of Fame in the 4th book of the *Æneid*." (*Chambers*.) The proper consideration of Allegory in the fine arts generally is of the highest importance. It is not confined to



language, but is carried into painting, sculpture, scenic representation, pantomime, and the like.

**Allegro, L'.** See L'ALLEGRO.

**Alleine (or Allein), Joseph.** A Nonconformist divine (b. 1633, d. 1688). He wrote a number of religious works, the best known of which is *An Alarm to Unconverted Sinners* (q.v.). See the biographies by Stanford, Baxter (1672), and Newton.

**"Allen, Humble."** See ALLWORTHY, MR.

**Allen, Mr. Benjamin.** A young surgeon who figures in DICKENS'S novel of the *Pickwick Papers* (q.v.).

**Allen-a-Dale.** One of the famous archers of Robin Hood, who had interfered to secure his marriage to a fair young maiden, betrothed to a decrepit old knight. He is the minstrel of the merry band of venison-hunters, who held high revel in Sherwood's leafy glades, and as such makes frequent appearances in the old English ballads.

**Alley, William, D.D.,** Bishop of Exeter (1512—1570), wrote a *Hebrew Grammar*, the *Poor Man's Library*, and translated the Pentateuch for Bishop Parker's Bible.

**Alliance between Church and State, The.** A work by WILLIAM WARBURTON, Bishop of GLOUCESTER (1698—1779), published in 1736, in which he demonstrates "the Necessity and Equity of an Established Religion and a Test Law." See STATE IN ITS RELATIONS WITH THE CHURCH, THE.

**Allibone, Samuel Austin, LL.D.** An American writer (b. 1816). He has published a *Dictionary of British and American Authors* (1858, 1870, and 1871), remarkable for the extent and accuracy of its information.

**Allingham, William,** poet (b. 1828), has written *Poems* (1850), *Day and Night Songs* (1854), *The Music Master and other Poems* (1857), *Laurence Bloomfield in Ireland* (1864), and *Songs, Ballads and Stories* (1877). In 1874 he succeeded Mr. J. A. Froude in the editorship of *Fraser's Magazine*.

**Allot, Robert,** is generally accepted as the compiler of *England's Parnassus* (q.v.), a collection of fugitive poems by the leading writers of Elizabeth's reign. Collier says he was a joint sonneteer with Edward Gilpin before the publication of Markham's *Devereux* in 1597; but more than that is not known. See the *Poetical Decameron* and Brydges' *Restituta*.

**Allston, Washington,** American poet (b. 1779, d. 1843), was the author of the *Sylphs of the Seasons, and other Poems* (1813), and the *Romance of Monaldi* (1841). His *Poems and Lectures on Art* were edited by Richard H. Dana, jun., in 1850. See Griswold's *Prose Writers of America*, and the *North American Review*, vols. v. and liv. "We

have often pored over Allston's pages," says the latter authority, "to admire the grace and delicacy of his English poetical style." "All the specimen I have seen of his prose," says Griswold, "indicates a remarkable command of language, great descriptive powers, and rare philosophical as well as imaginative talent."

**"Allured to brighter worlds, and led the way."** Line 167 of GOLDSMITH'S poem of the *Deserted Village* (q.v.).

**Allworth.** A character in MASSINGER'S play of *A New Way to Pay Old Debts* (q.v.).

**Allworthy, Mr.,** in FIELDING'S novel of *Tom Jones* (q.v.), a man of amiable and benevolent character; intended for Mr. Ralph Allen, of Bristol, who was also celebrated by POPE (*Epilogue to the Satires*, dialogue i., line 136) in a familiar couplet:—

"Let humble Allen, with an awkward shame,  
Do good by stealth, and blush to find it fame."

**Alma:** "or, the Progress of the Mind." A poem, in three cantos, by MATTHEW PRIOR (1664—1721); "written," says Dr. Johnson, "in professed imitation of *Hudibras* (q.v.), to which it has at least one accidental resemblance: *Hudibras* wants a plan, because it is left imperfect; *Alma* is imperfect, because it seems never to have had a plan. It has many admirers, and was the only piece among Prior's works of which Pope said that he should wish to be the author."

**Almanacs** were first published in England in the fourteenth century, and one of the earliest known is *John Somer's Calendar*, written in Oxford, (1380). The Stationers' Company claimed the exclusive right of publishing almanacs, but this monopoly was abolished in 1779. A duty was imposed on them in 1710, and repealed in 1834.

**Almanzor.** A character in DRYDEN'S tragedy of the *Conquest of Granada* (q.v.).

**Almanzor and Almanzaida.** A novel attributed to Sir PHILIP SIDNEY (1554—1586) by the printer, who issued it in 1678. "This book coming out so late, it is to be enquired," says Anthony à Wood, "whether Sir Philip Sidney's name is not set to it for sale-sake."

**Almeria.** The heroine of CONGREVE'S tragedy of the *Mourning Bride* (q.v.).

**Almeyda, Queen of Grenada.** A tragedy by SOPHIA LEE (1750—1824), produced in 1796 at Drury Lane, with Mrs. Siddons in the character of the heroine.

**"Almighty dollar, The."** A phrase used by WASHINGTON IRVING (1783—1859) in his sketch of the *Creole Village*.

**A. L. O. E.** The well-known initials, adopted as a pseudonym by Miss TUCKER, the author of numerous stories and religious works for the young. "A. L. O. E." stand for "A Lady of England." See TUCKER, MISS.



**"A lover of late was I."** First line of an old song, printed in Bishop PERCY's *Reliques of Ancient English Poetry*.

**"Alone with his glory."** A phrase in WOLFE's verses on the *Burial of Sir John Moore* (q.v.).

**Alonzo the Brave and the Fair Imogene.** A ballad by MATTHEW GREGORY LEWIS (1775—1818), beginning—

"A warrior so bold and a virgin so bright,  
Conversed as they sat on the green;  
They gazed at each other with tender delight,  
Alonzo the Brave was the name of the knight—  
The maiden's was Fair Imogene."

**Alp**, the renegade, in BYRON's poem of the *Siege of Corinth* (q.v.), is a Christian knight whose wrongs have induced him to turn Mussulman to obtain revenge.

**Alph**, in COLERIDGE's poetical fragment of *Kubla Khan* (q.v.), is the sacred river that ran through unfathomable caves "down to a sunless sea."

**Alpheus.** A prophet and magician in *Orlando Furioso*.

**Alphonsus, King of Arragon, The Comical Historie of.** A play by ROBERT GREENE (1560—1592), printed in 1597.

**Alsatia, The Squire of.** A comedy by THOMAS SHADWELL (1640—1692). Alsatia was the name popularly given in former times to Whitefriars, in London, which was for a long period an asylum or sanctuary for debtors and persons desiring to evade the law. Many of the most stirring scenes in Scott's *Fortunes of Nigel* are represented as having occurred in Alsatia.

**Altare Damascenum:** "Seu Ecclesiæ Anglicanæ Politia Ecclesiæ Scoticanæ obtrusa, a Formalista quodam delineata, illustrata et examinata, sub nomine olim Edwardi Didoclavii, Studio et Opera DAVIDIS CALDERWOOD" (1575—1651). Published originally in 1611; afterwards, in English in 1623. It is a vehement attack upon episcopacy, in reply to Archbishop Spottiswood's (q.v.).

**Altercation or Scolding of the Ancients, A Treatise concerning.** By JOHN ARBUTHNOT, M.D. (1675—1735). Published in 1750, in the author's collected works: it exhibited the best qualities of his satiric wit.

**Althea, To:** "From prison." A poem by RICHARD LOVELACE (1618—1658), beginning—

"When love with unconfined wings."

It was written whilst the author was incarcerated in the Gatehouse, Westminster, for presenting a petition to the House of Commons in favour of the king.

**Alton Locke, Tailor and Poet.** A novel by the Rev. CHARLES KINGSLEY (b. 1819, d. 1875), published in 1850.

**Alvarez Espriella, Manuel.** See ESPRIELLA.

**Alyface, Annot**, in UDALL's *Ralph Roister Doister* (q.v.), is a servant of Dame Christian Custance (q.v.).

**Alzirdo**, King of Tremizen, in *Orlando Furioso*.

**"Am I not in blissed case?"** First line of a song, by JOHN SKELTON (1460—1529), sung by Lust in the moral play of the *Triall of Pleasure* (q.v.).

**Amadis of Fraunce, The Treasurie of,** is a translation from the French of Nicholas de Herberay by THOMAS PAYNEL, printed in 1567. It was followed in 1595, 1619, 1652, 1664, and 1694, by versions of several portions of the same romance by ANTHONY MUNDAY and others. "All these old translations, however, are very indifferent and faithless, and the reader who desires to relish this delightful old romance, must read it," says Carew Hazlitt, "in Southey's English,"—which was translated from the Spanish of Vasco Lobeira. Not unworthy of ranking with the latter version is that written by STEWART ROSE, which was published in 1803.

**Amadis of Greece.** A supplemental part of the romance of *Amadis of Fraunce* (q.v.), added by FELICIANO DE SILVA.

**Amanda.** A lady, celebrated in the poetry of JAMES THOMSON (1700—1748), whose name was Young, and who eventually married an Admiral Campbell. She inspired, among other pieces, the following graceful song—

"Unless with my Amanda blest,  
In vain I twine the woodbine bower;  
Unless I deck her sweeter breast,  
In vain I rear the breathing flower:

"Awakened by the genial year,  
In vain the birds around me sing,  
In vain the freshening fields appear,  
Without my love there is no Spring."

**Amantium Iræ Redintegratio Amoris Est.** A poem by RICHARD EDWARDS (circa 1523—1566), printed in the *Paradise of Dainty Devices* (q.v.).

**Amarant.** A cruel giant slain by Guy of Warwick. See *Guy and Amarant* in *Percy's Reliques*.

**"Amarantha, sweet and fair."** First line of *To Amarantha, that she would dishevel her hair*, a song by RICHARD LOVELACE (1618—1658), containing the line—

"Shake your head, and scatter day."

**Amaryllis.** The name of a rustic beauty in VIRGIL's *Eclogues* and the *Idylls* of THEOCRITUS, frequently adopted in modern pastoral poetry. See MILTON—

"To sport with Amaryllis in the shade."

DRYDEN—

"To Amaryllis Love compels my way."

And WITHER—

"Amaryllis did I woo."



**Amaryllis**, in SPENSER'S *Colin Clout's Come Home Again* (q.v.), was intended for the Countess Dowager of Derby, for whom MILTON wrote his *Areades* (q.v.).

**Amateur, An.** The pseudonym adopted by PIERCE EGAN the elder, in the publication of his work entitled *Real Life in London* (q.v.).

**Amaurot.** The name of the chief city of *Utopia*, in Sir THOMAS MORE'S famous work of that name (q.v.); taken from the Greek ἀμαυρός, "shadowy," "unknown."

**Amazia**, in PORDAGE'S satiric poem of *Azaria and Hushai* (q.v.), stands for Charles II., who is described as flying "over Jordan"—

"Till God had struck the tyrant Zabad dead;  
When all his subjects, who his fate did moan,  
With joyful hearts restored him to his throne;  
Who then his father's murderers destroy'd,  
And a long, happy, peaceful reign enjoy'd,  
Belov'd of all, for merciful was he,  
Like God, in the superlative degree."

**Ambarvalia.** A volume of poetry, since incorporated in the complete edition of his poems, by ARTHUR HUGH CLOUGH (1819—1861), written between 1840 and 1847, chiefly at Oxford, and published in 1849. They are all poems of the inner life, and it has been said of them that "they will hold their place beside those of Tennyson and Browning."

**"Ambassador, An, is an honest man sent to lie abroad for the commonwealth."** See Sir HENRY WOTTON'S *Panegyric on King Charles*.

**"Ambition should be made of sterner stuff."**—*Julius Cæsar*, act iii., scene 2.

**Ambrosio.** The hero of LEWIS'S romance, *The Monk* (q.v.). He is abbot of the Capuchins at Madrid, and, for his reputed sanctity, is termed the Man of Holiness. But the temptations of his evil spirit, called Matilda, overcome his virtue, and he proceeds from crime to crime, until, condemned to death by the Inquisition, he bargains for his soul with Lucifer, and is released from prison, only to be dashed to pieces on a rock.

**Amelia.** A novel by HENRY FIELDING (1707—1754), published in 1751, of which we are told that Dr. Johnson "read it through without stopping." "He appears," says Malone, "to have been particularly pleased with the character of the heroine of this novel, and said Fielding's *Amelia* was the most pleasing heroine of all the romances, but that vile broken nose, never cured, ruined the sale of perhaps the only book, of which, being published betimes one morning, a new edition was called for before night." "H. Fielding," wrote Lady Mary Wortley Montagu, "has given a true picture of himself and his first wife, in the character of Mr. and Mrs. Booth, some compliments to his own figure excepted; and I am persuaded several of the incidents he mentions are real matters of fact." "Amelia," says Thackeray, "pleads for her husband, Will Booth; *Amelia* pleads for her reckless, kindly old father, Harry Fielding. To have in-

vented that character is not only a triumph of art it is a good action. They say it was in his own home Fielding knew and loved her; and from his own wife that he drew the most charming character in English fiction. *Amelia* is not perhaps a better story than *Tom Jones*, but it has the better ethics."

**Amelia.** See HEPTAMERON OF CIVILL DISCOURSES, AN.

**Amelia**, in THOMSON'S poem of the *Season* (q.v.), book ii., is a rustic maiden, killed by a stroke of lightning while sheltering in her lover's arms.

**Amelia Sedley**, in THACKERAY'S novel of *Vanity Fair* (q.v.). "A dear little creature," says the author, "but not a heroine;" in love with George Osborne.

**Amends for Ladies.** A play by NATHANIEL FIELD (d. 1641), printed in DODSLEY'S *Collection of Old Plays*. See WOMAN'S A WEATHERCOCK, A.

**Amergin.** The name of two Irish bards, one of whom lived in the middle of the sixth century, and wrote *Dinn Seanehus, or History of Noted Places in Ireland*; the other lived in the seventh century, and composed a treatise on the privileges and punishments of the different ranks of society, a copy of which is preserved among the Seabright MSS. in Trinity College, Dublin. See the works on Irish Poetry by O'Reilly and Ware.

**America, On the Prospect of Planting Arts and Learning in.** Verses by GEORGE BERKELEY, Bishop of Cloyne (1684—1753), which read like a prophecy of the greatness to which the New World was afterwards to attain. The last lines run:—

"Westward the course of empire takes its way;  
The four first acts already past;  
A fifth shall close the drama with the day;  
Time's noblest offspring is the last."

**American Notes for General Circulation.** Sketches of American life and character by CHARLES DICKENS (1812—1870), whose first visit to the United States was made in the January of 1842. The *Notes* were published in October of the same year, and were dedicated "to those friends of the author in America, who, giving him a welcome he must ever gratefully and proudly remember, left his judgment free, and who, loving their country, could bear the truth, when it was told good-humouredly and in a kind spirit." This, however, it appeared they could not do, and the book gave great offence to the people whom it attempted to describe. Both Judge Haliburton and R. W. Emerson have touchy references to it in their works, and an American lady wrote a reply to it, under the witty title of *Change for American Notes*. In England it was more favourably received. Lord Jeffrey wrote to the author: "A thousand thanks for your charming book, and for all the pleasure, profit, and relief it afforded me. You have been very tender to our sensitive friends beyond the sea, and really said nothing which will give any serious offence to any moderately rational patriot amongst them."



**Ames, Joseph** (b. 1689, d. 1758), was the author of *Typographical Antiquities* (q.v.).

**Amicos, Ad.** A poem by RICHARD WEST (1716—1742), the friend of Gray and Walpole.

**Amicus.** The pseudonym adopted by SIR THOMAS FAIRBAIRN (b. 1823) in a series of letters contributed to the *Times* newspaper, on the relations between employers and employed, social progress generally, trade unionism, and other subjects.

**Amiel.** In DRYDEN's *Absalom and Achitophel* (q.v.), Mr. Seymour, the Speaker of the House of Commons, was personified under the name ELIAM (anagram, Amiel), "friend of God."

**Amilec:** "or, the Seeds of Mankind." A semi-satirical romance, translated from the French, and published in 1753. It endeavours to explain the analogy between the propagation of animals and that of vegetables.

**Amine.** A character in the *Arabian Nights*, represented as "so hard-hearted that she led her three sisters about like a leash of greyhounds."

**Amintor.** The hero of BEAUMONT and FLETCHER's play of the *Maid's Tragedy* (q.v.).

**Amir Khan.** See DAVIDSON, LUCRETIA MARIA.

**Amitie, The Arbor of.** See ARBOR OF AMITIE, THE.

**Amlet, Richard.** A gamester, in VANBRUGH's comedy of the *Confederacy* (q.v.). "A notable instance," says Charles Lamb, "of the disadvantages to which this chimerical notion of affinity constituting a claim to acquaintance may subject the spirit of a gentleman."

**Amon and Mardocheus:** "a fabulous poem," on the story of Haman and Mordecai, preserved among the Vernon MSS. It begins by telling how King Ahazwere (Ahasucrus) loved a knight, Amon, "so wele,"—

"That he commaunded men should knele  
Bfore him, in such a streete,  
Over all ther men mihte him meete," &c.

**"Among my fancies, tell me this."** First line of *Kisses*, a poem, by ROBERT HERRICK (1591—1674).

"What is the thing we call a kiss?"

**"Among them, but not of them (I stood)."** A line in stanza 113, canto iii., of BYRON's *Childe Harold's Pilgrimage* (q.v.).

**Amoret,** in SPENSER's poem of the *Faërie Queene*, book iv., is a lady married to Sir Soudainore (q.v.), and represents the eager devotion of a loving wife.

**Amoret.** A lady, probably Lady Sophia Murray, who is celebrated in the songs of EDMUND WALLER (1605—1687). See, for example, *Sacharissa's and Amoret's Friendship* and *To Amoret*, in the latter of which the poet "compares the different modes of regard with which he looks on her and Sacharissa" (q.v.).

**Amoretti:** "or, Sonnets," by EDMUND SPENSER (1552—1599), published in 1595, in which he describes the progress of his love. They are eighty-eight in number.

**"Amorous, and fond, and billing (Still)."** Line 687, canto i., part 3, of BUTLER's poem of *Hudibras* (q.v.).

"Like Phillp and Mary on a shilling."

**Amorous Orontus:** "or, Love in Fashion." A comedy in heroic verse, printed in 1665, and translated by JOHN BULTEEL, from the *Amour à la Mode* of CORNEILLE.

**Amorous Prince, The.** A play by APHRA BEHN (1642—1689), printed in 1671.

**Amorous Warre, The.** A tragic comedy by JASPER MAYNE (1604—1672), printed in 1648.

**Amory, Blanche,** in THACKERAY's novel of *Pendennis* (q.v.); "lacks fire, and is too insipid," says Hannay, "to overcome the kind of negligent contempt which her shallowness and selfishness inspire."

**Amory, Thomas, D.D.,** English Presbyterian minister (b. 1701, d. 1774), wrote *A Dialogue of Devotion, after the manner of Xenophon* (1733, 1746), *Miscellaneous Sermons* (1756), and *Twenty-Two Sermons, mostly on the Divine Goodness* (1766). See the *Biographia Britannica*. "In his theological views," says Dr. Lindsay Alexander, "he strongly inclined to Arianism, and both as a tutor and a preacher contributed his share to the defection from evangelical sentiments which, in the course of the last century, withdrew so many of the English Presbyterians from the faith of their forefathers."

**Amory, Thomas,** bookseller (b. 1691, d. 1788), wrote *Memoirs containing the Lives of several Ladies of Great Britain* (1755), and the *Life of John Bunelle, Esq.* (1756—66). See BUNCLE, JOHN, Esq., and MEMOIRS CONTAINING, &c.

**Amours de Voyage.** A poem in English hexameters, by ARTHUR HUGH CLOUGH (1819—1861). "The siege of Rome during his residence there in 1849 was the stimulus," says Hutton, "which gave rise to this very original and striking poem—a poem brimful of the breath of his Oxford culture, of Dr. Newman's metaphysics, of classical tradition, of the political enthusiasm of the time, and of his own large, speculative humour, subtle hesitancy of brain, and rich prectorial sense. Yet so ill-satisfied was he with this striking poem, that he kept it nine years in MS., and published it apologetically, at last, only in an American magazine, the *Atlantic Monthly*. His idea was to draw a mind so reluctant to enter on action, shrinking so morbidly from the effects of the 'ruinous force of the will,' that even when most desirous of action it would find a hundred trivial intellectual excuses for shrinking back in spite of that desire." The poem takes the form of letters from one character to another; the *dramatis personæ* being Claude, the hero; his friend, Eustace; Georgina



and Louisa; Mary Trevellyn, the heroine, with whom Claude is in love; and Miss Roper.

**Amphialus**, son of Cecropia (q.v.), in the *Arcadia* (q.v.) of Sir PHILIP SIDNEY; in love with Philoclea (q.v.), but eventually united to Queen Helen of Corinth.

**Amphion**. A humorous poem by ALFRED TENNYSON. Amphion was the son of Jupiter and Antiope, and played the lyre with such wondrous skill, that stones and trees moved about at his command. Like Orpheus, in Horace—

"Unde vocalem temere insectatæ  
Orphea silvæ  
Arte materna rapidos morantem  
Fluminum lapsus celeresque ventos,  
Blandum et auritas fidibus canoris  
Ducere querens."

**"Ample room, and verge enough."**  
See GRAY's poem, *The Bard*, part ii., line 3.

**Amwell**. A descriptive poem by JOHN SCOTT (1730—1783), taking its name from the place in Hertfordshire where the writer lived for twenty years.

**Amynta**. The subject of a poem by Sir GILBERT ELLIOTT (d. 1777), beginning—

"My sheep I neglected, I broke my sheep-hook,"

and described by Sir Walter Scott as "that beautiful pastoral song."

**Amyntas**: "or, the Impossible Dowry." A dramatic fairy pastoral, by THOMAS RANDOLPH (1605—1634). "Thanks be to the witty scholar, Thomas Randolph," says Leigh Hunt, "for an addition to the stock of one's pleasant fancies."

**Amyntor and Theodora**. A poem in blank verse by DAVID MALLET (1700—1765), published in 1747. The scene is laid in the island of St. Kilda, whither a certain Aurelius has fled to escape the religious persecutions under Charles II. The poem is full of descriptions of marine phenomena.

**Amys and Amyllion**. The title of "a favourite old romance, founded," says Warton, "on the indestructible likeness of two of Charlemagne's knights, originally celebrated by Turpin, and placed by Vincent de Beauvais under the reign of Pepin." The old English romance which tells their story is probably translated from the French. It contains three hundred and ninety-nine six-lined stanzas, and is analysed by Ellis in his *Early English Romances*. See Weber's work on the same subject.

**"An hour with thee!—when earliest day."** First line of a lyric by Sir WALTER SCOTT (1771—1832).

**"An old song made by an aged old pate."** First line of the *Old and Young Courtier* (q.v.).

**Anacharsis the Younger in Greece**. A volume of travels during the middle of the fourth century, B.C., translated from the French of the Abbé BARTHÉLEMY by W. BEAUMONT, 1791.

**Anacreon**. Translations into English from the Greek of this author have been published by Wood, Cowley, Oldham, and Willis (1683), John Addison (1735), Fawkes (1760), Greene (1768), Moore (1800), Lord Thurlow (1823), and Arnold (1869). See Lowndes' *Bibliographer's Manual*, and the *English Catalogue*.

**Anacreon Moore**. An appellation frequently bestowed upon THOMAS MOORE (1779—1852), in allusion to his translation of Anacreon, and the general character of his lyric poetry.

"In that heathenish heaven  
Described by Mahomet and Anacreon Moore."—BYRON.

**Anacreon of the Twelfth Century**. WALTER MAPES, also called the "Jovial Toper" (1150—1196). He is best known as the author of a Latin song which has been translated by Leigh Hunt under the title of the *Jovial Priest's Confession*.

**Anacreon, The Scottish**. A term applied to ALEXANDER SCOT (circa 1562), the general tone of whose poetry is amatory.

**Anagram**. An anagram is the transposition of the letters of a word, phrase, or short sentence, so as to form a new word or sentence; and it is said to have been used by the ancient Jews, Greeks, &c. One of the happiest anagrams is that on the name "Horatio Nelson," the letters forming which by transposition become

"Honor est a Nilo."

**Anah**, in BYRON's *Heaven and Earth*, is a tender-hearted, loving creature, loved by Japhet, but loving the seraph Azazel, who carried her off when the flood came.

**Analogy of Religion, The, Natural and Revealed, to the Constitution and Course of Nature**. A famous treatise by JOSEPH BUTLER, Bishop of BRISTOL (1692—1752), published in 1736, the best edition of which is that superintended by Bishop Fitzgerald. Sir James Mackintosh said that "though only a commentary on the singularly original and pregnant passage of Origen, which is so honestly prefixed to it as a motto," it was, notwithstanding, "the most original and profound work, extant in any language, on the Philosophy of Religion." The motto from Origen runs as follows:—"He who believes the Scriptures to have proceeded from Him who is the Author of Nature, may well expect to find the same sort of difficulties in it as are found in the constitution of Nature." "The temper in which Butler pleaded for Christianity was," says a recent writer, "in wonderful contrast with that of the evidence-writers of his time. The heat of controversy never disturbs his calm impartiality. Instead of refutation and demonstration, Butler's object was to obviate objections and to discover probabilities. These he found in analogies. The word analogy has a very wide application, and Butler uses it in all the varieties of its meaning. . . . In the *Analogy* he is addressing the Deists. His



arguments are intended to meet the objections of men who admit that the constitution and the course of nature are the work of God. This is not finding the evidence of the invisible in the visible, nor deriving arguments for the constitution of another world from the course of this. It is only showing that Christianity is not so certainly false as some persons supposed it to be."

**Anarchy, The Masque of.** A satirical poem, by PERCY BYSSHE SHELLEY (1792—1822), printed, with a preface by Leigh Hunt, in 1832. It was written in 1819. Rossetti describes it as "the record of his fiery and righteous zeal against the authors of the 'Manchester Massacre,' which was then crimsoning the soil and the cheeks of Englishmen." It is one of the least effective of his compositions.

**Anastasiu.** A romance of Eastern life and travel, by THOMAS HOPE (1770—1831), printed in 1819. It professes to be "the memoirs of a Greek, written at the close of the eighteenth century," who, "to escape the consequences of his own crimes and villainies of every kind, becomes a renegade, and passes through a long series of the most extraordinary and romantic vicissitudes." Sydney Smith, in the *Edinburgh Review*, asked where the author had hidden "all this eloquence and poetry" up to that time; how it was that he had "all of a sudden burst out into descriptions which would not disgrace the pen of Tacitus, and displayed a depth of feeling and a vigour of imagination which Lord Byron could not excel." Gifford, in the *Quarterly Review*, was less enthusiastic, describing the book as "a paradox of contradiction, rational and absurd, profound and shallow, amusing and tiresome."

**Anatomie of a Woman's Tongue, The :** "divided into five parts; Medicine, a Poison, a Serpent, Fire, and Thunder." A scarce poetical tract, published in 1638.

**Anatomie of Absurditie, The :** "contayning a breefe Confutation of the slender imputed Praises to feminine Perfection." A satirical tract by THOMAS NASH (1567—1600?), printed in 1589.

**Anatomie of Abuses, The.** See ABUSES, THE ANATOMIE OF.

**Anatomy of Melancholy.** See MELANCHOLY, ANATOMY OF.

**Anaxarte.** A character in *Amadis of Greece* (q.v.).

**Anaxus.** A character in Sir PHILIP SIDNEY's *Arcadia* (q.v.).

**"Ancient and fish-like smell, A very."** —*Tempest*, act ii., scene 2.

**Ancient and Modern Learning, An Essay upon the.** Published, with other essays, under the title of *Miscellanea*, by Sir WILLIAM TEMPLE (1628—1698), in 1705, and famous as having excited the controversy concerning the

letters of Phalaris (q.v.), in which Boyle, Swift, and Bentley took a prominent part. The essay seems to have been suggested by, and to a certain extent founded on, Perrault's *Age of Louis the Great*, in which, obviously with the view of flattering the authors of that time, it was argued that the ancient writers were much surpassed by the moderns.

**Ancient Mariner, The.** A poem by SAMUEL TAYLOR COLERIDGE (1772—1834), written at Stowey, about 1796—7. The hero, an ancient mariner "with a long grey beard and glittering eye," suffers terrible evils, and likewise inflicts them on his companions, from having cruelly killed an albatross. All his comrades perish of hunger, but, as he repents, he is permitted to regain the land. At intervals, however, his agony returns, and he is driven from place to place to ease his soul by confessing his crime and sufferings to his fellows, and enforcing upon them a lesson of love for "all things, both great and small." De Quincey refers the idea to a passage in Shelvocke, the circumnavigator, who states that his second captain, a man of melancholy mood, was possessed by a fancy that some long season of foul weather was owing to an albatross which had long pursued his ship. Therefore he shot it; but his condition was not mended. "The *Ancient Mariner*," says Swinburne, "is perhaps the most wonderful of all poems. In reading it we seem rapt into that paradise revealed by Swedenborg, where music and colour and perfume were one, where you could hear the hues and see the harmonies of heaven. For absolute melody and splendour it were hardly rash to call it the first poem in the language. An exquisite instinct married to a subtle science of verse has made it the supreme model of music in our language." The lines—

"And thou art long, and lank, and brown,  
As is the ribbed sea-sand,"

and the verse beginning—

"He holds him with his glittering eye,"

were written by WORDSWORTH, who also suggested the idea of shooting the albatross, of which he had read in Shelvocke's *Voyages*. It appeared in 1798.

**Ancren Riwele, The.** An early piece of Transition English, "of much interest to students of the language, but of slight interest as literature." It seems to have been written by a Bishop Poor, who died in 1237, and was intended, says Professor Morley, for the guidance of a small household of women withdrawn from the world for the service of God, at Tarrant Keynstone, in Dorsetshire.

**Ancrum, Earl of,** Robert Kerr (b. 1578, d. 1654), was the author, says Horace Walpole, of "a short but very pretty copy of verses to Drummond, of Hawthornden."

**"And is this Yarrow? this the stream."** First line of WORDSWORTH's poem of *Yarrow Visited* (q.v.).



**"And on her lover's arm she leant."** First line of the *Departure* in the *Day Dream*, a lyric by ALFRED TENNYSON.

**"And thou art dead, as young as fair?"** First line of BYRON's stanzas *To Thyra* (q.v.), written in February, 1812.

**"And Willie, my eldest born, is gone, you say, little Annie?"** First line of the *Grandmother*, a poem by ALFRED TENNYSON.

**"And wilt thou leave me thus?"** First line of the *Lover's Appeal*, a lyric by Sir THOMAS WYATT (1503—1542), of which F. T. Palgrave says that "it was long before English poetry returned to the charming simplicity of this and a few other poems by Wyatt."

**Andersen, Hans Christian (1805—1875).** The works of this famous Danish writer have frequently been republished in English translations. Among others are *The Improvisatore*, *The Story of My Life*, *In Spain*, *The Sand Hills of Jutland*, and various volumes of juvenile stories. Andersen was born at Odensee, and his seventieth birthday was celebrated by great rejoicings at Copenhagen.

**Anderson, Christopher**, Baptist minister (b. 1782, d. 1852), wrote *Annals of the English Bible* (1845), and other works. See the *Life and Letters* by his nephew (1854).

**Anderson, James**, Scottish archæologist (b. 1662, d. 1728), published, in 1705, an *Historical Essay, showing that the Crown and Kingdom of Scotland is imperial and independent*. His most important work, however, was a collection of facsimile charters of the ancient Scottish kings and nobles, with their seals and coins, published, in 1739, under the title of *Selectus Diplomatum et Numismatum Scotiæ Thesaurus*.

**Anderson, Robert, M.D.** (b. 1751, d. 1830), is best known as the editor and biographer of a large number of the British poets, whose works he included in a series of volumes now rarely to be met with: "To good old Anderson," wrote the *Quarterly Review*, "the poets and literature of the country are deeply beholden."

**Anderson, Robert**, poet (b. 1770, d. 1833), published in 1805 a volume of *Ballads in the Cumberland Dialect*. His collected works appeared in 1820, with an autobiographical notice of the author.

**Andrewes, Lancelot**, successively Bishop of Chichester, Ely, and Winchester (b. 1555, d. 1626), was one of the translators of the authorised version of the Bible, and the author, among other works, of a reply to Bellarmine's treatise against King James I.'s *Defence of the Right of Kings* (1609). His *Manual of Devotion* in Greek and Latin was translated by Dean Stanhope. His *Works* were collected and published in 1589—1610. Of these a selection from his *Sermons* (1631) has recently been reprinted (1868), and his *Manual for the Sick*, edited by Canon Liddon (1869). See the *Library*

of *Anglo-Catholic Theology*, and the *Biographies* by Isaacson and Russell. "Ho was so skilled," says Fuller, "that the world wanted learning to know how learned he was." "This is that Andrewes," says Bishop Hacket, "the ointment of whose name is sweeter than spices."

**Andrews, Joseph, The Adventures of.** A novel by HENRY FIELDING (1707--1754), published in 1742, two years after Richardson's *Pamela*, which it was intended to ridicule. "There is, indeed," says Scott, "a fine vein of irony in Fielding's novels, as will appear from comparing it with the pages of *Pamela*; but *Pamela*, to which that irony was applied, is now in a manner forgotten, and *Joseph Andrews* continues to be read for the admirable pictures of manners which it presents, and, above all, for the inimitable character of Mr. Abraham Adams (q.v.), which alone is sufficient to stamp the superiority of Fielding over all writers of his class." *Joseph Andrews*, it may be added, was avowedly written "in imitation of the manner of Cervantes," and Professor Masson points out that the influence of the Spanish writer is visible, indeed, in all Fielding's subsequent novels.

**Andrews, Peter Miles**, dramatic writer (d. 1814), was the author, among other pieces, of *The Baron Kinkvervankots-dor-sprakengotchdern* (q.v.). "This gentleman," says the *Biographia Dramatica*, "is a dealer in gunpowder, but his works, in their effect, by no means resemble so active a composition, being utterly deficient in point of force and splendour." See BETTER LATE THAN NEVER.

**Andromana**: "or, the Merchant's Wife." A tragedy first printed in 1660, and founded on the story of Plangus in Sir PHILIP SIDNEY's *Areadia* (q.v.), which was also made use of by BEAUMONT and FLETCHER, in their play of *Cupid's Revenge* (q.v.). *Andromana* has been attributed to JAMES SHIRLEY (1594—1666); "although," says Dyce, "it bears not the slightest resemblance in diction, thought, or versification, to his acknowledged dramas." It is included in Dodsley's *Collection of Old Plays*.

**Andromeda.** A poem in English hexameters, by the Rev. CHARLES KINGSLEY (b. 1819, d. 1875), the subject of which is the well-known classical myth of Andromeda and Perseus. A poem by GEORGE CHAPMAN (1557—1634), entitled *Andromeda Liberata, or the Nuptials of Perseus and Andromeda*, appeared in 1614.

**Andronica.** A beautiful handmaid of Logistilla, in *Orlando Furioso*.

**Andronicus.** A tragedy, with the sub-title *Impieties Long Increase, or Heaven's late Revenge*, published at London in 1661. It is a fierce attack upon the Puritans, and a glorification of the Stuart dynasty.

**Andronicus, Titus.** See TITUS ANDRONICUS



**Anecdotes of Literature and Scarce Books.** By WILLIAM BELOE (1756—1817). Published between 1807 and 1812, and containing much valuable information on literary topics.

**Anemolius.** The Laureate of *Utopia*, in Sir THOMAS MORE's romance of that name (q.v.).

**Aneurin.** A Welsh bard, who died about 570. See GODODIN.

**Angel World, The.** A poem by PHILIP JAMES BAILEY (b. 1816), published in 1850, but afterwards incorporated with the writer's *Festus* (q.v.).

**Angela Pisani.** The title of a novel by the Hon. GEORGE SYDNEY SMYTHE, seventh Viscount STRANGFORD, published in 1875, and prefaced by a biographical sketch of the author from the pen of Lady Strangford. "*Angela Pisani*," says a recent critic, "is a romance without a hero, and a story without a plot; but it abounds in powerful descriptions, and in very elaborate writing. Its style is overladen with ornament. There is an excessive fondness, which becomes wearisome, shown for recondite historical allusion. . . . Yet there runs a strong vein of human interest throughout." See AVERANCHE, LIONEL.

**Angelica.** The heroine of CONGREVE's comedy of *Love for Love* (q.v.); in love with Valentine, but the ward of Sir Sampson Legend, who seeks to marry her. She jilts the old man, however, and marries the younger lover. Angelica is supposed to represent Mrs. Bracegirdle; Valentine, the author himself, who was enamoured of the actress, and was the rival of the dramatist, Rowe, in her affections.

**Angelica.** The heroine of ARIOSTO's *Orlando Furioso*. She was beloved by Orlando (q.v.), but married Medoro (q.v.). Also the name of the heroine of FARQUHAR's plays of the *Constant Couple* (q.v.), and *Sir Harry Wildair*.

**Angelica,** in the second part of the *History of Parismus* (q.v.), is a princess, and "Lady of the Golden Tower," beloved by Parismenos (q.v.).

**Angelic Doctor.** A name bestowed upon Thomas Aquinas, because he discussed the knotty point of "how many angels can dance on the point of a needle." He was also called the ANGEL OF THE SCHOOLS.

**Angelo.** A character in Shakespeare's *Measure for Measure* (q.v.); also the name of a goldsmith in the *Comedy of Errors* (q.v.).

**Angeloni, Battista.** See LETTERS TO THE ENGLISH NATION.

"Angels and ministers of grace, defend us!"—*Hamlet*, act i., scene 4.

"Angels are bright still, though the brightest fell."—*Macbeth*, act iv., scene 3.

"Angels are painted fair, to look like you."—OTWAY's *Venice Preserved*, act i., scene 1.

"Angels listen when she speaks." A line in a song by the Earl of ROCHESTER.

"Angels' visits, Like." A simile which has been used by at least three English poets. By JOHN NORRIS, in the *Parting* (1711):—

"Like angels' visits, short and bright;"

by BLAIR, in the *Grave* (part ii., line 586):—

"In visits  
Like those of angels, short and far between;"

and by CAMPBELL, in the *Pleasures of Hope* (line 375):—

"Like angel-visits, few and far between."

The latter is the one most frequently quoted, though it was obviously suggested by the more correct and forcible passage in Blair.

**Angiolina.** The wife of the doge, in BYRON's *Marino Faliero* (q.v.).

**Anglia Christiana Society.** Instituted 1847; now dissolved. It issued three volumes only.

"Angling is something like Poetry, men are to be born so." See WALTON's *Complete Angler*, part i., chap. 1.

**Angliorum Lacrymæ:** "in a sad passion, complainyng the death of our late soveraigne Lady Queene Elizabeth; yet comforted againe by the vertuous hopes of our most Royall and Renowned King James." A poem by RICHARD JOHNSON, published in 1603.

**Anglo-Saxon Chronicle, The.** A national record of events, which is said to have been begun at the instance of King ALFRED the Great (849—901). "It opens," says Professor Morley, "after a brief account of Britain, with Cæsar's invasion; is in its earlier details obviously a compilation, and that chiefly from Bede (q.v.), but begins to give fuller details after the year 853; and so, from a date within Alfred's lifetime, begins to take rank with Bede as one of the great sources of information on the early history of England. It may be supposed that, for the keeping of this annual record of the nation's life, local events were reported at the head-quarters of some one monastery, in which was a monk commissioned to act as historiographer; that at the end of each year this monk set down what he thought most worthy to be remembered, and that he then had transcripts of his brief note made in the scriptorium of his monastery, and forwarded to other houses for addition to the copies kept by them of the great year-book of the nation. Geoffrey Gaimar, writing in the twelfth century, says that King Alfred had at Winchester a copy of that chronicle fastened by a chain, so that all who wished might read. In some such way as this the *Anglo-Saxon Chronicle* was kept up until the time of the Norman Conquest, and for three generations after that. Its last record is of the accession of Henry II. in the year 1154."



**Anider.** The chief river of *Utopia*, in Sir THOMAS MORE's great work (q.v.); from the Greek *ἀνυδρος*, "waterless," and apparently intended for the Thames.

**Animated Nature, A History of the Earth and of.** By OLIVER GOLDSMITH (1728—1774); a compilation for which he received eight hundred guineas for eight volumes. "Johnson," says Professor Masson, "prophesied that he would make the work as pleasant as a Persian tale, and the prophecy was fulfilled." It is still popular.

**Annabel**, in DRYDEN's *Absalom and Achitophel* (q.v.), is designed for the Duchess of Monmouth.

**Annabel Lee.** The title and subject of a poem by EDGAR ALLAN POE (1811—1849), which begins—

"It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee."

**Annales:** "or, a Generall Chronicle of England, from Brute unto this present Yeare of Christe;" "collected by JOHN STOW, citizen of London" (1525—1605), and published in 1580. It was "augmented" and published by Edmond Howes in 1615.

**Annals of Great Britain:** "from the Accession of George the Third to the Peace of Amiens." By THOMAS CAMPBELL, the poet (1777—1844); issued anonymously in Edinburgh, in 1806.

**Annals of the Parish, The.** A novel by JOHN GALT (1779—1839), published in 1821.

**Annals of the Poor.** By the Rev. LEGH RICHMOND (1772—1827), published in 1814, and containing *The Dairyman's Daughter*, *The Negro Servant*, *The Young Cottager*, *Conversation*, and *A Visit to the Infirmary*. These sketches originally appeared in substance in the *Christian Guardian*, and have been frequently republished. They were all of them written in the Isle of Wight, and owe much of their interest to their local colouring.

**"Annals of the poor, The short and simple."** A line in GRAY's *Elegy written in a Country Churchyard* (q.v.).

**Annan Water.** A Scottish ballad, which relates how the hero, riding to meet his lover on a stormy night, is drowned in crossing a ford.

**Anne Hereford.** The title of a novel by Mrs. HENRY WOOD (q.v.), which was published in 1868.

**Anne of Geierstein.** A novel by Sir WALTER SCOTT (1771—1832), which was published in 1829.

**Annesley.** A character in MACKENZIE's novel of the *Man of the World* (q.v.), whose adventures among the Indians are described with much spirit and picturesqueness. James Annesley is also the name of CHARLES READE's *Wandering Heir* (1875).

**Annie Fair.** A ballad, printed by Herd, Scott, Jamieson, Motherwell, and Chambers. It tells how Annie, wedded to a noble lord, is forced to welcome home a new bride of his, who turns out, happily, to be her own sister Elinor, and who promises that her love "ye sall na tyne."

"Seven ships, loaded weel,  
Came o'er the sea wi' me;  
Ane o' them will tak' me hame,  
And six I'll gle to thee."

Allingham says that the story, of which there are several different Scottish versions, is found in old French, in Swedish, in Danish, in Dutch, and in German.

**Annie of Lochroyan, Fair.** A Scottish ballad printed, in varying forms, by Herd, Scott, Jamieson, and Buchan (under the title of *Lord Gregory*). Lochroyan, or Loeh Ryan, is a bay on the south-west coast of Scotland; and the story goes that Fair Annie, sailing to the castle of her lover, Lord Gregory, is refused admittance by his mother, and, re-embarking, is drowned on her way home.

**"Annihilating all that's made."** See MARVELL's poem of *Thoughts in a Garden* :—

"To a green thought, in a green shade."

**Annual Register, The.** A summary of the history of each year; projected by R. and J. Dodsley, and the first volume issued in 1758. It is still published yearly, and forms an invaluable work of reference.

**Annals**, which have been superseded by special volumes, illustrated with the highest class of wood engravings, were a series of yearly gift-books, written by the best authors, and embellished with engravings on steel from paintings specially made by the most famous artists. They were first published in Germany, and the *Forget-me-Not*, issued in London in 1822, introduced them to this country. Immense sums were invested in their production, and for many years they yielded large profits to all concerned in their manufacture. The immense progress, however, made in the art of engraving on wood, and the difference in the cost of production, gradually forced them from the market; and the issue of the *Keepsake* for 1856 was the last regular appearance of the Annual proper in this country. The most successful Annals were the *Forget-me-Not*, 1822—48; *Friendship's Offering*, 1824—44; *Literary Souvenir*, 1824—34; *Anulet*, 1827—34; *Keepsake*, 1828—56; *Hood's Comic Annual*, 1830—42.

**Annus Mirabilis.** A poem by JOHN DRYDEN (1631—1701), in celebration of the "year of wonders" (1666), written in quatrains or stanzas of four lines in alternate rhymes. "I have chosen," says the poet, "the most heroic subject which any poet could desire; I have taken upon me to describe the motives, the beginning, progress, and successes of a most just and necessary war: in it, the care, and management, and prudence of our king; the



conduct and valour of a royal admiral, and of two incomparable generals; the invincible courage of our captains and seamen; and three glorious victories, the result of all. After this, I have in the Fire [of London] the most deplorable, but withal, the greatest, argument that can be imagined." Hazlitt, on the other hand, calls the *Annus Mirabilis* "a tedious performance; a tissue of far-fetched, heavy, lumbering conceits, and in the worst style of what has been denominated metaphysical poetry."

**Another Life, The Physical Theory of.** A work by ISAAC TAYLOR (1787—1865), published in 1836, in which the author, without reference to Revelation, enters into a consideration of the probabilities and possibilities of a future state. A very similar subject of speculation is taken up in a more recent and not less suggestive book, by Professors P. G. Tait and Balfour Stewart, called *The Unseen Universe* (1875).

**Anselm, St.** The *Cur Deus Homo* of this famous writer was republished in 1863. See *Life*, by Dr. Davidson, in the *Imperial Biographical Dictionary*; also, by Dean Church, in the *Sunday Library*.

**Anson, George, Lord.** "A Voyage round the World, 1740—4, compiled from his Lordship's papers and official documents," by "RICHARD WALTER, M.A.," was published in 1748. Some doubt exists as to the real compiler of this celebrated narrative, most of which, says Allibone, was composed by Peter Robbins. The *Edinburgh Review*, in 1839, said it was still the most delightful voyage with which it was acquainted. See SUPPLEMENT TO LORD ANSON'S VOYAGE.

**Anster Fair.** A mock-heroic poem, in the ottava rima stanza, composed by WILLIAM TENNANT (1784—1848), and published in 1812. Its subject is the marriage of the far-famed Maggie Lauder of Scottish song, and much of its humour consists of descriptions of the various people who flocked to Anster, or Anstruther, Fair on that occasion. It probably suggested to Frere the idea of his *Monks and Giants* (q.v.), which, in its turn, acted as the inspiration of Lord Byron's *Beppo* (q.v.). Its foreign prototypes may be looked for in the lighter works of Berni and Ariosto.

**Anstey, Christopher,** poet (b. 1724, d. 1805). He wrote, among other works, *An Election Ball, in letters from Mr. Inkle to his Wife at Gloucester*; *The Priest Dissected*; *Speculation, or a Defence of Mankind* (1780); *Liberality, or Memoirs of a Decayed Macaroni*; *The Farmer's Daughter*, and *The New Bath Guide* (1766). His *Poetical Works* were published in 1808, with a *Life* by his son. "I think him a real genius," wrote Hannah More, "in the way of wit and humour." See ELECTION BALL, AN; NEW BATH GUIDE, THE; PRIEST DISSECTED, THE.

**Anstey, John.** See PLEADER'S GUIDE, THE, and SURREBUTTER, JOHN, ESQ.

**Anstis, John.** See GARTER, THE REGISTER OF, &c.

**Anthea, To.** A poem by ROBERT HERRICK (1591—1674).

**Anthology, An English,** was issued in 1793—4, by JOSEPH RITSON (1752—1803).

**Anthropological Society,** for Promoting the Science of Man and Mankind, was instituted in 1863, and issued the *Anthropological Review* in the same year. In 1871 it amalgamated with the ETHNOLOGICAL SOCIETY (Instituted 1843), and is now styled the ANTHROPOLOGICAL INSTITUTE. A number of works have been published under its auspices.

**Anthropometamorphosis:** "Man Transformed, or the Changeling." A work by JOHN BULWER, published in 1653, in which he endeavours to show "the various ways how divers people alter the natural shape of their bodies." See Oldys' *British Librarian* and the *Retrospective Review*, vol. ii., new series.

**"Anthropophagi (The), and men whose heads do grow beneath their shoulders."**—*Othello*, act i., scene 3.

**Anti-Coningsby:** "or, the New Generation Grown Old." "By an embryo M.P." Published in 1845, and suggested by DISRAELI's novel of *Coningsby* (q.v.). The writer, who was a lady, made the story conclude with the defeat of Ben Sidonia in England, and his flight to Syria, there to organise a young Palestine party. See SIDONIA, BEN; CODLINGSBY.

**Anti-Jacobin Review, The:** "A Monthly Periodical and Literary Censor," from the commencement in 1798 to the conclusion in 1821. To this famous periodical, which supported by the bitterness of pun, epigram, and parody, the principles of the Tory party, the principal contributors were Gifford, Hookham Frere, and Canning. In its pages appeared some of the latter's liveliest *jeux d'esprit*, such as the *Neddy Knife-grinder* (q.v.), and the tragedy of the *Rovers* (q.v.). See the *Cornhill Magazine* for 1867, Hayward's *Essays* (2nd series), and the *Works* of John Hookham Frere. A selection, entitled, *Poetry of the Anti-Jacobin*, was published in 1801, and has been frequently reprinted.

**Antiocheis.** A work by JOSEPH of EXETER (circa 1197), of which only a fragment, discovered by Leland, and preserved by Camden, has come down to us. It is quoted in Warton's *History of English Poetry*, vol. i.

**Antipholus of Ephesus; Antipholus of Syracuse.** Twin brothers, sons of Ægeon and Emilia, in SHAKESPEARE'S *Comedy of Errors*—

"The one so like the other  
As could not be distinguished but by names."

**Antipodes, The.** A comedy by RICHARD BROME (d. 1652), printed in 1633, and founded on



the idea that, at the Antipodes, everything must be opposite to what it is in our own sphere; servants governing their masters, wives ruling their husbands, old men going to school again, and so on.

**Antiprognosticon.** A treatise by WILLIAM FULKE (d. 1589), written to expose the astrologers of his time, and translated by William Painter. The Latin original appeared in 1570.

**Antiquarian Etching Club** was instituted in London (1848), and published six volumes of etchings by members. The publications of the club were discontinued after 1853.

**Antiquarian Society of London** was originally formed in 1572 by Archbishop Parker, Camden, Stow, and others. It was revived in 1707, and received a charter of incorporation from George II., in 1751; and apartments in Somerset House were granted to it in 1777. Its memoirs, entitled *Archæologia*, were first published in 1770. A list of books published by the Antiquarian Society will be found in Lowndes' *Bibliographer's Manual*.

**Antiquary, The.** A comedy by SHAKERLEY MARMION (b. 1602, d. 1639), published in 1641, and reprinted in Dodsley's *Old Plays*. The antiquary is called Veterans.

**Antiquary, The.** A romance by Sir WALTER SCOTT (1771—1832), the third in order of the Waverley Novels—published in 1816.

**Antoninus, Marcus Aurelius.** The works of the great Roman Emperor have been translated into English by John Bourchier, Lord Berners (1536), Casaubon (1692), Thompson (1747), Collier (1701), Thomson (1749), Graves (1792), and Long (1869). See Matthew Arnold's *Essays in Criticism*, and Dr. Farrar's *Seekers after God*.

**Antonio.** The hero of Shakespeare's play of the *Merchant of Venice* (q.v.), whose "melancholy and self-sacrificing magnanimity" is described by Schlegel as "affectingly sublime. Like a princely merchant, he is surrounded by a whole train of noble friends. The contrast which this forms to the selfish cruelty of the usurer Shylock was necessary to redeem the honour of human nature."

**Antonio.** A sea captain in SHAKESPEARE'S comedy of *Twelfth Night* (q.v.), remarkable for his fanciful friendship for Sebastian (q.v.).

**Antonio.** Brother to Prospero, and the usurping Duke of Milan, in SHAKESPEARE'S play of the *Tempest* (q.v.).

**Antonio.** Father of Proteus, in SHAKESPEARE'S play of the *Two Gentlemen of Verona* (q.v.).

**Antonio and Mellida, The History of.** A drama by JOHN MARSTON (d. after 1633), the second part of which is called *Antonio's Revenge*. Both were acted in 1602.

**Antony.** A tragedy by MARY, Countess of PEMBROKE, written in 1590, but not published until 1595. It is a translation from Garnier, and the principal speeches are in blank verse.

**Antony and Cleopatra.** A tragedy by WILLIAM SHAKESPEARE (1564—1616), published, according to an entry in the Stationers' Register, on May 20, 1608, and founded on the life of Antonius in Roger North's edition of Plutarch. Daniel had published a tragedy called *Cleopatra* in 1594, and, in 1595, the Countess of Pembroke translated the *Tragedie of Antonie* from the French of Garnier; but Shakespeare does not seem to have been indebted to either. "This," says Hazlitt, "is a very noble play. Though not in the first order of Shakespeare's productions, it stands next to them, and is, we think, the finest of his historical plays—that is, of those in which he made poetry the organ of history, and assumed a certain tone of character and sentiment, in conformity to well-known facts, instead of trusting to his observations of general nature or the unlimited indulgence of his own fancy. What he has added to the history is on an equality with it. The play is full of that pervading comprehensive power by which the poet always seems to identify himself with time and circumstance. It presents a fine picture of Roman pride and Eastern magnificence, and, in the struggle between the two, the empire of the world seems suspended, 'like the swan's down-feather,'—

'That stands upon the swell at full of tide,  
And neither way inclines.'

**Apelles.** A character in LYL'S drama of *Alexander and Campaspe* (q.v.), notable as the singer of the well-known song, beginning—

"Cupid and my Campaspe played  
At cards for kisses."

**Apemantus.** The cynic, in SHAKESPEARE'S tragedy of *Timon of Athens* (q.v.). "The soul of Diogenes," says Hazlitt, "appears to have been seated on the lips of Apemantus. The churlish profession of misanthropy in the cynic is contrasted with the deep feeling of it in Timon." "Apemantus," says Professor Dowden, "serves as an interpreter and apologist for Timon. He finds it right and natural to hate mankind, and he does it with a zest and vulgar good pleasure in hatred; while Timon hates, and is slain by hatred, because it was his need to love."

**Apicius Redivivus.** A manual of gastronomy by Dr. WILLIAM KITCHENER (1775—1827), published in 1817, and followed by the *Cook's Oracle* in 1821, and *Peptie Preepts* in 1824.

**Apocalypsis Golizæ Episcopi.** A Latin poem, attributed by Wright to WALTER MAPES, Archdeacon of Oxford (1150—1196), and consisting of a pungent onslaught on the corruptions of the Court of Rome, the iniquities of monkdom generally, and the laws of the Cistercians in particular. See CONFESSIO GOLLÆ.



**Apocrypha, or Apocryphal Writings.** This title has been applied, since the time of Jerome, to a number of writings which the Septuagint had circulated amongst the Christians, and which are considered by some as an appendage to the Old Testament, and by others as a portion of it. The history of the Apocrypha ends 135 B.C. The Books contained in the Apocrypha were not in the Jewish canon, and were rejected at the Council of Laodicea, about A.D. 366, but the Roman Catholic Church accepted them as canonical at the Council of Trent, 1546. The 6th Article of the Church of England, 1563, admits portions of the Apocrypha to be read as lessons, but many of these were excluded by the Act passed in 1871. By other Protestant churches, in Great Britain and America, they are completely rejected from public worship.

**Apocryphal Ladies, The.** A comedy by MARGARET, Duchess of NEWCASTLE (1624—1673).

### Apollo—

"Apollo from his shrine  
Can no more divine,  
With hollow shriek the steep of Delphos leaving."  
*Il Penseroso*, line 176.

**Apollo and Daphne.** A masque by JOHN HUGHES (1677—1720), produced in 1716, with music by Dr. Pepusch.

**Apollo Club, The,** was, says Walter Thornbury, in his *Old and New London*, almost the very first institution of its kind. It held its meetings in the "Devil" tavern, Fleet Street, and was there presided over by "that grim but jovial despot," Ben Jonson, who gathered to his side "all the prime literary spirits of the age," and who, in his *Marmion*, makes Careless say he has "come from Apollo"—

"From the heaven  
Of my delight, where the boon Delphic god  
Drinks sack, and keeps his bacchanalla,  
And has his altars and his incense smoking,  
And speaks in sparkling prophecies."

See MERMAID TAVERN.

**Apollo, Hymn of.** By PERCY BYSSHE SHELLEY; written in 1820.

**Apollodoros.** The leading character in Professor AYTON's satire, *Firmilian*, "a spasmodic tragedy" (q.v.).

**Apollonius Rhodius.** The *Argonautics* of this writer was translated into English by Fawkes and Meen (1780), Greene (1780), and Preston (1803).

"Apollo's lute, Musical as is." A phrase in MILTON's *Comus*, line 476, descriptive of "divine philosophy"—

"Not harsh and crabbed, as dull fools suppose."

**Apollyon** (from the Greek ἀπώλυμι, to ruin). An evil spirit, who figures in the Jewish demonology as Abaddon, and is described in Revelation (ix. 2), as "a king, the angel of the bottomless pit." He appears also in BUNYAN's *Pilgrim's Progress* (q.v.).

**Apologia pro Vitâ Suâ:** "Being a History of his Religious Opinions," published by JOHN HENRY NEWMAN, D.D. (b. 1801), in 1864. The

Rev. Charles Kingsley had written in the pages of "a magazine of wide circulation," that "Truth, for its own sake, had never been a virtue with the Roman clergy. Father Newman informs us that it need not, and on the whole ought not to be"—a statement which Dr. Newman immediately denied, and which eventually resulted in a short but sharp correspondence between the two clerical combatants. This correspondence Dr. Newman republished in the form of a pamphlet, with some remarks of his own as an appendix; whilst Mr. Kingsley retorted in another pamphlet (*What does Dr. Newman Mean?*), which goaded his adversary into the long and masterly reply (forming a history of one of the most important epochs in modern ecclesiastical affairs) to which he has given the above-quoted title. The *Apologia* will probably never be equalled as a specimen of acute self-analysis. The only subsequent work of a similar nature with which it can be compared or associated, is Mr. Gladstone's *Chapter of Autobiography* (1868), which was designed to defend the consistency of his action in reference to the Irish Church.

**Apology for Actors, An:** "containing three bricfe treatises: 1. Their Antiquity. 2. Their ancient Dignity. 3. The true use of their Quality." A poem by THOMAS HEYWOOD (b. circa 1570), published in 1612, and characterised as an "ingenious and amusing" work. It has been reprinted in the Somers' *Collection of Tracts*, and by the Shakespeare Society.

**Apology for Bow Legs, A Sailor's.** A humorous poem by THOMAS HOOD (1798—1845).

**Apology for his own Life, An.** By COLLEY CIBBER (1671—1757), published in 1740. "Cibber, says Hazlitt, "is a most amusing biographer; happy in his own opinion, the best of all others; teeming with animal spirits, and uniting the self-sufficiency of youth with the garrulity of old age. He brings down the history of the stage, either by the help of observation or tradition, from the time of Shakespeare to his own, and quite dazzles the reader with a constellation of male and female, of tragic and comic, of past and present excellence." Even Dr. Johnson admitted that his *Apology* was "very well done;" and Swift was so much pleased with it that he sat up all night to read it.

**Apology for Poetrie, An.** See POETRIE, AN APOLOGY FOR.

**Apology for Rhyme, An.** By SAMUEL DANIEL (1562—1619); printed in 1603, and reprinted in 1815. See ART OF ENGLISH POESIE.

**Apology for the true Christian Divinity:** "as the same is held forth and preached by the People, called in scorn, Quakers." By ROBERT BARCLAY (1648—1690); originally written and printed at Amsterdam in Latin (1676); afterwards translated into English by the author, and printed in 1678. It has been translated into the



principal European languages, and contains the ablest exposition of the Quaker tenets that has yet appeared.

**Apophthegms, New and Old.** By FRANCIS, Lord BACON (1561—1626). Published in 1625, and declared by the *Edinburgh Review* to be "the best jest-book ever given to the public."

**Apophthegms, Witty,** "delivered at several times, and upon several occasions," was the title of a small volume published in 1658. It purported to be the work of King JAMES I., the Marquis of WORCESTER, Sir THOMAS MORE, and FRANCIS, Lord BACON. The contributions of Lord Bacon and the Marquis of Worcester would probably be selections from the *Apophthegms, New and Old* (1625) of the former, and the *Apophthegms, or Witty Sayings* (1650) of the latter.

**Apostolatus Benedictinorum.** A voluminous commentary on the Benedictine Rule, by DUNSTAN, Archbishop of CANTERBURY (925—988).

**"Apostolic blows and knocks, By."** Line 200, canto i., part i., of BUTLER'S *Hudibras* (q.v.).

**Apostolic Creed, The.** Was versified by WILLIAM WHYTTINGTON, Dean of DURHAM. See ATHANASIAN CREED. The following is a specimen of his version:—

"From thence shall He come for to judge  
All men both dead and quick.  
I in the Holy Ghost believe,  
And Church that's Catholick."

**"Apparel oft proclaims the man, The."**—*Hamlet*, act i., scene 3.

**Apperley, Charles James,** a well-known sporting writer (b. 1777, d. 1843), wrote under the pseudonym of "Nimrod," and published *Nimrod's Hunting Tours* (1835), *The Chase, the Turf, and the Road* (1837), *The Horse and the Hound* (1842), and many other works of the same kind.

**"Appetite had grown by what it fed on."** A line in *Hamlet*, act i., scene 2.

**Appian.** The *History of the Roman Wars*, by this writer, was translated into English in 1578 and 1679. "His work," says Dr. Donaldson, "is a mere compilation, not always very carefully executed; but it has become valuable on account of the loss of some of those books from which he has drawn his materials."

**Appius,** in POPE'S *Essay on Criticism* (q.v.), is intended for JOHN DENNIS, the critic, and refers to his tragedy of *Appius and Virginia* (q.v.), which was damned in 1709. He was also the "Sir Tremendous" of POPE and GAY'S farce of *Three Hours after Marriage* (q.v.).

**Appius and Virginia.** A moral-play, by "R. B.," reprinted in Dodsley's *Collection of Old Plays*. It was probably written in the early part of the reign of Queen Elizabeth, and is notable as containing a peculiar admixture of history and allegory. Thus Conscience, Rumour, Comfort, Reward,

and Doctrina are employed to punish Appius and console Virginus; and there is a vice called Hazard, which interferes in everything, and with everybody, and makes great efforts to be amusing. Nor is there any attempt towards preserving dramatic decorum. "Virginia and her mother go to 'church,' and Virginus, like a sound orthodox believer, explains the creation of man and woman according to the Book of Genesis." It is, perhaps unnecessary to remind the reader that the story of Appius and Virginia is one of the most tragic episodes in early Roman history, and forms the subject of one of Macaulay's most stirring and pathetic *Lays* (q.v.).

**Appius and Virginia.** A tragedy by JOHN DENNIS, the critic (1657—1734); acted unsuccessfully in 1709. The thunder employed in it was however, so admirably concocted, that, to his indignation, it was "stolen" for the representation of *Macbeth*. See Dibdin's *History of the Stage*, iv. 357.

**Appius and Virginia.** A tragedy by JOHN WEBSTER (17th century). Was printed in 1654 and revised by Betterton, in 1679, under the title of the *Roman Virgin*; or, the *Unjust Judge*.

**"Applaud thee to the very echo, I would."**—*Macbeth*, act v., scene 3.

**Apple Dumplings and a King, The.** A well-known humorous poem, directed by JOHN WOLCOT (1738—1819) against George III. See PINDAR, PETER.

**Apple Pie, The.** A poem sometimes attributed to Dr. KING, and included in Nicholls' *Select Collection of Poems*. Its real author was LEONARD WELSTED (1689—1747).

**Application of Natural History to Poetry, Essay on the.** By Dr. JOHN AIKIN (1747—1822), printed in 1777.

**"Approbation from Sir Hubert Stanley is praise indeed."**—MORTON, *Cure for the Heart-ache*, act v., scene 2.

**"Apt alliteration's artful aid, By."** A line in CHURCHILL'S poem of the *Prophecy of Famine*.

**Apuleius.** The *Golden Ass* of this writer was translated into English prose by Adlington (1556), and Taylor (1822); his *Cupid and Psyche* into English verse by Lockman (1744), Taylor (1795), Hudson Gurney (1799).

**Aquilant.** A knight in the army of Charlemagne, in *Orlando Furioso*.

**Arabian Nights' Entertainments.** Of this famous treasury of Oriental fancy, which has an equal charm for credulous youth and sceptical manhood, and to which the modern poet and romancist are under considerable obligations, numerous excellent English versions exist; among others, those by Foster (1802), Beaumont (1810),



Scott (1811), and Lambe (1826). The *facile princeps* is by Lane (1841).

"Araby the blest."—*Paradise Lost*, book iv., line 162.

**Aram, Eugene.** A romance by Lord LYTTON (1805—1873), founded on the story of the Knaresborough schoolmaster, who committed a murder under peculiar circumstances. "Of the author's 'novels of crime,' this is," says the *Quarterly Review*, "if not the best, by far the most instructive study. . . . The problem to be solved was briefly this. Given a scholar with high aspirations and great attainments, humane and tender-hearted, leading a blameless life, how can such a man have been brought to commit a murder for the sake of gain? Whether Lord Lytton's is a satisfactory solution is a wholly different question. That the Eugene Aram of the novel should have committed a murder is just credible; that he should have been associated with such an unredeemed villain as Houseman is incredible." The story of Eugene Aram also forms the subject of a well-known poem by Thomas Hood, and it has been dramatised by W. G. Wills.

**Araspes.** King of Alexandria, "more famed for devices than courage," in *Jerusalem Delivered*.

**Arbaces,** in BEAUMONT and FLETCHER's *King and No King* (q.v.), is a haughty voluptuary, whose pride is eventually brought low.

**Arbaces.** A satrap of Media and Assyria, and founder of the empire of Media.—BYRON's *Sardanapalus* (q.v.).

**Arbaces** is the name of the priest of Isis in Lord LYTTON's *Last Days of Pompeii* (q.v.).

**Arbasto, King of Denmarke, The History of.** A romance by ROBERT GREENE (1560—1592), published in 1617.

**Arblay, Madame D'.** See D'ARBLAY, MADAME.

**Arbor of Amitie, The:** "wherein is comprised pleasant poems and pretie poesies, set forth by THOMAS HOWELL, gentleman," printed in 1568.

**Arbuckle, James.** A Scottish poet, who flourished about the beginning of the eighteenth century; author of *Snuff*, and other poems of a humorous and witty character.

**Arbuthnot, Alexander,** lawyer, divine, and poet (b. 1538, d. 1583), wrote a *History of Scotland*, the *Praises of Women*, the *Miseries of a Poor Scholar*, and other works. A namesake of his printed and published, in 1597, the first Scottish Bible.

**Arbuthnot, Epistle to Dr.,** by ALEXANDER POPE (1688—1744): "being the prologue to the *Satires*" (q.v.). It is remarkable as containing the famous description of Addison as "Atticus" (q.v.), and is prolific in lines which have become proverbial.

**Arbuthnot, John, M.D.** (b. 1675, d. 1735), wrote *An Examination of Dr. Woodward's Account of the Deluge* (1697); *An Essay on the Usefulness of Mathematical Learning*; *A Treatise concerning the Altercation or Scolding of the Ancients*; *The Art of Political Lying*; *Law is a Bottomless Pit, or the History of John Bull* (1713), and other works, a complete edition of which was published in Glasgow, in 1750 and 1751. See, also, the *Biographia Britannica*, the letters of Swift and Pope, and the *Retrospective Review*, vol. viii. Dr. Johnson said of Arbuthnot that he was "the first man among the eminent writers in Queen Anne's time." Warton says, "It is known he gave numberless hints to Pope, Swift, and Gay, of some of the most striking parts of their works;" and Macaulay says, "There are passages in Arbuthnot's satirical works which we cannot distinguish from Swift's best writing." Thackeray, too, calls him "one of the wisest, wittiest, most accomplished, gentlest of mankind." See BULL, THE HISTORY OF JOHN; MEMOIRS OF P. P.; SCRIBLERUS, MARTINUS; ALTERCATION, &c.

**Arcades.** Part of a masque, by JOHN MILTON (1608—1674), performed before the Countess Dowager of Derby, at Harefield, near Horton, Bucks, not later than 1636. "It was but a slight piece, contrived according to the fashion of the time, its simple motive being family affection."

"'Arcades ambo,' id est, blackguards both." A line in BYRON's poem of *Don Juan*, canto iv., st. 93.

**Arcadia, The Countess of Pembroke's.** A pastoral romance in prose, by Sir PHILIP SIDNEY (1554—1586), with additions and corrections by his sister, after whom the book is named. It was first published in 1590, and has recently been edited by J. Hain Friswell (1867). The author had intended, we are told by Ben Jonson, to transform the *Areadia* into an English romance, of which the hero was to be King Arthur. As it is, the scene of the story, which is said to have been taken from that of Hackness, six miles from Scarborough, is situated in a sort of "cloud-cuckoo-land, inhabited by knights and ladies, whose manners are taken from chivalry, whose talk is Platonic, and whose religion is Pagan." It was from *Areadia* that Shakespeare derived the names of some of his characters, such as Leontes, Antigonus, Cleomenes, Archidamus, and Mopsa. Southey speaks of Sidney as—

"Illustrating the vales of Arcady  
With courteous courage and with loyal loves."

See, also, the criticisms by Fulke Greville, Horace Walpole, Dr. Drake, Hazlitt (*The Age of Elizabeth*), and W. Stigant (*Cambridge Essays for 1858*). "It would be mere pretence," says Professor Masson, "to say that the romance could be read through now by anyone not absolutely Sidney-smitten in his tastes, or that, compared with the books which we do read through, it is not intolerably languid. No competent person, however, can read any



considerable portion of it without finding it full of fine enthusiasm and courtesy, of high sentiment, of the breath of a gentle and heroic spirit. There are sweet descriptions in it, pictures of ideal love and friendship, dialogues of stately moral rhetoric. In the style there is a finish, an attention to artifice, a musical arrangement of cadence, and occasionally a richness of phrases, for which English prose at that time might have been grateful." Among the leading characters are Musidorus, Pyrocles, Philoclea, Pamela, Cecropia, and Eucharis (all of which *see*).

**Arcadia, The.** "A pastoral," by JAMES SHIRLEY (1594—1666), performed at Drury Lane in 1640. "In this play," says Dyce, "the chief incidents of Sidney's famous romance are not unskillfully dramatised."

**Archæological (British) Association,** for the Encouragement and Prosecution of Researches into the Arts and Monuments of the Early and Middle Ages, instituted in London, in 1843. Many important works have been issued by this association.

**Archæological Institute of Great Britain and Ireland.** In 1845 a number of members of the BRITISH ARCHÆOLOGICAL ASSOCIATION seceded from it and formed this institute. Reports of proceedings, and valuable works are issued at irregular intervals.

**Archæological (Irish) and Celtic Society** was founded in Dublin in 1840, as the Irish Archæological Society, and amalgamated with the Celtic Society of that city (instituted 1845) in 1853. The objects of the society were the preservation, republishing, and re-editing MSS. and books relating to the history, topography, and literature of Ireland; and upwards of thirty volumes have been published.

**Archee's Banquet of Jests:** "new and old." Published at London in 1657. "A little jest-book," says Isaac Disraeli, "very high-priced and of little worth." The author was ARCHIBALD ARMSTRONG. *See* ARCHY'S DREAM.

**Archer,** in FARQUHAR'S comedy of the *Beaux's Stratagem* (q.v.), is a decayed gentleman, who acts as servant to Aimwell (q.v.).

**Archer, Thomas,** novelist, has written *Wayfe Summers*, *A Fool's Paradise*, *Strange Work*, *Terrible Sights of London*, *Labours of Love*, and other works.

**Archimago** (Greek, *αρχη*, chief, and *μαγος*, magician). An enchanter in SPENSER'S poem of the *Faerie Queene* (q.v.), typifying Hypocrisy or Fraud, or the Evil Principle, in opposition to the Red Cross Knight, who represents Holiness. Disguised as a hermit, and assisted by Duessa, or Deccit, he contrives to separate the knight from the lovely Una (q.v.).

**Archimedes.** The *Arenarius* of this writer was translated from the Greek by ANDERSON, in 1784.

**Archipropheta, sive Joannes Baptista.** A Latin tragedy by NICHOLAS GRIMBOLD (b. c. 1520), written in 1547, and probably acted at Oxford in the same year.

**Architrenius.** A Latin poem, in nine books by JOHN HANVIL, a monk of St. Albans (c. 1190). It is described by Warton as "a learned, ingenious, and very entertaining performance." The design of the work," he says, "may be partly conjectured from its affected Greek title; but it is on the whole, a mixture of satire and panegyric, public vice and virtues, with some historical digressions."

**Archy's Dream.** A satire on Archbishop Laud by ARCHIBALD ARMSTRONG, King Charles's jester, who had quarrelled with the powerful prelate, and had, in 1637, been "exiled the Court by Canterburies Malice." It appeared in 1644. *See* ARCHEE'S BANQUET OF JESTS.

**Arcite.** A young Theban knight, made captive by Duke Theseus, in CHAUCER'S *Canterbury Tales* (the *Knight's Tale*).

**Arcite.** The friend of Palamon, in the *Thebes* of *Noble Kinsmen* (q.v.).

**Arden, Enoch.** A poem by ALFRED TENNYSON (b. 1809), published in 1864, narrating the adventures of a seaman who, shipwrecked on a uninhabited island in the tropical seas, spent many years in solitude, and when rescued, returned home to find his wife married to another, with whom she lives in happiness. Arden proves his nobility of spirit by refusing to reveal to her the fact of his existence, suffers in silence, and dies broken-hearted. This poem is, Tennyson thinks, the least Tennysonian of the author's poems, wanting in the true Tennysonian manner, and full of mechanical supernaturalism. Yet "Enoch Arden" is a true hero, after the highest conception of a hero. He is as great as King Arthur—by his unconquerable will, and by a conscious and deliberate bowing before love and duty."

**Arden, Forest of,** in SHAKESPEARE'S *As You Like It* (q.v.), is a purely ideal creation; certainly not intended for the forest of Arden in Staffordshire: more probably the French Ardennes, on each side of the Upper Meuse.

**Arden of Feversham.** A tragedy, printed in 1592, and sometimes attributed to SHAKESPEARE, who possibly revived some of the scenes. Hazlitt says it "contains several striking passages; but the passion which they express is rather that of sanguine temperament than of a lofty imagination, and in this respect they approximate more nearly to the style of other writers of the time than to Shakespeare's." Tieck has translated this tragedy into German. A tragedy on the same subject was written by GEORGE LILLO (1693—1739). Arden was a gentleman of Feversham, who was murdered by his wife and her paramour in 1570. *See* ALICIA



**Areopagitica**: "or, Speech for the Liberty of Unlicenc'd Printing." A prose work by JOHN MILTON (1608—1674), published in 1644, and characterised by the historian Prescott as "perhaps the most splendid argument the world had then witnessed in behalf of intellectual liberty." Chateaubriand declared it to be "the best English prose work" Milton ever wrote, and said: "The liberty of the press ought to deem it a high honour to have for its patron the author of *Paradise Lost*. He was the first by whom it was formally claimed." Warton termed it "the most close, conclusive, comprehensive, and decisive vindication of the liberty of the press which has yet appeared." And Lord Macaulay described it as "that sublime treatise which every statesman should wear as a sign upon his hand and as frontlets between his eyes." The title of the work is obtained from the Greek Areopagus, or Mars Hill, a mount near Athens, where the most famous court of justice of antiquity held its sittings. Professor Morley thinks it is also in allusion to the *Areopagitie* of Isocrates. "Milton was seeking," he says, "to persuade the High Court of Parliament, our Areopagus, to reform itself by revoking a tyrannical decree against liberty of the press. He took, therefore, as his model this noble Greek oration, written with discretion and high feeling, but without harshness of reproof. He uttered nobly his own soul and the soul of England on behalf of that free interchange of thought which Englishmen, permitted or not, have always practised, and by which they have laboured safely forward as a nation." See the edition by Hales (1874).

**Aresby, Captain**, in MADAME D'ARBLAY'S novel of *Cecilia* (q.v.), is a captain of the militia, whose language consists of set phrases intermixed with French words. "He is a most petrifying wretch, I assure you. I am *obsédé* by him *partout*."

**Arethusa**. The princess in BEAUMONT and FLETCHER'S play of *Philaster* (q.v.).

**Arethusa**. A lyric by PERCY BYSSHE SHELLEY, written in 1820, and beginning—

"Arethusa arose  
From her couch of snows  
In the Aëro-æraunian mountains."

**Argalus**. A character in Sir PHILIP SIDNEY'S prose romance, *Arcadia* (q.v.); in love with Parthenia (q.v.).

**Argalus and Parthenia**. A pastoral romance by FRANCIS QUARLES (1592—1644); was published in 1621, and is modelled on the *Arcadia* (q.v.) of Sir Philip Sidney.

**Argante**. A giantess in SPENSER'S poem of the *Færie Queene* (q.v.); is intended as a type of the most depraved sensuality.

**Argantes**. A fierce and unbelieving, but courageous Circassian of high rank in Tasso's *Jerusalem Delivered*.

**Argenis**: "or, the Loves of Poliarchus and Argenis." A political allegory written in Latin by JOHN BARCLAY (1582—1621), and pronounced by Cowper to be the most amusing romance ever written. It was translated at the request of Charles I. by Sir Robert le Grys and Thomas May; again in 1636 by Kingsmill Long, and again in 1772, by Clara Reeve, under the title of *The Phoenix*. Coleridge thought so highly of it that he expressed a wish that it could have made its exit from its Latin form, and have been moulded into an English poem in the octave stanza or blank verse. The island of Sicily stands for France, Poliarchus for Henry IV., Usinulea for Calvin, the Hyperaphanii for the Huguenots, and so on.

**Argentile and Curan**. A tale included in *Albion's England*, a poem by WILLIAM WARNER (circa 1558—1609), "full of beautiful incidents, extremely affecting, rich in ornaments, wonderfully various in style." Campbell describes it as "the finest pastoral episode in our language."

**Arges**. Baron of Servia, and husband of Gabrina, in ARIOSTO'S *Orlando Furioso*.

**Argier**. The form in which Algiers is mentioned in SHAKESPEARE'S *Tempest* (q.v.).

**Argillan**. A haughty and turbulent knight in Tasso's *Jerusalem Delivered*.

**Argument, An**: "to prove that the Abolishing of Christianity in England may, as things now stand, be attended with some inconveniences, and perhaps not produce those many good effects proposed thereby." An amusing tract by JONATHAN SWIFT (1667—1745), the idea of which was praised by Johnson as "very happy and judicious." It was written in 1708.

**"Argues yourselves unknown, Not to know me."**—Line 830, book iv., of MILTON'S poem of *Paradise Lost* (q.v.).

**Argyll, Duke of**, George Douglas Campbell (b. 1823), has written *The Reign of Law* (1866), *Primeval Man* (1869), *The History and Antiquities of Iona* (1870), and several pamphlets.

**Argyllshire, On Visiting a Scene in**. A poem by THOMAS CAMPBELL (1777—1844).

**Arideus**. A herald in the Christian army in Tasso's *Jerusalem Delivered*.

**Ariel**. The "tricksy spirit" of Prospero in SHAKESPEARE'S play of *The Tempest* (q.v.); the banished duke having secured his services by delivering him from the imprisonment of a cloven pine-tree, to which he had been doomed by the witch Sycorax. In the demonology of the Middle Ages, he sometimes figures as a spirit of the air, and sometimes as a water spirit. As Longfellow sings:—

"On the hearth the lighted logs are glowing,  
And, like Ariel in the cloven pine-tree,  
For freedom  
Groans and sighs the air imprisoned in them."



**Ariel.** One of the angels cast out of heaven. See *Paradise Lost*, vi., l. 371.

**Ariel**, in POPE's poem of *The Rape of the Lock* (q.v.), is the leading spirit—"superior by the head"—of the sylphs. "To give to the sprite of *The Rape of the Lock* the name of the spirit in *The Tempest* was a bold christening. Prospero's Ariel," wrote Leigh Hunt, "would have snuffed him out like a taper. Or, he would have snuffed him up as an essence by way of jest, and found him flat. But, tested by less potent senses, the sylph species is an exquisite creation." "The machinery of the sylphs," says Lowell, "was added at the suggestion of Dr. Garth. The idea was taken from that entertaining book, *The Count de Gabalis*, in which Fouqué afterwards found the hint for his *Undine*; but the little sprites, as they appear in the poem, are purely the creation of Pope's fancy."

**"Ariel to Miranda, Take."** The first line of *With a Guitar*, a poem by PERCY BYSSHE SHELLEY (1792—1822), written in the latter year.

**Arimanes.** "The prince of earth and air" of Persian mythology and Grecian fable. Introduced by BYRON in *Manfred* (q.v.).

**Ariodante and Ginevra, The History of.** A play performed by "Mr. Mulcaster's children" before Queen Elizabeth on the nights of Shrove Tuesday, 1582—3. It is supposed to have suggested some of the incidents in Shakespeare's *Twelfth Night* (q.v.), and was itself founded on a story in the fifth canto of Ariosto's *Orlando Furioso*, of which a rhyming English version, under the title of *The magicall and plesaunte history of Ariodante and Janevra, daughter unto the kynge of Scots*, was published by Peter Beverley soon after 1565—6. Spenser refers to the legend in the fourth canto of the second book of his *Faerie Queene*.

**Ariodantes.** The lover of Ginevra in ARIOSTO's *Orlando Furioso*.

**Ariosto.** The following are some of the leading translations of this famous writer into English: *Orlando Furioso*, by Harrington (1591), Croker (1755), Hoole (1783), and Stewart Rose (1825); the *Satires*, by Markham (1608), and Croker (1759); *Elegies* (1611).

**Ariosto of the North.** A name by which BYRON designated Sir Walter Scott.

**Aristeas:** "History of the Seventy-two Interpreters: to which is added, the History of the Angels, and their Gallantry with the daughters of Men, written by Enoch, the Patriarch: published in Greek by Dr. Grabe, made English by Ed. Lewis, of Chr. Church Coll., Oxon, 1715." To this work Moore was largely indebted in his poem of *The Loves of the Angels* (q.v.).

**Aristides.** A pseudonym under which F. W. BLAGDON published a pamphlet reflecting on the

naval administration of Earl St. Vincent (1805) for which he was condemned to six months' imprisonment.

**Aristides, The British.** A title given to Andrew Marvell, the poet (1620—1678).

**Aristophanes.** The works of this great Greek comic writer have been translated into English as follows:—the complete *Comedies* by Mitchell (1820—2), Hickie (1853), and Rudd (1867); *The Birds* (1812), and by Cary (1824); *The Clouds*, by Stanley (1687), Cumberland (1797), and Whit (1759); *The Frogs*, by Dunster (1812); *Plutus*, by Randolph (1651), Fielding and Young (1812), and Carrington (1826); *The Wasps*, by B. B. Rogers (1876). See *Ancient Classics for English Readers*. Also, BRITISH BIRDS; FRERE, JOHN H.

**Aristophanes' Apology.** A poem by ROBERT BROWNING (b. 1812), published in 1875 and including *Herakles*, a transcript from the Greek of Euripides.

**Aristophanes, The English (or Modern).** Samuel Foote (1722—1777), comedian and dramatist, was so called on account of his overflowing wit and humour.

**Aristotle.** The complete works of this philosopher were translated into English by Taylor, and published in 1806—12. The best separate versions are—the *Ethics*, by Wylkinson (1547), Gillies (1797), a Member of Oxford University (1818), Taylor (1818), Browne (1853), Chase (1866), Grant (1866), Williams (1869), and Giles (1870); *On Fallacies*, by Poste (1866); *On Government*, by Ellis (1776), Gillies (1797); *Metaphysics*, by Taylor (1801); *Poetics*, by Twining (1789), Pye (1792), Taylor (1818); *Rhetoric*, by Crummin (1812), Gillies (1823), Taylor (1818). See *Life of Aristotle* by G. H. Lewes (1864), and by Sir A. Grant (1877).

**Armado, Don Adriano de**, in SHAKESPEARE's comedy of *Love's Labour's Lost* (q.v.), is a military braggart and bully, who indulges in the most exaggerated and affected airs, and is said to have been intended as a portrait of John Florio, the philologist and lexicographer, nicknamed "the Resolute." Hazlitt calls him "that mighty potentate of nonsense," and his page, "that handful of wit."

**"Arms and the man I sing."** The opening line of DRYDEN's translation of the *Æneid*.

**"Armed at all points."**—*Hamlet*, act i., scene 2.

**Armenian Lady's Love, The.** A ballad by WILLIAM WORDSWORTH (1770—1850), written in 1830, and founded on a passage in the *Orlandus* of the author's friend, Kenelm Henry Digby.

**Armgarth.** A dramatic poem published by GEORGE ELIOT in *Maemillan's Magazine*; since reprinted in *Jubal, and other Poems* (1874).



**Armida**, in Fairfax's translation of Tasso's *Gerusalemme Liberata*, is a maiden whose enchanted girdle has the power of attracting love to its wearer—

"Of mild denays, of tender scorn, of sweet  
Repulses, war, peace, hope, despair, joy, fear :  
Of smiles, jests, mirth, wo, grief, and sad regret ;  
Sighs, sorrows, tears, embracements, kisses dear,  
That, mixed first, by weight and measures meet ;  
Then, at an easy fire, attemper'd were ;  
This wondrous girdle did Armida frame,  
And, when she would be loved, wore the same."

**"Armies swore terribly in Flanders (Our)."** An expression used in STERNE'S *Tristram Shandy*, iii. 11.

**Armin, Robert.** An actor, contemporary with Shakespeare, who wrote *A Nest of Ninnies, simply of themselves, without compound* (1608), and a comedy called *The History of the Two Maids of More Clacke*.

**Arminianism, Display of.** A treatise by JOHN OWEN (1616—1683), published by order of the House of Commons.

**Armstrong, John, D.D.**, first Bishop of Grahamstown, South Africa (b. 1813, d. 1856), was a contributor to the *British Critic*, *Christian Remembrancer*, and *Quarterly Review*, besides editing *Traets and Sermons* "for the Christian Seasons."

**Armstrong, John, M.D.**, poet (b. 1709, d. 1779), was the author of *An Essay for Abridging the Study of Physic* (1735); *The Economy of Love* (1737); *The Art of Preserving the Health* (1744); *Benevolence* (1751); *An Epistle on Taste* (1753); *Sketches by Launcelot Temple* (1758); and some other works. A collection of his *Miscellanies* appeared in 1770, containing *The Universal Almanack* and *The Forced Marriage*. For *Biography*, see Chalmers's *Dictionary*; and for *Criticism*, Campbell's *Specimens*. The latter writer says of him, that "he may, in some points, be compared with the best blank verse writers of the age," and that "on the whole, he is likely to be remembered as a poet of judicious thought and correct expression." He adds: "As far as the rarely-successful application of verse to subjects of science can be admired, an additional merit must be ascribed to the hand which has reared poetical flowers on the dry and difficult ground of philosophy." "Thomson, in his luxurious way, has hit off Armstrong's likeness in his *Castle of Indolence*, canto i., stanza 9; while Armstrong has given a medical finish to the same canto, by contributing the stanzas that follow the seventy-fourth." See ABRIDGING THE STUDY OF PHYSIC; FORCED MARRIAGE, THE; ART OF PRESERVING HEALTH, THE; LOVE, THE ECONOMY OF; TEMPLE, LAUNCELOT.

**Armstrong, Johnny.** A ballad, of which various versions may be found in *Wit Restor'd* (1658); in *A Collection of Old Ballads* (1723); and in Allan Ramsay's *Evergreen* (1724). The story goes that James V. of Scotland, being on an expedition against the Borderers, was met, in 1529, by the famous freebooter who gives his name to the

ballad, and who, at the head of all his horsemen, boldly asked for a pardon, and for permission to enter into the royal service. But the king was obstinate:—

"Thou shalt have no pardon, thou traitor strong,  
For those thy eight score men and thee,  
To-morrow morning, by ten o' the clock,  
Ye all shall hang on the gallows-tree."

Whereupon a fight ensued, "till every man of them was slain;" and their bodies were buried in a deserted churchyard at Carlenrig, near Hawick, where their graves are still shown.

**Armusia.** One of the heroes of FLETCHER'S play of *The Island Princess* (q.v.), in love with Quisara (q.v.).

**Arnim, Robert.** See CARADOC THE GREAT.

**Arno Miscellany:** "being a collection of Fugitive Pieces, written by Members of the Society called Ozioso, at Florence." Printed privately in 1784; and satirised by Gifford in his *Baviad* and *Mæviad* (q.v.).

**Arnold, Arthur**, author and journalist (b. 1833), has written two novels, *Hever Court* and *Ralph* (1863). *The History of the Cotton Famine* appeared in 1864, *Letters from the Levant* in 1868, and *Through Persia* in 1877. Mr. Arnold was editor of the *Echo* from its commencement to 1875.

**Arnold, Edwin**, poet and miscellaneous writer (b. 1832), has written *Griselda, a Drama*; *Poems, Narrative and Lyrical*; *Education in India*; *The Euterpe of Herodotus*, translated and annotated; *The Hitopades'a*, a translation; *A History of the Administration of India under the late Marquis of Dalhousie* (1864); *The Poets of Greece* (1869); and a translation of *Hero and Leander* (1873).

**Arnold, Matthew, D.C.L. (Ox.), LL.D. (Edin.)**, poet and critic (b. 1822), has written *The Strayed Reveller* (1848); *Empedocles on Etna, and other Poems* (1853); *Poems* (1854); *Merope* (1858); *Lectures on Translating Homer* (1861); *A French Eton, or Education and the State* (1864); *Essays in Criticism* (1865); *The Study of Celtic Literature* (1867); *Schools and Universities on the Continent* (1868); *New Poems* (1868); *Culture and Anarchy* (1869); *St. Paul and Protestantism* (1870); *Friendship's Garland* (1871); *A Bible Reading for Schools* (1872); *Literature and Dogma* (1873); *Higher Schools and Universities of Germany* (1874); *God and the Bible* (1875); and *Last Essays on Church and State* (1877). A complete edition of his *Poems* was published in 1869. For *Criticism*, see *Essays*, by W. C. Roscoe; *My Study Windows*, by J. R. Lowell; A. C. Swinburne's *Essays and Studies*; Hutton's *Essays*; the Bishop of Derry, in *Dublin Lectures on Literature, Science, and Art*; *The Life and Letters of A. H. Clough*, vol. i.; the *Quarterly Review*, April, 1869, and Oct., 1868; the *Westminster Review*, July, 1863; the *Edinburgh Review*, April, 1869; the *Contemporary Review*, vol. xxiv. See BALDER DEAD; EMPEDOCLES ON ETNA; HEINE'S GRAVE; LESSING'S LAOCOÖN; MYCERINUS; OBERMANN; RUGBY CHAPEL;



SCHOLAR-GIPSY, THE; SOHRAB AND RUSTUM; SOUTHERN NIGHT, A; STRAYED REVELLER, THE; THUNDERTENTRONCKH; THYRSIS; TRISTRAM AND ISEULT.

**Arnold, or. Arnolde, Richard** (cirea 1500). He wrote a work generally known as *Arnold's Chronicle*, the proper title of which is *The Names of the Balyfs, Custos, Mayres, and Sherefs of ye Cite of London from the Time of King Richard the First, &c.* "The most heterogeneous and multifarious miscellany that ever existed" (Warton).

**Arnold, Thomas, D.D.** Head master of Rugby (b. 1795, d. 1842). He wrote *Lectures on Roman History*; *The Later Roman Commonwealth*; *Sermons*; a pamphlet on *Church and State*; and some miscellaneous works, edited, in 1845, by his biographer, Dean Stanley. See the *Quarterly Review*, vol. lxxiv.; *Knight's English Cyclopædia*, and the *Life* by E. J. Worboise.

**Arnold, William Delafield** (b. 1828, d. 1859), wrote *Oakfield, or Fellowship in the East*; *The Palace of Westminster, and other Historical Sketches*; a translation of Wiese's *Lectures on English Education*; and a volume of *Lectures on English History*. In the poem of *A Southern Night*, by his brother, Matthew Arnold, allusion is made to his death, at Gibraltar, on his way home from India:—

"For there, with bodily anguish keen,  
With Indian heats at last fordone;  
With public toil and private teen,  
Thou sankest alone."

**Arnot, Hugo** (1749—1786), published a *Collection and Abridgment of celebrated Trials in Scotland, from 1536 to 1784, with Historical and Critical Remarks* (1785); *History of Edinburgh* (1789), and several other works, including an *Essay on Nothing* (1777).

**Arod.** The name under which Sir William Waller is personified in DRYDEN'S *Absalom and Achitophel* (q.v.).

**Aronteus.** An Asiatic king who joined the Egyptian armament against the Crusaders (*Jerusalem Delivered*).

**Arraignment of a Lover, The.** A short poem by GEORGE GASCOIGNE (1530—1577).

**Arraignment of Paris, The.** A court show or masque, by GEORGE PEELE (1552—1598), represented before Queen Elizabeth in 1584. "*The Arraignment of Paris*," wrote his friend, Thomas Nash, in that year, "might plead to your opinions his pregnant dexterity of art and manifold variety of invention, wherein (*me judice*) he goeth a step beyond all that write."

**Arrowsmith, John, D.D.** (b. 1602, d. 1659), wrote *Armilla Catechetica, or a Chain of Principles, wherein the Chief Heads of the Christian Religion are Asserted and Improved* (1659); *Tractica Sacra* (1657), and other works.

**Arsetes.** An aged eunuch in TASSO'S *Jerusalem Delivered*.

**Arster, John, LL.D.,** Irish poet and essayist, has published *Poems, with translations from the German* (1819); a version of Goethe's *Faust* (1835); and a volume of poetry entitled *Xenidla* (1837). He has been a constant contributor to various magazines and reviews.

**Artemisia.** A name under which Lady Mary Wortley Montagu (1690—1762) was satirised by POPE. See SAPPHO.

"**Art is long, and Time is fleeting.**" A line in LONGFELLOW'S poem of *A Psalm of Life*.

"**Art may err, but Nature cannot miss.**"—DRYDEN, *Cock and Fox*.

**Art of Cookery, The.** A poem by WILLIAM KING (1663—1712), published in 1709.

**Art of English Poesie, Observations in the.** By THOMAS CAMPION (1540—1623). An essay in criticism, republished by Haslewood, in his collection of *Ancient Critical Essays upon English Poets and Poesy* (1815). It occasioned Daniel's *Apology for Rhyme* (q.v.). See ARTE OF ENGLISH POESIE, THE.

"**Art of God, The course of Nature is the.**" Line 1267, night ix., of YOUNG'S *Night Thoughts* (q.v.). "For Nature," says Sir Thomas Browne, "is the art of God" (*Religio Medici*, sect. 16).

**Art of Preserving Health, The.** A poem by JOHN ARMSTRONG, M.D. (1709—1779), published in 1744. "It is a kind of dietionary of domestic medicine in blank verse, containing much learning, much medical and moral philosophy; but without much original power, either of poetical conception or execution." According to Warton, it is distinguished by classical correctness and closeness of style.

"**Art thou poor, yet hast thou golden slumbers.**" First line of a lyric by THOMAS DEKKER (d. 1641), which celebrates the blessings of contentment—

"O sweet content! O sweet, O sweet content!"

"**Art thou the bird whom Man loves best?**" First line of *The Redbreast chasing the Butterfly*, a short poem by WILLIAM WORDSWORTH (1770—1850).

**Arte of English Poesie, The.** A critical treatise attributed to GEORGE PUTTENHAM (q.v.), published in 1589, "and contrived," as the title page expresses it, "into three bookes, the first of Poets and Poesie, the second of Proportion, the third of Ornament." "The work," says Arber, "is not exclusively confined to *English Poesie*. The first of the three books gives also the theory of the origin of the various forms of poetry. The second describes the ancient classic poetry; reports, and apparently introduces into



our literature, the Tartarian and Persian forms of verse, afterwards so fashionable, and discusses the application of Greek and Latin metrical 'numerositic' to English poetry. The third book explains the then theory of punctuation; has a long chapter on *Languages*, deals with the figures of rhetoric as well as those of poetry proper, and has some forty pages on a seemingly foreign subject, *Decorum*; by which we are to understand not only courtly manners, but also apt and felicitous expression of thought, and appropriateness of dress and conduct to our condition of life." Not the least interesting portion of the first book is that in which the "author's censure" is given upon those "who in any age have been the most commended writers in our English poesie," these being Chaucer, Gower, Lydgate, Langland, Harding, Skelton, Wyatt, Surrey, Vaux, Sternhold, Heywood, Ferrys, Phaer, Golding, Raleigh, Dyer, Sidney, Edwards, Gascoigne, and others. The *Arte* was reprinted by Joseph Haslewood in his *Ancient Critical Essays* in 1815, and more recently by Arber. See ART OF ENGLISH POESIE.

**Artegal.** A mythic king of Britain, who figures in the *Chronicle* of Geoffrey of Monmouth, and in Milton's *History of Britain* (q.v.).

**Artegal.** A knight in SPENSER'S *Faëric Queene* (q.v.); intended as a type of Justice, and representing the poet's friend and patron, Lord Grey. Many historical events are woven into the narrative of his adventures.

**Artegal and Elidure.** A poetical episode by WILLIAM WORDSWORTH (1770—1850), written in 1815, and founded on a passage in Geoffrey of Monmouth's *Chronicle*.

**Artful Dodger, The.** The sobriquet of a character—a young thief—in DICKENS'S novel of *Oliver Twist* (q.v.).

**Arthur of Lytel Brytayne, The Hystory of the Most Noble and Valiant Knight.** Translated into English from a French original, by JOHN BOURCHIER, Lord BERNERS (1474—1532).

**Arthur, King of Great Britain:** "A Book of the noble Hystories of Kynge Arthur, and of certayn of his Knyghtes, reduced into Englyshe by Syr THOMAS MALORY, knyght;" printed by Caxton, 1489, and recently reprinted.

**Arthur, The Legend of King.** An old ballad in which the chronicle of De Leew, printed at Antwerp, in 1493, appears to have been chiefly followed. It is supposed to be spoken by Arthur himself.

**Arthur, The Book of Kynge:** "and of his noble Knyghts of the Round Table;" printed by Wynkyn de Worde in 1498.

**Arthur, The Misfortunes of.** A tragedy by THOMAS HUGHES, a student of Gray's Inn, acted at Greenwich, on February 28, 1587. Lord

Bacon, then in his twenty-eighth year, assisted in the invention and preparation of the dumb shows by which the performance was varied. Among the *dramatis personæ* are Guenevora, Mordred, and Gawin.

**Arthur, King of England.** A play by RICHARD HATHAWAY (1598), probably a revival of *The Misfortunes of Arthur* (q.v.).

**Arthur, King.** An opera written by JOHN DRYDEN (1631—1701), dedicated to the Marquis of Halifax, and performed, with music by Purcell, in 1691.

**Arthur, Prince.** An heroic poem, in ten books, by Sir RICHARD BLACKMORE, M.D. (1650—1729), published in 1695, and written, as the author tells us, "by such catches and starts, and in such occasional uncertain hours as his profession afforded, and for the greatest part in coffee-houses, or in passing up and down the streets." It passed through three editions in the course of two years, and though attacked by Dennis in a formal criticism, received the praise of Locke, concerning whom Southey remarks that his "opinion of *Prince Arthur* should be held in remembrance by all dabblers in metaphysics when they presume to dabble in poetry." *Prince Arthur* was followed, in 1697, by *King Arthur*.

**Arthur, King.** A poem, in twelve books, by EDWARD, Lord LYTTON (1805—1873), published in 1848, in which modern characters, the late King Louis Philippe among others, are introduced under a very thin disguise. The poem is not without interest as a clever *tour de force*, but it has never attained to popularity, and its reception by the critics was cold and disheartening from the first. "Nothing," says W. C. Roscoe, "can more forcibly indicate Lord Lytton's absolute deficiency in true poetical genius than the value he assigns to his own poetry. After ample time for reflection, he has deliberately placed it on record that his *King Arthur* is the highest effort of his powers, and the work on which he rests his claim to posthumous fame. This is to be most unjust to himself. No poet could have written *King Arthur*."

**Arthur, King,** in TENNYSON'S poem of *The Idylls of the King* (q.v.), is intended less as a portrait of—

"That gray king whose name, a ghost,  
Streams like a cloud, man-shaped, from mountain peak,  
And cleaves to calm and cromlech still,"

than as a personification of the soul at war with sense. The reader may, if he chooses, regard the poem as a mere narrative, to be read for the pleasure its details afford; but a writer in the *Contemporary Review* for 1873, identified with a personal friend of the poet's, assures us that the *Idylls* are intended to be a consistent and coherent allegory, opening with the mysterious birth of the soul, as described in the "Coming of Arthur," and closing with its no less mysterious disappearance, as magnificently recorded in the concluding idyll.



Through all the poem "we see the body and its passions gain continually greater sway, till in the end the spirit's earthly work is thwarted and defeated by the flesh. From the sweet spring-breezes of 'Gareth' and the story of 'Geraint and Enid,' where the first gush of poisoning passion bows for a time, and yet passes and leaves pure a great and simple heart, we are led through 'Merlin and Vivien,' where, early in the storm, we see great wit and genius succumb; and through 'Lancelot and Elaine,' where the piteous early death of innocence and hope results from it—to the 'Holy Grail,' where we find religion itself under the stress of it, and despite the earnest efforts of the soul, blown into mere fantastic shapes of superstition. In 'Pelleas and Ettarre' the storm of corruption culminates, whirling the sweet waters of young love and faith out from their proper channels, sweeping them into mist, and casting them in hail upon the land. Then comes the dismal autumn—dripping gloom of the 'Last Tournament,' with its awful and portentous close; and then in 'Guinevere,' the final lightning-stroke, and all the fabric of the earthly life falls smitten into dust, leaving to the soul a broken heart for company, and a conviction that if in this world only it had hope, it were of all things most miserable. Thus ends the 'Round Table,' and the story of the life-long labour of the soul." (*Spectator*, January, 1870.) Not only, however, does Arthur typify the soul: he is a sort of ideal man, a "blameless king, a kind of human Christ—the royal Liberator of his people, who shall surely come again and complete his work—the mystically-born king, victorious, defeated, but deathless." This, as the writer in the *Contemporary* remarks, was the central figure of a whole literature, which flourished for generations, and doubtless was the secret of its wonderful influence and duration. "It is difficult not to see the analogy it suggests, and difficult to doubt that, as a knightly version of the Christ Himself, that figure became so popular in the days of chivalry." The Arthur around whom all these various legends gathered is described as a King of Britain at the time of the English invasion. He was the son of Uther Pendragon by Ignera, wife of Gorlois, Duke of Cornwall, and was raised to the monarchy at the age of fifteen. Waging war against the invaders, he defeated them in every battle, and slew nearly 500 of them with his sword Excalibur (q.v.). He then carried his forces into Scotland, Ireland, and Iceland, and, returning triumphant, took to wife Guenhever, said to be the fairest in the land, with whom he lived peacefully for twelve years. Afterwards he fought valiantly in Norway, Russia, and Gaul, where the Romans succumbed before his marvellous prowess; but, in the meantime, Mordred, his nephew, had allied himself with the English; and it was in Cornwall, on the river Camlan, whilst in the act of chastising the recreant and his rebel followers, that the "flos regum" was slain. See GUINEVERE.

**Arthur's Death, King.** An old ballad fragment, evidently taken from the romance of *Morte d'Arthur*, and curious as a commentary on Tennyson's poem of that name. Only it is Sir Lukyn, and not Sir Bedivere, that the king sends to cast Excalibur into the mere. See EXCALIBUR.

**Arthur, Timothy Shay.** An American writer (b. 1809), whose works, too numerous to specify in detail, have obtained considerable popularity in this country. For a list of them, see the *English Catalogue*.

**Artless Midnight Thoughts of a Gentleman at Court, The;** "who for many years built on sand, which every blast of cross fortune has defaced; but now he has laid new foundations on the rock of his salvation." By Sir WILLIAM KILLIGREW (1605—1693); published in 1684. Cibber says "that besides 233 thoughts in it, there are some small pieces of poetry." "If," says Southey, "he has really given us 233 thoughts in one volume, we may recommend Sir William as a worthy object of imitation, or rather admire the improvement introduced in the book manufactory since, of making volumes without any thoughts at all."

**Arundel, or Hirondelle.** The magic steed of Sir Bevis of Southampton, in the romance of that name (q.v.). An absurd etymology connects it with the name of the castle and town of Arundel.

**Arundel Society,** for Promoting the Knowledge of Art by the publication of fac-similes and photographs, was instituted in London in 1848.

**Arviragus.** A son of Cymbeline, in SHAKESPEARE's play of that name (q.v.).

**Arymes Prydain Vawr:** "The Destiny of Great Britain." A poem descriptive of the expulsion of the Cymri from the British Isles. This has been attributed to GOEYDDON, a bard of the 7th century, and to TALIESIN (q.v.); but Stephens, in the *Literature of the Kymri*, assigns it to MADOC AP IDDON, King of Gwent, in South Wales, who died in 1180.

**"As a beam o'er the face of the waters may glow."** First line of an Irish melody by THOMAS MOORE (1779—1852).

**"As at a railway junction, men."** First line of *Sic Itur*, a lyric by ARTHUR HUGH CLOUGH (1819—1861).

**"As I lay a thinkinge."** Opening line of the *Last Verses* of "Thomas Ingoldsby," by the Rev. R. H. BARHAM (q.v.).

**"As I sat in the café, I said to myself."** A humorously satirical lyric in *Dipsychus* (q.v.), by ARTHUR HUGH CLOUGH (1819—1861). The refrain runs:—

"How pleasant it is to have money, helghol  
How pleasant it is to have money!"

**"As it fell upon a day."** First line of a lyric by RICHARD BARNFIELD (b. 1574). The following lines are often quoted:—



"Everything did banish moan,  
Save the nightingale alone.  
She, poor bird, as all forlorn,  
Leaned her breast up till a thorn;  
And there sung the dolefull'st ditty,  
That to hear it was great pity."

See CYNTHIA.

"As with gladness men of old." First line of a popular hymn by WILLIAM CHATTERTON DIX (1860).

"As ye came from the Holy Land." First line of *False Love and True Love*, a poem by Sir WALTER RALEIGH (1552—1618). It is also the first line of an old ballad, which, taking the form of a dialogue between a pilgrim and a traveller, was once very popular, and is quoted by Beaumont in his *Knight of the Burning Pestle*, act ii., last scene, and in an old play called *Hans Beerpot, the Invisible Comedy* (1618), act i.

**As You Like It.** A comedy by WILLIAM SHAKESPEARE (1564—1616); was probably acted for the first time in 1599, and published, under the title of "As You Like Yt, a booke," in 1600. There can be no doubt that it was written in the heyday of the author's genius, when he had just completed the grand series of historical plays, and was glad to throw himself for rest into the ideal and idyllic world of Arden, before he set to work at the equally grand series of tragic dramas that began with *Romeo and Juliet*, and culminated in *Macbeth* and *Othello*. He seems to have been indebted for the mere ground-work of this play to Lodge's *Rosalynde* (q.v.): or, *Euphues' Golden Legacie, found after his death in his cell at Silixedra* (1560), which appears in its turn to have been founded on an older English original. In this tale, the deceased Sir John of Bordeaux has three sons, Saladine, Fernandine, and Rosader; the banished duke being Gerismond, King of France. Celia is first Alinda and afterwards Aliena; Corin and Silvius figure as Coridon and Montanus; whilst the shepherdess Phoebe and the faithful servant Adam appear in the names that they preserve in Shakespeare. Touchstone, Jacques, and Audrey are, on the other hand, entirely the creation of the poet, who also infuses into all the other characters a life and spirit which they do not possess in Lodge's work. "Large extracts from the latter are given," says Moberly, "in Delius's edition of the works of Shakespeare, and a perusal of them only demonstrates the more clearly how wonderfully the poet has contrived to surround a somewhat heavy and commonplace tale with an atmosphere of brightness and romance. To him alone," adds Moberly, "belong the charming conception of outlawed forest life, the pure rusticity of the lower characters, the serene magnanimity of the banished duke, the inexhaustible sprightliness of Rosalind, the knavish fool-wisdom of Touchstone, and the superficial and worldly cavilling of Jacques; all stamped with the unmistakable impress of his master-hand, and combining, in the most singular way, to give the play a most distinct and important

moral bearing, as well as the animation and grace which has made it the delight of all readers, young and old." See Dowden's *Shakespeare's Mind and Art*.

**Asaph.** A character intended for John Dryden, the poet (1631—1701), by NAHUM TATE (1652—1715), who added a second part to the former's poem of *Absalom and Achitophel* (q.v.).

**Ascanio.** The hero of FLETCHER's comedy of *The Spanish Curate* (q.v.).

**Ascanius:** "or, the Young Pretender;" "a true history," published at London in 1746. In mythology, Ascanius was a son of Æneas and Creusa, second king of Latium, and the founder of Alba Longa. See Virgil's *Æneid*, and Livy's *Annales*.

**Ascapart**, in the romance of *Sir Bevis of Southampton* (q.v.), is a giant, thirty feet high, who is said to have carried Sir Bevis, his wife, and his horse, under his arm, though eventually he falls a victim to the hero's prowess. Warton says that he figures frequently in the old French romances; and there are numerous allusions to him in the Elizabethan writers. Pope wrote:—

"Each man an Ascapart, of strength to toss  
For quoits both Temple Bar and Charing Cross."

**Ascham, Roger** (b. 1515, d. 1568), wrote *Toxophilus, the Schole of Shootinge* (1544); *A Report and Discourse of the affaires and state of Germany, and the Emperor Charles his Court during certaine yeares* (1550—2), (1552); *The Scholemaster* (1570); *Apologia pro Cæna Dominica contra Missam et eius Prestigias* (1577); *Epistolarum Libri Tres* (1578). His English Works were collected, edited, and published by Bennett in 1761, with a *Life* by Dr. Johnson. They were again published in 1815; and appeared, under the editorship of Dr. Giles, in 1865. See, also, Grant's *De Vita et Ob. Rogeri Aschami*, and Hartley Coleridge's *Northern Worthies*. Fuller wrote of Ascham:—"He was an honest man and a good shooter. His *Toxophilus* is a good book for young men; his *Schoolmaster* for old; his *Epistles* for all men." Hazlitt says: "Ascham is plain and strong in his style, but without grace or warmth; his sentences have no harmony of structure. He stands, however, as far as I have seen, above all other writers in the first half of the queen's (Elizabeth) reign." See SCHOOLMASTER, THE; TOXOPHILUS.

**Asgill, John** (d. 1738), was the author of *An Argument proving that Men may be translated to Heaven without dying* (1700), and various other works, including a humorous *Essay on a Registry for Titles of Lands* (1771), and *The Succession of the House of Hanover Vindicated* (1714).

**Ashburne, Thomas D'**. An Augustine friar (circa 1350) who wrote a reply to the *Dialogues* of Wickliffe, and various other theological treatises.

**Ashby, George**, Clerk of the Signet to Queen Margaret, was the author of the *Active Policie of a Prince* (q.v.). See Warton's *History of English Poetry*.



**Ashford, Isaac.** A peasant in CRABBE's poem, *The Parish Register* (q.v.).

**Ashmole, Elias** (b. 1617, d. 1692), wrote *Fasciculus Chemicus* (1654); *Theatrum Chemicum Britannicum* (1652); *The Way to Bliss* (1658); *The Institution, Laws, and Ceremonies of the Most Noble Order of the Garter* (1672); and *Antiquities of Berkshire* (1719 or 1723). His *Memoirs* "drawn up by himself by way of diary," were printed in 1717, and reprinted 1774. Wood says of him: "He was the greatest virtuoso and curioso that ever was known or read of in England before his time. *Uxor Solis* took up its habitation in his breast, and in his bosom the great God did abundantly store up the treasures of all sorts of wisdom and knowledge. Much of his time, when he was in the prime of his years, was spent in chemistry, in which faculty, being accounted famous, he did worthily deserve the title of Mercuriophilus Anglicus." See FASCICULUS CHEMICUS; GARTER, THE MOST NOBLE ORDER OF THE; THEATRUM CHEMICUM BRITANNICUM; WAY TO BLISS, THE.

**Ashmolean Museum**, Oxford, consisting of a valuable collection of MSS., books, coins, &c., was presented to the university and opened in 1682 by Elias Ashmole (q.v.). The Ashmolean Society, Oxford, was established in 1828.

**Ashmore, John**, poet (temp. 17th century), produced *Certain Selected Odes of Horace Englished* (1621).

**Ashton, Charles**, Canon of Ely (b. 1665, d. 1752), produced editions of Hierocles and Justin Martyr.

**Ashton, Lucy.** The heroine of SCOTT's novel of *The Bride of Lammermoor* (q.v.); daughter of Sir William Ashton, and betrothed to Edgar, the Master of Ravenswood.

**Ashton, Sir William.** A character in SCOTT's *Bride of Lammermoor*.

**Ashwell, John**, Prior of Newnham Abbey, near Bedford, was the author of certain "Letters sente secretly to the Byshope of Lyncolne," in 1527, "wherein the sayde Pryour accuseth George Joye, that Tyme being Fellow of Peter Colledge, in Cambridge, of fower opinions;" "the answere of the sayde George unto the same opinions" being published with the letters. "This work is of great interest," says Allibone, "not only to the bibliographer and lover of rare books, but as connected with the history of one of the first men who stood forth in England and boldly advocated the 'universal diffusion' of the Gospel." For an account of Joye, see Fuller's *Worthies*.

**Asiatic (Royal) Society of Great Britain and Ireland, The**, instituted in London in 1823, and incorporated by Royal Charter in 1824. In 1828 it established the ORIENTAL TRANSLATION FUND, by the aid of which numerous volumes of Eastern literature have been published.

**"Ask me no more: the moon may draw the sea."** First line of a song by ALFRED TENNYSON (b. 1809) in *The Princess* (q.v.).

**"Ask me no more where Jove bestows."** First line of a song by THOMAS CAREW (1589—1639).

"Ask me no more whither do stray  
The golden atoms of the day;  
For in pure love heaven did prepare  
These powders to enrich your hair."

**"Ask me why I send you here."** First line of a song called *The Primrose* (q.v.).

**"Ask what you will, my own and only love."** First line of a lyric by FRANCIS TURNER PALGRAVE.

**"Ask why I love the roses fair?"** First line of *The Reason Why*, a lyric by FREDERICK LOCKER.

**Aske, James.** See ELIZABETHA TRIUMPHANS.

**Askew, Anthony, M.D.** (1722—1772), was one of the fathers of the "Bibliomania" in England.

**Asmodeus.** The fiendish companion of Don Cleofas, "one of Satan's light infantry," in LE SAGE's *Le Diable Boiteux*, or *The Devil on Two Sticks*. "As much a decided creation of genius, in his way, as Ariel or Caliban" (Sir W. Scott).

**Aspasia**, in BEAUMONT and FLETCHER's play of *The Maid's Tragedy* (q.v.), is forsaken by Amintor, who marries Evadne. "Aspasia," as Charles Lamb says, "is a slighted woman, refused by the man who had once engaged to marry her. Yet it is artfully contrived, that while we pity her, we respect her, and she descends without degradation. So much true poetry and passion can do to confer dignity upon subjects which do not seem capable of it."

**Aspen Court.** A novel by CHARLES SHIRLEY BROOKS (1815—1874).

**Ass, To a Young:** "its mother being tethered near it." A lyric by SAMUEL TAYLOR COLERIDGE (1772—1834), written 1794. Hence the allusion by Byron in the *English Bards and Scotch Reviewers* (q.v.)—

"Yet none in lofty numbers can surpass  
The bard who soars to eulogise an ass."

**Assembly of Fowles, The.** See FOWLES. THE ASSEMBLY OF.

**Asser**, Bishop of Sherborne (d. 910), is supposed to have written, among other works, the *Ælfredi Regis Res Gestæ*, published by Archbishop Parker in 1574. See Wright's *Biographia Britannica Literaria* for the argument against Asser's authorship.

**Assination, The.** A comedy by SOPHIA LEE (1750—1824), produced at Drury Lane in 1807. "It was only performed once, the public thinking that much of the satire was aimed at public characters, and therefore naturally ovincing displeasure."



"Assume a virtue, if you have it not."  
—*Hamlet*, act iii., scene 4.

"Assurance double sure, I'll make."  
—*Muebeth*, act iv., scene 1.

"Assurance of a Man, To give the world."—*Hamlet*, act iii., scene 4.

**Astagoras.** A female fiend, and companion of the Three Furies, in Tasso's *Jerusalem Delivered*.

**Astarte.** The lady beloved by the hero in BYRON'S *Manfred* (q.v.).

**Astell, Mary** (b. 1668, d. 1731), wrote, among other works, *A Serious Proposal to the Ladies for the Advancement of their true and greatest Interest*, and *The Christian Religion as professed by a Daughter of the Church of England*. She was ridiculed by the wits of her time, under the nickname of MADONILLA.

**Astle, Thomas** (b. 1735, d. 1803). An eminent antiquarian and bibliographer, who succeeded his father-in-law in printing the *Records of Parliament*. He was a contributor to the *Archæologia* and to the *Vetusta Monumenta*, and was a most efficient cataloguer. He also wrote *An Account of the Seals of the Kings, Royal Boroughs, and Magnates of Scotland* (1792), and the *Origin and Progress of Writing, as well Hieroglyphic as Elementary* (1784): "the completest work on the subject of writing in this or any other language."

"Astolat, The Lily Maid of." Elaine, in TENNYSON'S *Idylls of the King* (q.v.). Astolat is Guildford, in Surrey.

**Astolpho**, son of Otho, and an English duke, was carried on the back of a whale to Alcino's isle, and was afterwards transformed into a myrtle. His flight to the moon is one of the ablest passages in the *Orlando Furioso*.

**Aston, Anthony**, "gentleman, lawyer, poet, actor, soldier, sailor, exciseman, and publican," was the author of *Love in a Hurry* (1709); *Pastora* (1712); *The Fool's Opera* (1731); and *A Brief Supplement to Colley Cibber, Esq., his Lives of the Late Famous Actors and Actresses* (1742), "which contains some information not preserved elsewhere."

**Astoreth.** A Syrian deity who figures in MILTON'S *Paradise Lost* (q.v.), as—

"Queen of heaven, with crescent horns,  
To whose bright image nightly by the moon,  
Sidonian virgins paid their vows and songs."

**Astræa.** The poetical name assumed by Mrs. APHRA BEHN (q.v.), a dramatic and miscellaneous writer (1642—1689), whose works are distinguished by cleverness and lewdness. Thus Pope—

"The stage how loosely does Astræa tread!"

**Astræa, Hymns of.** A series of twenty-six acrostics, in honour of Queen Elizabeth, by Sir JOHN DAVIES (1570—1626).

**Astrea:** "A Romance written in French by Messere HONORÉ D'URFÉ, and Translated by a Person of Quality;" published in 1657. "Its primitive Arcadia was placed in the valley of the Loire, and its variety of excellent discourses and extraordinary sententiousness caused Richelieu to say that 'He was not to be admitted into the Academy of Wit who had not been well read in *Astrea*.'" D'Urfé was born in 1567, and died in 1625.

**Astrolabie, Conclusions of the.** See BREAD AND MILK FOR BABES.

**Astrophel.** A pastoral elegy, by EDMUND SPENSER (1552—1599), "upon the death of the most noble and valorous knight, Sir Philip Sidney," dedicated to the Countess of Essex. The name is compounded of "Phil. Sid.," the abbreviation of Philip Sidney, and their apparent Latin and Greek synonyms. Thus *Phil* for φίλος, the friend, and *Sid* as from the Latin *sidus*, a star; the whole meaning, "the friend or lover of the star." The lover was Sidney, and the star his lady-love Stella, or Penelope Devereux, daughter of the Earl of Essex. (See the next paragraph.)

**Astrophel and Stella:** "Wherein the Excellence of Sweet Poesie is concluded." A poem by Sir PHILIP SIDNEY (1554—1586), in which he celebrates his platonic devotion to the Lady Penelope Devereux above mentioned. To the second edition, published in 1591, about one hundred and sixty sonnets and songs were added.

**Atalanta in Calydon.** A dramatic poem by ALGERNON CHARLES SWINBURNE (b. 1837), published in 1864, and referred to by Professor Lowell as exhibiting that poverty of thought and profusion of imagery, which are at once the defect and the compensation of all youthful poetry, even of Shakespeare's. "Mr. Swinburne's power of assimilating style," he says, "strikes us as something marvellous. The argument of his poem, in its quaint archaism, would not need the change of a word or in the order of a period to have been foisted on Sir Thomas Malory as his own composition. The choosing a theme which Æschylus had handled in one of his lost tragedies is justified by a certain Æschylean flavour in the treatment. The chorus has often an imaginative lift in it, an ethereal charm of phrase, of which it is the highest praise to say that it reminds us of him who soars over the other Greek tragedians like an eagle."

**Atalantis, or "Atlantis:"** "Secret Memoirs and Manners of Persons of Quality of both Sexes, from the New Atalantis, an island in the Mediterranean," by Mrs. DE LA RIVIÈRE MANLEY (1672—1724), and published in 1736. A work in which the persons and manners of the court and nobility who accomplished the Revolution of 1688 are satirised with great freedom of language. Pope refers to it in the *Rape of the Lock*:—

"As long as 'Atalantis' shall be read;"



and Bishop Warburton described it as "a famous book, written about that time, by a woman full of court and party scandals, and in a loose effeminacy of style and sentiment, which well suited the debauched taste of the better vulgar."

**Athanasia.** The heroine of JOHN GIBSON LOCKHART'S novel of *Valerius* (q.v.).

**Athanasian Creed, The,** was versified by WILLIAM WHYTTON, Dean of DURHAM, a contemporary of Knox and Calvin, from the latter of whom he received ordination. The following is a specimen of his version:—

"The Father God is, God the Son,  
God Holy Ghost also;  
Yet are there not three Gods in all,  
But one God and no mo'."

A metrical arrangement of the same creed is given in Hunnis's *Handful of Honeysuckles* (q.v.). See ACTES OF THE APOSTLES, and APOSTOLIC CREED.

**Atheism, On the Necessity of.** A pamphlet published originally at Oxford, attributed to SHELLEY (q.v.), and reprinted in the "Notes" to *Queen Mab* (q.v.).

"**Atheist half believes a God, By night an.**" Line 177, night v., of YOUNG'S *Night Thoughts* (q.v.).

**Atheist's Tragedy, The:** "or, the Honest Man's Revenge." A play by CYRIL TOURNEUR (circa 1600), printed in 1611, and noticed in vol. vii. of the *Retrospective Review*.

**Athelard of Bath** flourished about 1110—1120, and was the author of the following works: *De Eodem et Diverso*; *De Sic et non Sic*; *Quæstiones Naturales*; *Regulæ Abaci*; a treatise on the *Astro-labe*; *Problemata*; *De Septem Artibus Liberalibus*; a treatise on the *Computus*; *Liber Magistri Adelardi Bathoniensis qui dicitur Mappæ Clavicula*; and various translations from the Arabic. A list of the editions of his *Works* is given in Wright's *Biographia Britannica Literaria*. See PHILOSOPHUS ANGLO-  
RUM; QUÆSTIONES NATURALES.

**Athelstane,** surnamed the "Unready," Thane of Coningsburgh, in Sir WALTER SCOTT'S romance of *Ivanhoe* (q.v.).

**Athelstane's Victory, An Ode,** written in old English verse, and printed in Ellis's *Specimens of the English Poets*, from two MSS. in the Cottonian Library, British Museum. It is dated 937 in Gibson's *Chronicles*, 938 in Hickes's *Saxon Grammar*, and is supposed to have been written by a contemporary bard.

**Athenæ Oxonienses:** "an exact History of all the Writers and Bishops who have had their Education in the most eminent and famous university of Oxford from 1500 to 1690," written by ANTHONY À WOOD (1632—1695), and published in 1691—2; followed very shortly after by *Fasti, or Annals of the University*. A second edition, rendered valuable by important additions and corrections, appeared in 1721. "To the first volume,"

says Professor Fraser, "is prefixed in some copies an account of the author, prepared by himself, in which he claims the merit of freedom from party prejudice, and alludes to his singularly recluse and ascetic life. The world has not recognised his liberality of temper so much as his wonderful industry. Though a diligent antiquary, he was noted for the strong prejudice of a narrow mind." It appears that at one time he was indicted for defamation in the University Court, on account of his criticisms on the Earl of Clarendon, Lord Chancellor of England and Chancellor of the University. At another, he was attacked with much severity by Bishop Burnet, in a *Letter to the Bishop of Lichfield and Coventry*, to which Wood replied in a *Vindication*, published in 1693.

**Athenæum, The:** "a Magazine of Literary and Miscellaneous Information," edited by JOHN AIKIN, from its commencement, in 1807, to its conclusion, in 1809. The journal which now bears this title was established in 1829, by James Silk Buckingham (1786—1855), and included among its earliest contributors F. D. Maurice, John Sterling, J. S. Mill, and many other eminent writers. See Carlyle's *Life of Sterling*.

**Athenaid, The.** A poem by RICHARD GLOVER, 1787.

**Athens:** "its Rise and Fall." An unfinished historical work by EDWARD, Lord LYTTON (1805—1873), of which two volumes were published in 1836.

"**Athens, the eye of Greece, mother of arts and eloquence.**"—*Paradise Regained*, book iv., line 240.

**Atherstone, Edwin,** poet (1788—1872), wrote *The Last Days of Herculæum* (1821); *A Midsummer Day's Dream* (1822); *Alradates and Panthea*; *The Fall of Nineveh* (1828, 1830, 1847); *The Sea-Kings of England* (1830); *The Handwriting on the Wall* (1858); and *Israel in Egypt* (1861). See *Men of the Time*, Mackenzie's *Imperial Dictionary of Biography*, and Chambers's *Cyclopædia of English Literature*. See NINEVEH, THE FALL OF.

**Atin.** The squire of Pyrockles, and stirrer up of strife in SPENSER'S *Færie Queene*, book ii.

**Atkinson, Joseph,** Irish dramatist, wrote *Mutual Deception* (1795), *A Match for a Widow* (1786), and *Love in a Blaze* (1800). The first of these was afterwards altered by Colman, and produced at the Haymarket under the title of *Tit for Tat*. The second and third were comic operas.

**Atkinson, Thomas** (d. 1639), was the author of a manuscript tragedy in Latin, entitled *Homo* (q.v.). See ATHENÆ OXONIENSES.

**Atkyns, Richard** (1615—1677), wrote a work on the *Original and growth of Printing in England, collected out of History and the Records of this Kingdom; wherein is also demonstrated, that Printing*



*appertaineth to the prerogative Royal, and is a Flower of the Crown of England* (1664). In this work Atkyns, who was a patentee under the Crown for printing, denied the claim of Caxton as introducer of the art of printing into England, and ascribed it to Corsellis. It provoked considerable controversy, and he followed it up with a *Vindication*, &c. (1669).

**Atkyns, Sir Robert** (b. 1647, d. 1711), wrote the *Antient and Present State of Glostershire* (1712).

**Atlantes.** A magician and sage who educated Rogero in all the manly virtues (*Orlando Furioso*).

**Atlantis.** See ATALANTIS.

**Atlantis, The New.** An unfinished work by FRANCIS, LORD BACON (1561—1626), which we are told he devised "to the end that he might exhibit therein a model and description of a college, instituted for the interpreting of nature, and the producing of great and marvellous works for the benefit of man, under the name of Solomon's House, or the College of the Six Days' Works. And even so far as this his lordship hath proceeded to finish that part. His lordship thought, also, in this present fable to have composed a frame of laws, on the best state or mould of a commonwealth;" but this he did not live to effect. The work as it stands is a mere fragment, on the model of the many similar fictions in which, as in the *Utopia* of More and the *Oceana* of Harrington, efforts have been made to draw the picture of a perfect government. It is reprinted in Bohn's *Standard Library*, and has been edited with notes by J. A. St. John (1838). See ATALANTIS.

**Atom, The History and Adventures of an.** A romance published in 1769, in which the writer, TOBIAS GEORGE SMOLLETT (1721—1771), satirises the various political parties in England from 1754 to the dissolution of Lord Chatham's administration. "His inefficient patron, Lord Bute, is not spared in this work, and Chatham is severely treated under the name of Jowler" (q.v.).

**Atossa,** in POPE's *Moral Essays*, epistle ii., is intended as a satirical portrait of the then Duchess of Buckingham. It was long supposed that the poet intended it for Sarah, Duchess of Marlborough; but there seems no grounds for such a supposition. The name is apparently taken from Atossa, the Queen of Cambyzes and of Darius Hydaspes, by whom she became the mother of Xerxes. She is represented as a disciple and follower of Sappho (q.v.), who, in Pope's *Satires*, stands for Lady Mary Wortley Montagu.

**Atropoion Delion:** "or, the Death of Delia, with the Tears of Her Funeral." A monody on the death of Queen Elizabeth, published in 1603, and attributed to THOMAS NEWTON (d. 1607), who terms it "a poetical excursive discourse of our late Eliza."

"Attempt, The, and not the deed confounds us."—*Macbeth*, act ii., scene 1.

**Attempts at Verse,** by JOHN JONES, edited by ROBERT SOUTHEY (1774—1843) in 1831.

**Atterbury, Francis, D.D.,** Bishop of Rochester (b. 1662, d. 1732), wrote four volumes of *Sermons* (1740), a Latin translation of *Absalom and Achitophel* (1682), and some visitation charges, which were published in his *Miscellaneous Works* in 1789—98. The latter collection contains all his correspondence and tracts, including a mass of curious and interesting ecclesiastical history. His *Private Correspondence* was published by Lord Hailes in 1768, his *Epistolary Correspondence* by Nichols in 1783. See, also, *Atterburyana, being Miscellanies by the late Bishop of Rochester*, published by Curll in 1727. His *Life* was written by Stackhouse in 1727; his *Memoirs* had appeared in 1723. He had "a mind," says Macaulay, "inexhaustibly rich in all the resources of controversy." "In his writings," says Dr. Doddridge, "we see language in its strictest purity and beauty. There is nothing dark, nothing redundant, nothing obscure, nothing misplaced." Buckingham, thus describes him in his *Election of a Laureate* (q.v.)—

"A prelate for wit and for eloquence fam'd  
Apollo soon missed, and he needs not be nam'd;  
Since amidst a whole bench, of which some are so bright,  
Not one of them shines as learn'd and polite."

Dr. Johnson thought Atterbury's *Sermons* among the best for style. See URIM.

**Atticus,** in POPE's *Epistle to Arbuthnot*, is a famous satirical portrait of Addison, written in revenge for a fancied slight, the history of which may be read in Disraeli's *Quarrels of Authors*, Thackeray's *Lectures on the Humorists*, and the various biographies of the two writers. The lines are too well known to require quotation; but it may be mentioned that the concluding couplet, which now stands—

"Who but must laugh, if such a man there be?  
Who would not weep, if Atticus were he?"

first stood thus—

"Who would not smile if such a man there be?  
Who would not laugh if Addison were he."

Hazlitt calls the whole passage "the finest piece of personal satire in Pope."

**Atticus, The Irish.** The name under which the Earl of CHESTERFIELD satirised George Faulkner (d. 1775), in a series of once-celebrated letters.

**Atticus.** One of the pseudonyms of "Junius" (q.v.), in his earlier communications to the *Public Advertiser*.

**Atticus,** in DIBDIN's "bibliographical romance" called *Bibliomania* (q.v.), is intended for Richard Heber, brother of Reginald Heber, Bishop of Calcutta (1783—1826), who was also called "the Christian Atticus."

**Attwood, Thomas** (b. 1784, d. 1856), was the author of some letters on currency, contributed



to the *Globe* newspaper in 1828, which established, says E. Walford, his reputation as one of the ablest advocates of paper-money. He was afterwards M.P. for Birmingham.

**Atys.** A Phrygian shepherd, of whom Cybele became enamoured, and who, having taken a vow of perpetual chastity, was made her priest; but, breaking the vow, he went mad, and was transformed into a fir-tree. The fine poem of Catullus on this subject has been translated by LEIGH HUNT (1784—1859).

**Atys and Adrastus, The Tale of.** An heroic poem, by WILLIAM WHITEHEAD (1715—1785).

**Aubrey, John,** antiquary (b. 1626, d. 1700), wrote the *Natural History and Antiquities of the County of Surrey* (1719), *Miscellanies upon Various Subjects* (1696), and *A History of Wiltshire*, besides contributing *Minutes of Lives* of eminent men to Wood's *Athenæ Oxonienses* (q.v.), and aiding Dugdale in the preparation of his *Monasticon Angliæ* (q.v.). A biography of Aubrey by Britton was published in 1845 by the Wiltshire Topographical Society, and an edition of the *Lives*, &c., was issued in 1813.

**Auburn.** The name of GOLDSMITH'S *Deserted Village*, in his poem of that name, generally identified with Lissoy, in Ireland:—

"Sweet Auburn! loveliest village of the plain."

**Audelay, John,** a monk of Haughmond, near Shrewsbury, wrote some verses, printed by Halliwell Philipps for the Percy Society (1844), which form an interesting specimen of the Shropshire dialect in the fifteenth century.

**"Audience (Fit) find, though few."**—MILTON'S *Paradise Lost*, vii., 30.

**Audley Court.** An idyll by ALFRED TENNYSON (b. 1809), written in 1842.

**Audrey.** A country lass in SHAKESPEARE'S *As You Like It* (q.v.). "The most perfect specimen," says Charles Cowden Clarke, "of a wondering she-gawky."

**Auerbach, Berthold.** A German novelist, several of whose works have been translated into English and published in the Tauchnitz series. Among others, *On the Heights*, *The Country House on the Rhine*, *Edelweiss*, and *German Tales*.

**Augmentis Scientiarum, De.** See ADVANCEMENT OF LEARNING, THE.

**Augusta.** The lady to whom Lord BYRON (1788—1824) addressed, in 1816, several stanzas and epistles, and who stood to him in the relation of half-sister. She married a Colonel Leigh.

**Augustine, The Ladder of St.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807), which contains numerous familiar lines, and is said to be the origin of an allusion to the writer in

Tennyson's *In Memoriam*, stanza 1. Thus, Longfellow says:—

"Nor deem the inexorable Past  
As wholly wasted, wholly vain,  
If rising on its wrecks, at last  
To something nobler we attain."

Tennyson's lines are these:—

"I held it truth with him who sings  
To one clear harp in divers tones,  
That men may rise on stepping-stones  
Of their dead selves to higher things."

The first two of these latter lines is certainly an admirable description of Longfellow, but it is not absolutely certain that the allusion is to him.

**Auld Good-Man, The.** A ballad in the form of a dialogue, printed in the *Tea-table Miscellany* (q.v.).

**Auld Lang Syne.** The famous song by ROBERT BURNS (1759—1796). Burns himself assured his friends that it was old, but it is generally believed that he was, as Alexander Smith remarks, the entire, or almost the entire, author.

**Auld Robin Forbes.** A lyric by SUSANNA BLAMIRE (1747—1794), notable as a good example of the Cumberland dialect. Its pathos is almost comparable to that of *Auld Robin Gray* (q.v.).

**Auld Robin Gray.** A ballad by Lady ANNE BARNARD (1750—1825), written in 1771, under circumstances which the authoress has herself recorded. She says there was an ancient Scottish melody, of which she was passionately fond, which a friend of hers used to sing to her at her father's house in Balcarras. This friend, it seems, did not object to its having improper words: but Lady Barnard (then Lady Lindsay) did. She longed, she said, to sing the air to different words, and give to its plaintive tones some little history of virtuous distress in humble life, such as might suit it. The song, as it now stands, was accordingly completed, and became a favourite in the domestic circle; but the authorship, so far from becoming generally known, was not divulged till 1823, when Lady Barnard acknowledged it in a letter to Sir Walter Scott. By him the ballad was printed in the form of a tract for the Bannatyne Club, together with two continuations, both, however, inferior to the original poem. It may be added that the title "Robin Gray," was taken from the name of an old herdsman in Lord Balcarras' service. The story has since been elaborated into a prose fiction by Charles Gibbon.

**Aungervyle, Richard.** See PHILOBIBLON.

**Aurelia Darnel,** in SMOLLETT'S novel of *Sir Launcelet Greaves* (q.v.), is described by Sir Walter Scott as "by far the most feminine, and, at the same time, lady-like person, to whom the author has introduced us."

**Aurelio and Isabell, Daughter of the King of Schotlande.** A once favourite romance by JEAN DE FLORES, published in one



volume, in 1586, in Italian, French, and English; and again in Italian, Spanish, French, and English, in 1588. It is probable that it may have given Shakespeare hints for his play of *The Tempest* (q.v.). See Warton's *English Poetry*, sect. 60.

**Aurelius, Marcus Antoninus.** See ANTONINUS.

**Aurelius**, in DIBDIN'S bibliographical "romance," *Bibliomania* (q.v.), is intended for George Chalmers, the antiquary (q.v.).

**Aurora Leigh.** A poem, or novel, in blank verse, by ELIZABETH BARRETT BROWNING (1809—1861), published in 1856, and characterised by the authoress as the "most mature" of her productions, and the one in which "her highest convictions upon life and art are entered." Like Wordsworth's *Prelude* and Beattie's *Minstrel*, it is the description of "the growth of a poet's mind," and is characterised at once by scenes of the highest passion, and by passages in which commonplace conversation follows immediately upon metaphysical or philosophical discussion. *Aurora Leigh* is represented as the daughter of a fair Florentine and a learned Englishman, who subsequently achieves fame as a poetess. She is beloved by Romney Leigh, an earnest philanthropist, for whom, after he has passed through many and various vicissitudes, *Aurora* at last owns her love.

**Aurora, on Melissa's Birthday, Ode to.** By THOMAS BLACKLOCK (1721—1791). Commended by Henry Mackenzie, author of *The Man of Feeling*, "as a compliment and tribute of affection to the tender assiduity of an excellent wife."

**Aurora Raby.** A rich, noble English orphan: in person "a rose with all its sweetest leaves yet folded."—BYRON'S *Don Juan*, canto 15.

**Austen, Jane**, novelist (b. 1775, d. 1817), wrote *Sense and Sensibility* (1811); *Pride and Prejudice* (1812); *Mansfield Park* (1814); *Emma* (1816); *Northanger Abbey* (1818); *Persuasion* (1818); and *Lady Jane* (1872). Her *Life* has been written by her nephew, the Rev. J. Austen-Leigh. Sir Walter Scott wrote of Miss Austen:—"That young lady had a talent for describing the involvements, and feelings, and characters of ordinary life, which is to me the most wonderful I ever met with. The big *bow-wow* strain I can do myself, like any one now going; but the exquisite touch which renders ordinary commonplace things and characters interesting, from the truth of the description and the sentiment, is denied to me." "Miss Austen's novels," says Alexander Smith, "are occupied with delineations of English society in the middle and higher ranks. Her characters are the most every-day characters, and her incidents the most every-day incidents. Her books contain nothing more exciting than a village ball, or the gossip of a village spinster's tea-table; nothing more tragic than the overturning of a chaise in a soft ditch, or a party being caught in a shower of rain going to church. Miss Austen has little

humour. Her ridicule is refined and feminine. There is never more than a smile upon her lips. In her own delicate walk she is without a rival. Never was there such exquisite manners-painting; never was English middle-class life, with its little vanities, its petty spites, its quiet virtues, so delicately and truthfully rendered."

**Austin, Alfred**, poet, critic, and novelist, has written *An Artist's Proof* (1864); *Won by a Head* (1865); *The Season* (1869); *A Vindication of Lord Byron* (1869); *The Poetry of the Period* (1870); *The Golden Age* (1871); *Interludes* (1872); *Rome or Death* (1873); *Madonna's Child* (1873); *The Tower of Babel* (1874); *The Human Tragedy* (1876).

**Austin, John** (b. 1797, d. 1860), wrote *The Province of Jurisprudence Determined* (1832), (q.v.).

**Austin, John**, of St. John's College, Cambridge, wrote, in defence of the Roman Catholic Church, *The Christian Moderator*, published in 1651. He also composed *A Harmony of the Gospels*, and other works.

**Austin, Samuel**, contemporary with Drayton, wrote a poem entitled *Urania, or the Heavenly Muse* (1620).

**Austin, Sarah** (b. 1793, d. 1867), published *Characteristics of Goethe* (1833); *A Collection of Fragments from the German Prose Writers, Illustrated with Biographical Notes; Considerations on National Education; Sketches of Germany from 1760 to 1814; Selections from the Old Testament; Letters on Girls' Schools*; and translations of *The Story without an End*, *Ranke's History of the Popes*, and his *History of the Reformation in Germany*. See Macaulay's essay in the *Edinburgh Review* for 1840.

**Author's Bedchamber, Description of an.** Lines by OLIVER GOLDSMITH (1728—1774):—

"A night-cap decked his brows instead of bay;  
A cap by night—a stocking all the day."

**Authors by Profession, The Case of,** "stated" by JAMES RALPH (d. 1762), "in regard to Booksellers, the Stage, and the Public," and published in 1758. It enumerates many of "the bitter evils incident on an employment so precarious and so inadequately rewarded."

**Autocrat of the Breakfast Table, The.** A series of papers contributed by OLIVER WENDELL HOLMES (b. 1809) to the first twelve numbers of the *Atlantic Monthly*, and republished in 1858. "The *Autocrat*," says Dr. Shelton Mackenzie, "is as genial and gentle, and, withal, as philosophical, an essayist as any of modern times. He is, however, somewhat more than an essayist; he is contemplative, discursive, poetical, thoughtful, philosophical, amusing, imaginative, tender—never didactic. This is the secret of his marked success. He interests variously-constituted minds, and various moods of mind. It needed not the introduction of lyrical pieces (which we are glad to have) to show that the *Autocrat* is essentially a



poet." *The Autoerat of the Breakfast Table* has since been followed by *The Professor at the Breakfast Table* (1870), and *The Poet at the Breakfast Table* (1872).

**Autolycus.** A pedlar in SHAKESPEARE'S *Winter's Tale* (q.v.). Dowden speaks of "the gay defiance of order and honesty which Autolycus, most charming of rogues, professes. The sly knavery of Autolycus has," he says, "nothing in it that is criminal; heaven is his accomplice. 'If I had a mind to be honest, I see Fortune would not suffer me; she drops booties in my mouth.'"

**Automathes, The History of.** A work of fiction by JOHN KIRKBY, published in 1745 under the following title:—"The Capacity and Extent of the Human Understanding, exemplified in the extraordinary case of Automathes, a young nobleman, who was accidentally left in his infancy upon a desolate island, and continued nineteen years in that solitary state, separate from all human society." "The Life of Automathes," says Gibbon, in his *Autobiography*, "aspires to the honours of a philosophical fiction. It is the story of a youth, the son of a shipwrecked exile, who lives alone on a desert island from infancy to the age of manhood. A hind is his nurse; he inherits a cottage, with many useful and curious instruments; some ideas remain of the education of his two first years; some arts are borrowed from the beavers of a neighbouring lake; some truths are revealed in supernatural visions. With these helps, and his own industry, Automathes becomes a self-taught though speechless philosopher, who had investigated with success his own mind, the natural world, the abstract sciences, and the great principles of morality and religion. The author is not entitled to the credit of invention, since he has blended the English story of *Robinson Crusoe* with the Arabian romance of *Hai Ebn Yokhdan*, which he might have read in the Latin version of Pocock. In the *Life of Automathes* I cannot praise either the depth of thought or elegance of style; but the book is not devoid of entertainment and instruction; and, among several interesting passages, I would select the discovery of fire, which produces, by accidental mischief, the discovery of conscience." The *History of Automathes* has not met with very extensive popularity, nor has it ever been translated into any foreign language. "I am, however," says Weber, who includes it in his collection of romances, "informed by an intelligent friend, that he read a similar work in his youth, at that time very popular, entitled *The Self-Taught Philosopher*, probably the same as *Automathes*, or borrowed from it."

**Autumn.** An ode by THOMAS HOOD (1798—1845), written in 1827.

**Autumn.** A poem, forming one of the series of *The Seasons* (q.v.), by JAMES THOMSON (1700—1748), published in 1730.

**Avalon**, in mediæval romance, was an enchanted island, where resided Arthur and Oberon, and the Fairy Morgana. It is generally identified with our English Glastonbury: "Avalon," from the British "aval," an apple, in allusion to its orchards; and "Glaston-ey" ("Ynys Gwydrin"), glassy isle, from the emerald huc of the waters surrounding it. It is sometimes written "Avilion," and used poetically for a region of eternal happiness. Tennyson writes in *The Idylls of the King* ("The Passing of Arthur") :—

"I am going a long way  
To the island-valley of Avilion,  
Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly."

See the romance of *Ogier le Danois*.

**Avenel, Dick**, in Lord LYTTON'S story of *My Novel* (q.v.), is an "Americanised Englishman"—not such as we know him from the broad farce of *Martin Chuzzlewit*, or the caricatures of *Punch*, but (allowing for personal idiosyncracies) the true Yankee, big, blustering, sharp as a needle, but honest, warm-hearted, and generous withal."

**Avenel, The White Lady of.** The guardian spirit of the noble family of Avenel in Sir WALTER SCOTT'S romance of *The Monastery* (q.v.). See WHITE LADY.

**"Avenge, O Lord, thy slaughtered saints, whose bones."** First line of a sonnet by JOHN MILTON (1608—1674).

**Averanche, Lionel**, in SMYTHE'S novel of *Angela Pisani* (q.v.), is apparently intended as a portrait of the author himself. "Like Averanche," says a writer in *Macmillan's Magazine*, "Smythe united to his intellectual tastes and political and literary ambitions a craving after fashionable fame. Keen politician and acute thinker as he was, he was a man of pleasure as well; nor could he have been more gratified than by being classed, as one of his friends has classed him, with those heroes at once of the senate and the *salon*, of whom Alcibiades will remain the dazzling and perennial type."

**Averanches, Henry D'**, though a Frenchman by birth, and though he probably wrote in the French language, claims mention here as the first recorded holder of the office now called "poet-laureate." He figured in the court of Henry III., where he went by the name of Master Henry the Versifier. His yearly salary seems to have been "one hundred shillings," entries of such payments to him occurring in Madox's *History of the Exchequer*, under 1249—1251. See Warton's *English Poetry* and Auston's *Lives of the Poets-Laureates*.

**Avery, Captain.** The hero of one of DANIEL DEFOE'S minor stories, entitled, *The King of Pirates: being an Account of the Famous Enterprises of Captain Avery, the Mock King of Madagascar*, published in 1719.

**Avery Glibun:** "or, Between Two Fires." A romance by R. H. NEWELL, an American writer



("Orpheus C. Kerr"), published in 1867. The preface is as follows:—"Avery Glibun being my first essay in sustained fiction, it seems remarkably prudent to say no more about it."

**Avesbury, Robert of** (d. 1356), was the author of *A History of Edward III.*, from 1313 to 1356, printed in 1720. "In this work," says Chalmers, "we have a plain narrative of facts, with an apparent candour and impartiality; but his chief excellence lies in his accuracy in point of dates, and his stating all public actions from records, rather than from his own notions."

**Aveugle.** Son of Erebus and Nox, in SPENSER'S *Faërie Queene* (q.v.).

"**Awake, Æolian lyre, awake.**" First line of GRAY'S Pindaric ode, *The Progress of Poesy* (q.v.).

"**Awake, arise, or be for ever fallen!**" Line 330, book i., of MILTON'S *Paradise Lost*.

"**Awake, awake, my Lyre.**" First line of a lyric by ABRAHAM COWLEY (1618—1667):—

"And tell thy silent master's humble tale  
In sounds that may prevail."

"**Awake, my St. John! leave all  
neaner things.**" Line 1, epistle i., of POPE'S *Essay  
n Man* (q.v.).

"**Awake, my soul, and with the sun.**" First line of the *Morning Hymn*, by Bishop KEN (1637—1711).

"**Away, delights; go seek some other  
welling.**" Opening line of a lyric in BEAUMONT  
and FLETCHER'S play of *The Captain*.

"**Away; let nought to love displeas-  
ag.**" First line of the poem of *Winifreda* (q.v.).

**Ayenbite of Inwit, The** (i.e., the Again-  
bite, or Remorse, of Conscience). An English  
translation, by DAN MICHEL of Northgate, of a  
French treatise, *Le Somme des Vices et des Vertues*,  
written in 1279, by Frère Lorens (Laurentius  
Callus), for Philip II. of France. "It discusses,"  
says Morley, "the Ten Commandments, the Creed,  
the seven deadly sins, how to learn to die, know-  
ledge of good and evil, wit and clergy, the five  
senses, the seven petitions of the Paternoster, the  
seven gifts of the Holy Ghost, and other similar  
subjects." The translation is in the Kentish  
dialect. See the editions by Stevenson (1855) and  
Morris (1866).

**Ayesha, the Maid of Kars.** A story by  
AMES MORIER (1780—1849), the heroine of which  
eventually discovered to be the daughter of an  
Englishman, Sir Edward Wortley. Her lover,  
Lord Osmond, is carried off by Corah Bey, and  
sent to the galleys, but is released through the  
intercession of the English ambassador, and carries  
his bride to England.

**Aylett, Robert, LL.D.,** Master in Chan-  
cery, wrote *Peace with her Four Gardens* (1622);

*A Wife not ready-made, but bespoken* (1653); *A  
Poetical Pleading for and against Marriage; Divine  
and Moral Speculations* (1654), and *Devotions* (1655).  
See Brydges' *Censura Literaria* and *Restituta*, and  
Lowndes' *Bibliographer's Manual*. Aylett wrote  
his own epitaph as follows:—

"Hæc suprema dies, sit mihi prima quies."

i.e.—

"Lord! let this last be my first day of rest."

**Aylmer, John**, Bishop of London (b. 1521,  
d. 1594), wrote, in answer to Knox's *First Blast of  
the Trumpet against the monstrous Regiment of  
Women*, a pamphlet entitled, *An Harborowe for  
Faithful and Trewe Subjects against the late Blowne  
Blaste concerning the Government of Women* (1559).

**Aylmer's Field.** A poem by ALFRED  
TENNYSON, published in 1864.

**Aymer, Prior.** A Benedictine monk, prior  
of Jorvaulx Abbey, in Sir WALTER SCOTT'S romance  
of *Ivanhoe* (q.v.).

**Aymon, The History of the Four Sons  
of.** "Emprynted the 8th day of May, 1504," and  
founded on an old French romance, *Les Quatre-  
Fitz-Aymon*, by HUON DE VILLENEUVE (1165—1223).  
Aymon, or Hayman, is Duke of Dordogne, and  
his sons are respectively termed Rinaldo or  
Renaud, Guicciardo or Quiscard, Alardo or Alard,  
and Ricciardetto or Richard. Balfe has an opera  
on this favourite old legend. Renaud figures also  
in Ariosto's *Orlando Furioso*.

**Ayres, John.** A noted penman of the time of  
Charles II. He published various works on the  
subject of his special art; among others, *The Ac-  
complished Clerk* (1683), and *A Tutor to Penmanship*  
(1695).

**Ayres, Philip**, who wrote in the latter half  
of the seventeenth century, published, in 1670, a  
translation from the Spanish of Barbadillo, called  
*The Fortunate Fool*; in 1680, *The Count of Cabalis*,  
or the extravagant mysteries of the Cabalists exposed  
in five pleasant discourses on the secret sciences; in  
1683, *Emblems of Love*; and in 1688, *Pax Redux*, or  
the Christian's Reconciler.

**Ayrshire Bard, The.** A name conferred  
on Robert Burns, the Scottish poet.

**Ayscough, George Edward**, the editor  
of Lord Lyttelton's works, published, in 1776, a  
tragedy called *Semiramis*, which was acted at Drury  
Lane, with an epilogue by Sheridan the elder.

**Ayscough, Samuel**, clergyman (b. 1745,  
d. 1804), compiled *A Copious Index to the Re-  
markable Passages and Words in Shakespeare* (1790),  
which, once famous, is now completely superseded  
by Mrs. Cowden Clarke's *Concordance*.

**Ayton, Sir Robert**, poet (b. 1570, d. 1638),  
produced several songs and lyrics, which were  
printed in the *Delitiae Poetarum Scotorum* (1637), and  
Watson's *Collection of Scottish Poems* (1706). For  
a list of his Latin works, see Allibone's *Dictionary*



of *British and American Authors*. He is buried in Westminster Abbey.

**Aytoun, William Edmonstoune**, poet, novelist, and essayist (b. 1813, d. 1865), wrote *The Life and Times of Richard I., King of England* (1840); *Lays of the Scottish Cavaliers* (1849), (q.v.); *Bothwell* (1856); *Firmilian* (1854), (q.v.); *Norman Sinclair* (1861); *A Nuptial Ode on the Marriage of the Prince of Wales* (1863); besides contributing several popular tales to *Blackwood's Magazine*, editing the *Ballads of Scotland* (1858), and writing, in conjunction with Theodore Martin, the *Bon Gaultier Ballads* (q.v.). See BOTHWELL; DUNSHUNNER, AUGUSTUS; BON GAULTIER; JONES, T. PERCY.

**Azaria and Hushai**. A satiric poem by SAMUEL PORDAGE (q.v.), son of John Pordage, the astrologer (1625—1698). It was written in reply to Dryden's *Absalom and Achitophel* (q.v.), the general structure of which it follows throughout. "Samuel Pordage," says Professor Morley, "replied to Dryden's satire with a temperance rare in the controversies of that time. Unlike other opponents, he gave Dryden credit for his genius; and the only lines that have any resemblance to the usual coarseness of abuse are those which comment on the opening lines of Dryden's poem, which were meanly complaisant to the king's vices." In this poem, Monmouth is *Azaria*; Shaftesbury, *Hushai*; Charles II., *Amazia*; Cromwell, *Zabad*; Titus Oates, *Libni*; the Duke of York, *Eliakim*; whilst Dryden himself is satirised as *Shimei*; all of which see.

## B

"B." The initial under which the Right Hon. GEORGE CANNING (1770—1827) contributed to the *Microcosm* (q.v.).

**Baba, Ali**. The hero of the story of the "Forty Thieves," in *The Arabian Nights*.

**Baba, Cassim**. The brother of Ali Baba, who, in attempting to secure possession of the wealth in the robbers' cave, forgot the right word, and was discovered and put to death.

**Baba, Hajji, of Ispahan, The Adventures of**. A Persian romance by JAMES MORIER (1780—1849), published in 1824, and followed, in 1828, by *The Adventures of Hajji Baba in England*.

**Babbage, Charles**, philosophical writer and mathematician (1792—1871), wrote *The Economy of Manufactures and Machinery* (1833); *A Ninth Bridgewater Treatise* (1837); and *Passages from the Life of a Philosopher* (1864); besides contributing largely to the *Transactions of the Royal Society*, in the history of which, by Weld (cap. vii.), will be found some biographical particulars of the author. A list of his works, amounting in number to over eighty, may be found at the end of *The Great Exhibition* (1851).

"Babbled o' green fields." See *King Henry V.*, act ii., scene 3.

**Babbler, The**. A series of essays, published in 1767, which originally appeared in Owen's *Weekly Chronicle*.

**Babe Christabel, The Ballad of**. A poem by GERALD MASSEY (b. 1828), published in 1854, and forming an elegy on the death of one of the author's children:—

"In this dim world of clouding cares,  
We rarely know, till 'wildered eyes  
See white wings lessening up the skies,  
The angels with us unawares. . . .

"Strange glory streams through life's wild rents,  
And through the open door of death  
We see the heaven that beckoneth  
To the beloved going hence."

**Babes in the Wood, The**: "The Cruel Uncle, or the Hard-hearted Executor." A black-letter ballad, printed in 1670, and identical with *The Children in the Wood, or the Norfolk Gentleman's Last Will and Testament*. It is probably a poetical version of the murder of the two Princes in the Tower by Richard III. Addison speaks of it as "one of the darling songs of the common people, and the delight of most Englishmen at some part of their age." See CHILDREN.

**Babington, Charles Cardale** (b. 1808), is Professor of Botany in the University of Cambridge, and author of several valuable botanical treatises, including *Flora Bathoniensis*, *The Flora of the Channel Islands*, *Manual of British Botany*, &c.

**Babington, Rev. Churchill** (b. 1821), wrote the "Hulsean Prize Essay" in 1846, and has edited several of the "Orations of Hyperides," from MSS. recently discovered.

**Baboon, Lewis**, in ARBUTHNOT'S *History of John Bull* (q.v.), is intended for King Louis XIV. of France. "Philip Baboon," in the same work, is a nickname given to Philip, Duke of Anjou, grandson of the former monarch.

**Baby May**. A lyric by WILLIAM COX BENNETT (b. 1820), forming the first in a volume of *Poems on Infants*, published in 1861.

**Baby's Début, The**. A parody by JAMES SMITH (1775—1839) on the poetry of Wordsworth, contained in the volume of *Rejected Addresses* (q.v.), and concluding thus—

"And now, good gentlefolks, I go  
To join mamma, and see the show;  
So, bidding you adieu,  
I curtsy, like a pretty miss,  
And if you'll blow to me a kiss,  
I'll blow a kiss to you."

**Bachelor's Banquet, The**: "or, A Banquet for Bachelors, whercin is prepared sundry daintie dishes to furnish their tables, curiously dressed and seriously served in: pleasantly discoursing the variable humours of women, their quicknesse of wits and unsearchable deceits." This work was printed in 1604, and was probably written by THOMAS DEKKER, the dramatist (d. 1641).

"Back and side go bare, go bare."  
"A good old song" in Bishop STILL's comedy of



*Gammer Gurton's Needle* (q.v.). It opens the second act, and is described by Warton as "the first *chanson à boire*, or *drinking ballad*, of any merit in our language." Dyce has pointed out a version of it considerably older than the date of the play.

**Backbite, Sir Benjamin**, in SHERIDAN's comedy of *The School for Scandal* (q.v.), is, as may be inferred from his name, a cynical scandal-monger.

"**Backing of your friends? Call you that.**"—*King Henry IV.*, part 1, act ii., scene 4.

**Bacon, Anne** (b. 1528, d. 1600), translated, from Italian into English, twenty-five sermons by Bernardine Ochine on *The Predestination and Election of God* (about 1550); also, from Latin into English, Bishop Jewel's *Apology for the Church of England* (1564 and 1600). The latter translation has been commended as "both elegant and faithful." Biographical notices of this lady, to whom Beza dedicated his *Meditations*, may be found in Ballard's *Memoirs of British Ladies*, and Birch's *Memoirs of Queen Elizabeth*.

**Bacon, Delia**. An American writer (b. 1811, d. 1859), who published in 1857, *The Philosophy of the Plays of Shakespeare Unfolded*, the preface to which was written by Nathaniel Hawthorne (q.v.). In this work the authoress endeavours to prove that Lord Bacon was the author of the plays.

**Bacon, Fryer, The Famous Historie** of, "Containing the wonderful things that he did in his Life; also, the Manner of his Death; with the Lives and Deaths of the two Conjurers, Bungye and Vandermast," has been reprinted in Thom's *Early English Fictions*. (See next paragraph.)

**Bacon and Frier Bongay, The Honourable History of Frier**. A play by ROBERT GREENE (1560—1592), performed by "Her Majesty's servants" in 1594. It is reprinted in Dodsley's collection of *Old Plays*.

**Bacon, Francis, Lord**, Viscount St. Albans, statesman and philosopher (b. 1561, d. 1626), wrote *Essays* (1597, 1612, and 1624); *The Advancement of Learning* (1605); *De Sapientia Veterum* (1609); *Novum Organum* (1620); *De Augmentis Scientiarum* (1623); *Apophthegms* (1625); *Sylva Sylvarum*; and *The New Atlantis*, reference to which will be found under their respective headings. The *Life* of Bacon, says G. L. Craik, has been written briefly by his chaplain, Dr. Rawley; at greater length, but very superficially and slightly, by Mallet; much more elaborately in the *Biographia Britannica*, by Dr. Birch; and, with various degrees of fulness and knowledge, more recently by Basil Montagu, Lord Macaulay, and M. Charles Remusat (*Bacon, sa Vie, son Temps, sa Philosophie*, 1857). A publication of some value is W. Hepworth Dixon's *Personal History*

of Lord Bacon, from *Unpublished Papers* (1861). The great questions of the true nature and significance of the Baconian, or, as it is often styled, the inductive or experimental philosophy, of its originality, and of what part it has had in the progress of modern discovery, have been amply discussed and illustrated by John Playfair, Macvey Napier, Coleridge, Hallam, Comte Joseph de Maistre (in his *Remarques sur la Philosophie de Bacon*, 1838), Macaulay, Herschel, J. S. Mill, Whewell, Remusat, and, with very remarkable acuteness and power, by Kuno Fischer, in his *Franeis Bacon of Verulam: Realistie Philosophy and Its Age*, translated from the German by John Oxenford (1857). The best edition of Bacon's *Works* is that by James Spedding, who has also published his *Letters and Life* (1870). The tributes to the genius of this great writer are, of course, many and various. Of the poets, Ben Jonson said he seemed to him "ever, by his work, one of the greatest men and most worthy of admiration that had been for ages." Cowley wrote—

"Bacon, like Moses, led us forth at last;  
The barren wilderness he pass'd,  
Did on the very border stand  
Of the bless'd promis'd Land,  
And from the mountain-top of his exalted wit,  
Saw it himself, and show'd us it."

Dryden said—

"The world to Bacon does not only owe  
Its present knowledge, but its future too."

Pope's description of him as "the wisest, brightest, meanest of mankind" is familiar to every one. Walton called him "the great secretary of nature and all learning," and Addison declared that "he had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces, and embellishments of Cicero." "Who is there," asks Burke, "that upon hearing the name of Lord Bacon does not instantly recognise everything of genius the most profound, everything of literature the most extensive, everything of discovery the most penetrating, everything of observation of human life the most distinguishing and refined?"

**Bacon, John**. See RESOLUTE DOCTOR, THE.

**Bacon, Leonard, D.D.**, an American clergyman (b. 1802), professor at Yale College, U.S., was one of the editors of the *Christian Spectator*, from 1826 to 1838, and of the *Independent*, from 1848 to 1863; and is the author of, among other works, a *Life of Richard Baxter* (1830); *Slavery Discussed* (1846); *Christian Self-Culture* (1863); and *The Genesis of the New England Churches* (1874).

**Bacon, Phaniel, D.D.** (b. 1700, d. 1783), was the author of five dramas, eventually collected and published under the title of *Humorous Ethics*; and of *The Snipe*, a ballad, and *A Song of Similies*, to be found in *The Oxford Sausage*.

**Bacon, Roger** (b. 1214, d. 1292). A monk of the Order of St. Francis, who wrote a large number of works,—according to Leland, thirty; according to Bale, more than eighty; and according to Pits,



nearly a hundred. Those that have been printed are *Opus Majus* (1733 and 1750); *Speculum Alchemie* (1541); *De Mirabili Potestate Artis et Naturæ* (1542, 1612, 1657, and 1659); some chemical tracts in the *Thesaurus Chemicus* (1603); and a treatise on the means of avoiding the infirmities of old age (1590). His unpublished manuscripts include *Computus Rogeri Baconis*; *Compendium Theologicum*, and *Liber Naturalium*, in the King's Library; *Opus Minus*, and *Opus Tertium* in the Cottonian Library. For a complete list of his writings, published and unpublished, see the *Biographia Britannica*, and Watts' *Bibliographia Britannica*. Hallam says: "The mind of Roger Bacon was strangely compounded of almost prophetic gleams of the future course of science, and the best principles of the inductive philosophy, with a more than usual credulity in the superstition of his own times." See, also, D'Israeli's *Curiosities of Literature*, and Warton's *History of English Poetry*. See ADMIRABLE DOCTOR, THE.

"Bad eminence, By merit raised to that."—*Paradise Lost*, lines 5 and 6, book ii.

**Badcock, John.** See DICTIONARY OF THE VARIETIES OF LIFE.

**Badoura.** A princess of China who becomes enamoured of Camaralzaman at first sight (*Arabian Nights*).

**Baffin, William,** navigator (b. 1584, d. 1622), wrote an account of his voyage under James Hall in 1612. The work is remarkable as being the first on record in which a method is laid down for determining the longitude at sea by an observation of the heavenly bodies. Baffin also wrote an account of his voyage under Bylot in 1615, and his name was given to the bay discovered by him in 1616.

**Baffled Knight, The:** "or, The Lady's Policy." A humorous ballad in the Pepys' Collection; reprinted in Bishop Percy's *Reliques of Ancient British Poetry*.

**Bage, Robert,** novelist (b. 1728, d. 1801), wrote *Mount Heneth* (1781); *Barham Downs* (1784); *The Fair Syrian* (1787); *James Wallace* (1788); *Man as He is* (1792); *Hermstrong: or, Man as He is Not* (1796). His *Life* was written by Sir Walter Scott, who included his works in his *Novelists' Library*. "The works of Bage," he says, "are of high and decided merit. It is scarce possible to read him without being amused, and, to a certain degree, instructed. His whole efforts are turned to the development of human character, and, it must be owned, he possessed a ready key to it." See BARHAM DOWNS; MAN AS HE IS.

**Bagehot, Walter,** journalist and miscellaneous writer (b. 1826, d. 1877), published *The English Constitution* (1867); *Physics and Politics; Lombard Street* (1873); and *Essays on Silver* (1877). He edited *The Economist* for some years.

**Bagstock, Major Joe.** A "rough and

tough" character in DICKENS'S *Dombey and Son* (q.v.).

**Bailey, James M.** An American journalist and humorist; author of *The Danbury Newsman* and *Life in Danbury* (1873).

**Bailey, Junior.** The boy at Mrs. Todgers', in DICKENS'S novel of *Martin Chuzzlewit* (q.v.).

**Bailey, Nathan,** philologist (d. 1742), published, in 1728, the *Etymological English Dictionary*; enlarged in 1737, and afterwards issued in folio, under the direction of James Nicol Scott, and frequently reprinted. He was also the author of a *Dictionarium Domesticum*, and other educational works.

**Bailey, Philip James,** poet (b. 1816), has written *Festus* (1839); *The Angel World* (1850); *The Mystie* (1855); *The Age* (1858); and *The Universal Hymn* (1867). See ANGEL WORLD, THE; FESTUS.

**Bailiff's Daughter of Islington, The.** See TRUE LOVE REQUIRED.

**Baillie, Joanna,** dramatist, poet, and miscellaneous writer (b. 1762, d. 1851), published *Plays on the Passions* (1798, 1802, 1812, and 1836), *Miscellaneous Plays* (1804), *The Family Legend* (1810), *Metrical Legends* (1821), *Fugitive Verses* (1823), *Metrical Legends of Exalted Characters*, and *A View of the General Tenour of the New Testament Regarding the Nature and Dignity of Jesus Christ*. Her dramatic and poetical *Works*, with a *Life*, were published in one volume in 1853. "Her tragedies," says Miss Mitford, "have a boldness and grasp of mind, a firmness of hand, and resonance of cadence that scarcely seem within the reach of a female writer. That Mrs. Joanna is a true dramatist, as well as a great poet, I, for one, can never doubt." "Woman," wrote Byron, "(save Joanna Baillie) cannot write tragedy." See FAMILY LEGEND, THE.

**Baillie, Robert,** Principal of Glasgow University (b. 1602 or 1599, d. 1662), wrote *Laudensium* (1640), and a large number of controversial tracts. His *Letters and Journals* were first published in 1775, and have since been edited by David Laing, LL.D.

**Baillif, Herry.** The host of the Tabard Inn, in CHAUCER'S *Canterbury Tales*.

**Bain, Alexander, LL.D.,** philosophical and metaphysical writer (b. 1818), has written *The Senses and the Intellect* (1855); *The Emotions and the Will* (1859); *The Study of Character* (1861); *Mental and Moral Science* (1868); *Logic* (1870); *Mind and Body* (1873), and various text-books on astronomy, electricity, meteorology, and English grammar and rhetoric. He has contributed largely to the periodicals of the day, and has edited the *Minor Works* of George Grote.

**Baines, Edward** (b. 1774, d. 1848), wrote *A History of the Wars of the French Revolution* (1818); *A History, Directory, and Gazetteer of the*



*County of York* (1822); a similar work for *The County of Lancaster* (1824 and 1836); and other works. His *Life* was written by his son, Edward (1851).

**Baines, Edward**, son of the preceding (b. 1800), besides writing the *Biography* of his father, has published a *History of the Cotton Manufacture, A Visit to the Vaudois of Piedmont, The Woollen Manufactures of England*, and other works.

**Baird, Spencer Fullerton, LL.D.** (b. 1823), an American naturalist, has translated and edited the *Iconographic Encyclopædia* (1851). In conjunction with John Cassin, he has also written *The Birds of North America* (1860), and *The Mammals of North America* (1861).

**Bajazet**. A character in Rowe's tragedy of *Tamerlane* (q.v.).

**Baker, George** (b. 1781, d. 1851), was the author of a *History of Northamptonshire*, the first part of which appeared in 1822, and about a third of the fifth part in 1841. It was never finished, owing to the weakness of the writer's health.

**Baker, Henry**, poet and naturalist (b. 1703, d. 1774), published *An Invocation to Health* (1722); *Original Poems* (1725—6); *The Microscope Made Easy* (1743); *The Universe, a Philosophical Poem*; and some other works. The Bakerian Lecture of the Royal Society was founded by this writer.

**Baker, Sir Samuel White** (b. 1821), traveller, &c., published, in 1853, *The Rifle and Hound in Ceylon*, followed by *Eight Years' Wanderings* in the same island, in 1855; *The Albert N'Yanza* (1866); *The Nile Tributaries of Abyssinia* (1871); *Ismailia* (1874); and other works.

**Baker, Thomas**, antiquary (b. 1656, d. 1740), wrote *Reflections on Learning, showing the insufficiency thereof in its several particulars, in order to evince the usefulness and necessity of Revelation* (1710). For *Biography*, see the *Memoirs*, by Masters, and the *Life*, by Horace Walpole, prefixed to the quarto edition of his *Works* (1778).

**Bakhtyar Nameh**: "or, Story of Prince Bakhtyar and the Ten Viziers." A series of Persian tales, published in English in 1801.

**Balaam, Sir**, in POPE's *Moral Essays*, epistle iii., is a city knight, whose identity does not seem to have been ascertained. He is described as

"A citizen of sober fame,  
A plain good man,  
Religious, punctual, frugal, and so forth. . . .  
Constant at church, and 'chance; his gains were sure,  
His givings rare, save farthings to the poor."

**Balades**, by JOHN GOWER (1320 — 1402), printed from the original MS. in the library of the Marquis of Stafford, at Trentham, in 1818, are written in French, but are followed by "other poems" in English and Latin, notably the *De Pœis Commendatione in Laudem Henrici Quarti* (q.v.).

**Balafré, Le**. A name given to Ludovic Lasly,

an old archer of the Scottish Guards, in Sir WALTER SCOTT's *Quentin Durward* (q.v.).

**Balak**. The name under which Bishop Burnet is personified in *Absalom and Achitophel* (q.v.).

**Baldassare Calvo**. Father of Tito Melema (q.v.), in GEORGE ELIOT's novel of *Romola* (q.v.).

**Ballento and Rosina**. See BEWARE THE BEARE.

**Balder**. A poem by SYDNEY DOBELL (b. 1824, d. 1874), published in 1854. It is strongly mystical in character, thrown into a dramatic form, but without any dramatic interest. The hero seems to have been suggested by Goethe's *Faust*, and indulges in an amount of self-analysis which is almost morbid. There are many fine passages; but the generally stilted character of the poem deserved the satire aimed at it by Professor Aytoun in his *Firmilian* (q.v.).

**Balder Dead**. A poem, in three parts, by MATTHEW ARNOLD (b. 1822). Among many beautiful passages, Bishop Alexander refers particularly to "that matchless description of the burning of Balder's ship in the funeral." The story is drawn from Scandinavian mythology.

**Balderstone, Caleb**, in Sir WALTER SCOTT's novel of *The Bride of Lammermoor*, is, "of all our author's fools and bores, the most pertinacious and intrusive. His silly buffoonery," says Senior, "is always marring with gross absurdities and degrading associations, some scene of tenderness or dignity."

**Baldwin, Rev. Edward**. The pseudonym adopted by WILLIAM GODWIN (1756—1836) in the publication of several of his works.

**Baldwin, John Denison**, American poet, miscellaneous writer, and journalist (b. 1809), has published *Raymond Hill, and other Poems* (1847); *Pre-historic Nations* (1869); *Ancient America* (1872); and other works.

**Baldwin, William** (b. circa 1518), was the author of fourteen out of the thirty-four lives which constitute part iii. of the *Mirroure for Magistrates* (q.v.). He also published *A Treatise of Morall Philosophie, contaynyng the sayinges of the Wyse, gathered and Englyshed* (1547); *The Canticles or Balades of Solomon, phraselyke declared in Englysh metres* (1549); and *Funeralles of King Edward the Sixth* (1560). Bale ascribes to him the authorship of some comedies, and it is known that "he was engaged in the reigns of Edward VI., and Philip and Mary, in preparing theatrical entertainments for the court." Wood, again, attributes to his pen a treatise on the *Use of Adagies, Similies, and Proverbs*; but "when printed, or where," he "cannot find." For *Biography* and *Criticism*, refer to Collier's *English Dramatic Poetry*, Warton's *History of English Poetry*, Brydges' *Censura Litteraria*, and Haslewood's edition of the *Mirroure for Magistrates*. See also Carew Hazlitt's *Early English Literature*. See BEWARE THE CAT.



**Bale, John**, Bishop of Ossory (b. 1495, d. 1563), wrote *Illustrium Majoris Britannie Scriptorum, hoc est, Angliæ, Cumbriæ, et Scotiæ, Summarium* (1549), which, revised and augmented, was published in 1557 under the title of *Scriptorum Illustrium Majoris Britannicæ, quam nunc Angliam et Scotiam vocant, Catalogus*. He was also the author of nineteen miracle-plays, printed in 1558, eleven of which are devoted to dramatising the career of our Saviour, the remainder being on miscellaneous themes. His *De Joanne Anglorum Rege, and Kynge Johan* was published in 1838 by the Camden Society from the author's own manuscript, preserved in the library of the Duke of Devonshire. See Warton's *History of English Poetry*, Collier's *English Dramatic Literature*, Carew Hazlitt's *Early English Literature*, and Lowndes' *Bibliographer's Manual*; also, Dodsley's *Collection of Old Plays*. See CHEFE PROMISES OF GOD; ILLUSTRUM MAJORIS BRITANNIÆ; OLD-CASTELL, SIR JOHAN; TEMPTATYON OF OUR LORDE; THREE LAWES OF NATURE.

**Bales, Peter**. An account of this celebrated person, who was one of the first to introduce shorthand writing into this country, will be found in Wood's *Athenæ Oxonienses*, edited by Dr. Bliss. He was born in 1547, and died about 1610. See Holinshed's *Chronicle*. See WRITING SCHOOLE-MASTER.

**Balet, A**, by ANTHONY WOODVILLE, Earl Rivers (1442—1483), appears to have been written in imitation of a poem by Chaucer.

**Balfour, Alexander**, Scottish novelist and poet (b. 1767, d. 1829), wrote *Campbell: or, the Scottish Probationer* (1819); *Contemplation, and other Poems* (1820); *The Foundling of Glenthorn: or, the Smugglers' Cave* (1823); and other works. A selection from his writings appeared after his death, under the title of *Weeds and Flowers*, and prefaced by a memoir by D. M. Moir.

**Balfour, James**, of Pilrig (b. 1703, d. 1795), author of *Delineations of the Nature and Obligations of Morality* (1752), and *Philosophical Essays* (1768). He was a professor in Edinburgh University from 1754 to 1779, and is chiefly noticeable as an opponent of the theories of Hume and Locke.

**Balfour, John Hutton** (b. 1808), Professor of Medicine and Botany in Edinburgh University, has written, in addition to many other botanical works, *The Manual of Botany* (1849), *The Plants of Scripture* (1858), *Phyto-Theology* (1851), and several important class-books.

**Balfour of Burley**. Leader of the Covenanters, in Scott's novel of *Old Mortality* (q.v.). See *Scottish Worthies*.

**Balguy, John**, theologian (b. 1686, d. 1748), wrote *Letters to a Deist*, and other controversial works.

**Balin and Balan**. One of the stories in MALORY'S *Mort d'Arthur* (q.v.). See Hazlitt's edition of Warton's *English Poetry*, ii., 118.

**Baliverso**. The basest knight in the Saracen army, in ARIOSTO'S *Orlando Furioso*.

**Ball, John**, Puritan divine (b. 1585, d. 1640), wrote *A Short Treatise concerning all the Principal Grounds of the Christian Religion* (1618), and *A Treatise of Faith* (1632). See Wood's *Athenæ Oxonienses*, and Fuller's *Worthies*. The latter writer says: "He was an excellent schoolman and schoolmaster (qualities seldom meeting in the same man), a painful preacher, and a profitable writer; and his *Treatise of Faith* cannot be sufficiently commended. Indeed, he lived by faith, having small means to maintain him."

**Ball, The**. A comedy by JAMES SHIRLEY (1594—1666) and THOMAS DEKKER (d. 1641).

"**Ballad-mongers, These same metre.**" —*King Henry IV.*, part 1, act iii., scene 1.

**Ballad of Agincourt**. See BATTLE OF AGINCOURT, and CAMBRIO-BRITONS.

"**Ballad to the Wandering Moon, A.**" Stanza lxxxviii. of TENNYSON'S *In Memoriam* (q.v.).

**Ballad upon a Wedding, A**. A humorous poem by Sir JOHN SUCKLING (1609—1641); described by Hazlitt as "perfect of its kind," and as possessing "a spirit of high enjoyment, of sportive fancy, a liveliness of description and truth of nature that never were surpassed. It is superior to either Gay or Prior, for with all their naïveté and terseness, it has a Shakespearian grace and luxuriance about it which they could not have reached."

**Ballads**. The following is a list of the more important collections of English and Scottish ballads that have been published. It is given in chronological order:—*Wit's Restor'd* (1658); Dryden's *Miscellany Poems* (1684—1708); Watson's *Choice Collection of Comic and Serious Scots Poems* (1706—1711), *Collection of Old Ballads* (1723, 1726, 1738); Allan Ramsay's *Evergreen, Scots Poems wrote by the Ingenious before 1600* (1724), and *Tea-table Miscellany* (1724); Percy's *Reliques of Ancient English Poetry* (1765); Herd's *Ancient and Modern Scottish Songs, Heroic Ballads, &c.* (1769); Scott's *Minstrelsy of the Scottish Border* (1802 and 1803); Jamieson's *Popular Ballads and Songs* (1806); Motherwell's *Minstrelsy* (1827); Lyle's *Ancient Ballads and Songs* (1827); Buchan's *Ancient Ballads and Songs of the North of Scotland* (1820); Chambers's *The Scottish Ballads* (1820); Whitelaw's *Book of Scottish Ballads* (1845); Bell's *Ancient Poems, Ballads, and Songs of the Peasantry of England* (1857); Aytoun's *Ballads of Scotland* (1858 and 1861); Allingham's *The Ballad Book* (1865); and Child's *Collection*, in eight volumes, published at Philadelphia, America, in 1857—1859. "By Laing, Sharpe, Maidment, some small contributions were made to this branch of literature. Kinloch (1827) gives some useful versions, with half-a-dozen minor ballads."

"**Ballads of a Nation, The.**" The well-known saying on this subject, generally ascribed



to ANDREW FLETCHER of Saltoun, may be found in a letter from Fletcher to the Marquis of Montrose and others, where he says:—"I knew a very wise man that believed that, if a man were permitted to make all the ballads, he did not care who should make the laws of a nation." It was, therefore, "a very wise man," and not Fletcher himself, who was the real author of this famous dictum. See FLETCHER, ANDREW.

**Ballantine, James**, Scottish-song and miscellaneous writer (b. 1808, d. 1877), wrote *The Gabletunzie's Wallet* (1843); *The Miller of Deanhaugh* (1844); *Poems* (1856); *Songs, with Music* (1865); *Life of David Roberts* (1866); *Lilies Lee* (1872), and some art publications.

**Ballantyne, Rev. John** (b. 1778, d. 1830), was the author of *A Comparison of Established and Dissenting Churches* (1824), and *An Examination of the Human Mind* (1828). The latter work is "characterised," says Dr. McCosh, "by much independence of thought, and contains some original views on the subject of the association of ideas and the nature of the will." Ballantyne was minister of Stonehaven in Kincardineshire.

**Ballantyne, Robert Michael**, writer for the young, has published *The Coral Island*, *Deep Down*, *The Dog Crusoe*, *Erling the Bold*, *Fighting the Flames*, *The Floating Light of the Goodwin Sands*, *Freaks on the Fells*, *Gaseoyne*, *The Golden Dream*, *The Gorilla Hunters*, *The Iron Horse*, *The Life-boat*, *The Lighthouse*, *Martin Rattler*, *Shifting Winds*, *Silver Lake*, *Ungava*, *The World of Ice*, *The Young Fur Traders*, and many other works of a like description.

**Ballenden, John**, Archdeacon of Moray, translated the seventeen books of Hector Boece's *History of Scotland* (1530), and was the author of *Epistles to James the Fifth*, a *Life of Pythagoras*, and several miscellaneous poems. See the *Biographia Britannica* and Warton's *History of English Poetry*. He died in 1550.

**Ballendino, Don Antonio**, in BEN JONSON's comedy of *The Case is Altered* (q.v.), is a character in which the author intended to ridicule Anthony Munday, the dramatist.

**Balmawhapple**, in Sir WALTER SCOTT's novel of *Waverley* (q.v.), is a stupid and intractable Scottish laird.

"Balm of hurt minds, great nature's second course." (*Macbeth*, act ii., scene i.) The reference is, of course, to sleep.

**Balnibarbi**. A region of the island of Laputa, colonised by chimerical projectors, in *Gulliver's Travels* (q.v.).

**Balquhither, The Braes o'**. A song by ROBERT TANNAHILL (1774—1810).

"To our dear native scenes  
Let us journey together,  
Where old innocence reigns,  
Among the Braes o' Balquhither."

**Balthazar** is the name assumed by Portia in SHAKESPEARE's play of *The Merchant of Venice* (q.v.). It is also that of a merchant in *The Comedy of Errors* (q.v.), and of a servant to Don Pedro in *Much Ado about Nothing* (q.v.).

**Baltic, The Battle of the.** See BATTLE OF THE BALTIC, THE.

**Balwhidder, The Rev. Micah**, is a Scottish Presbyterian minister in GALT's novel, entitled *The Annals of the Parish* (q.v.). He has been described as being "imbued with all old-fashioned national feelings and prejudices, but thoroughly sincere, kind-hearted, and pious."

**Bamfylde, John**, was the author of *Sixteen Sonnets*, published in 1779, and reprinted in Park's *Collection of the Poets*. Southey, in his *Specimens of the Later English Poets*, speaks of him as "truly a man of genius," and of his poems as "some of the most original in our language."

**Bamfylde, Francis**, Prebendary of Exeter (d. 1684), was the author of a curious book called *All in One: All Useful Sciences and Profitable Arts in one Book of Jehovah Elohim*. See Wood's *Athenæ Oxonienses*, where that writer says of Bamfylde: "He was first a Churchman, then a Presbyterian, afterwards an Independent—or at least a sider with them—an Anabaptist, and at length almost a compleat Jew, and what not."

**Bampton Lectures, The**, were founded by the Rev. JOHN BAMPTON, Canon of Salisbury, who, dying in 1751—he was born in 1689—"gave and bequeathed his lands and estates to the Chancellor, Masters, and Scholars of the University of Oxford for ever," for the purpose of endowing "eight Divinity Lecture Sermons, to be established for ever in the said University," which were to be "preached upon either of the following subjects:—to confirm and establish the Christian faith, and to confute all hereties and schismatics; upon the Divine authority of the Holy Scriptures; upon the authority of the writings of the primitive Fathers; as to the faith and practice of the primitive Church; upon the Divinity of our Lord and Saviour Jesus Christ; upon the Divinity of the Holy Ghost; upon the Articles of the Christian Faith, as comprehended in the Apostles' and Nicene Creeds." The lecturers must have taken a degree of Master of Arts at least, in one of the two Universities of Oxford or Cambridge, and the same person must never preach the Divinity Lecture Sermons twice. The following is a list of the lecturers up to the present date (1877):—Bandinel (1780), Neve (1781), Holmes (1782), Cobb (1783), White (1784), Churton (1785), Croft (1786), Hawkins (1787), Shepherd (1788), Tatham (1789), Kett (1790), Morris (1791), Eveleigh (1792), Williamson (1793), Wintle (1794), Veysie (1795), Gray (1796), Finch (1797), Hall (1798), Barrow (1799), Richards (1800), Taber (1801), Nott (1802), Farrer (1803), Lawrence (1804), Nares (1805), Brown (1806), Le Mesurier (1807), Penrose (1808), Car-



withen (1809), Falconer (1810), Bidlake (1811), Mant (1812), Collinson (1813), Van Mildert (1814), Heber (1815), Spry (1816), Miller (1817), Moysey (1818), Morgan (1819), Faussett (1820), Jones (1821), Whately (1822), Goddard (1823), Conybeare (1824), Chandler (1825), Vaux (1826), Milman (1827), Horne (1828), Burton (1829), Soames (1830), Lancaster (1831), Hampden (1832), Nolan (1833), Ogilvie (1836), Vogan (1837), Woodgate (1838), Conybeare (1839), Hawkins (1840), Garbett (1842), Grant (1843), Jelf (1844), Heurtley (1845), Short (1846), Shirley (1847), Marsh (1848), Michell (1849), Goulburn (1850), Wilson (1851), Riddle (1852), Thomson (1853), Waldegrave (1854), Bode (1855), Litton (1856), Jelf (1857), Mansel (1858), Rawlinson (1859), Hessey (1860), Sandford (1861), Farrar (1862), Hannah (1863), Bernard (1864), Mozley (1865), Liddon (1866), Garbett (1867), Moberley (1868), Payne Smith (1869), Irons (1870), Curteis (1871), Eaton (1872), Gregory Smith (1873), Leathes (1874), Jackson (1875), Bishop Alexander (1876), Row (1877). No lectures were delivered in 1834, 1835, or 1841.

**Banbury, The Shepherd of**, is the title of a work said to have been written by Dr. JOHN CAMPBELL, in which "rules" are given "to know the Change of the Weather." It was once very popular, and professed to have been composed by a certain JOHN CLARIDGE. It appeared in 1744.

**Bancroft, George** (b. 1800), published a volume of *Poems* in 1823, and a translation of Heeren's *Reflections on the Politics of Ancient Greece* in 1824; but his best known work is *The History of the United States*, in ten volumes, the first three of which, being the *History of the Colonization of the United States*, were published respectively in 1834, 1837, and 1840; volume iv., the *History of the Revolution*, appearing in 1852; volume v. in 1853; volume vi. in 1854; volume vii. in 1858; volume viii. in 1860; volume ix. in 1866; and volume x. in 1874. An English critic describes the work as one of "great research," and says that, "while the author states his own opinions decidedly and strongly, it is pervaded by a fair and just spirit. The style is vigorous, clear, and frank, not often rising into eloquence, but frequently picturesque, and always free from imitation and from pedantry. It is, in fact, what it professes to be—a national work, and is worthy of its great theme." A volume of Bancroft's *Miscellanies* appeared in 1855; *Abraham Lincoln*, a memorial address, in 1866; and *Joseph Reed*, an historical essay, in 1867.

**Bancroft, Richard**, Archbishop of Canterbury (b. 1544, d. 1610), produced two works, *Dangerous Positions and Proceedings Published and Practised within this Island of Britain, under Pretence of Reformation and of the Presbyterian Discipline*, and *A Survey of the Pretended Holy Discipline*, which, Whitgift tells, "were liked and greatly commended by the learnedest men in the realm."

Camden says the archbishop was "a person of singular courage and prudence in all matters relating to the discipline and establishment of the Church." See Hickee's *Bibliotheca Script. Eccles. Anglicanæ* and Dean Hook's *Lives of the Archbishops of Canterbury*.

**Bancroft, Thomas** (d. about 1600), published *The Glutton's Feaver* (1633), (q.v.); *Two Bookes of Epigrammes and Epitaphs* (1639); *The Heroical Lover* (1658), and other works. Of these the first has been reprinted for the Roxburghe Club. The second contains two epigrams on Shakespeare, in which the phrase, "shook thy speare," is probably an allusion, Allibone thinks, to the poet's crest, which was a falcon supporting a spear. Bancroft was a contributor to *Laehrymæ Musarum* (1650).

**Bandello.** See BIONDELLO.

**Bane, Donald.** A Highland servant, in Sir WALTER SCOTT'S *Waverley* (q.v.).

**Bangorian Controversy, The**, was originally raised by a sermon, preached in 1717, by Bishop Hoadley of Bangor, before George I. It provoked numerous replies, the ablest of which is by Law. The text of the sermon was, "My kingdom is not of this world." See HOADLEY.

**Banim, John**, poet, novelist, and dramatist (b. 1798, d. 1842), wrote *The Celt's Paradise* (1821), *The Jest, Damon and Pythias, Tales of the O'Hara Family\** (1825 and 1826), *Boyne Water* (1826), *Seylla* (1827), *The Croppy\** (1828), *The Smuggler, The Death-Fetch, The Ghost Hunter and his Family, The Mayor of Windgap, The Denounced* (1830), *The Bit of Writin' and other Tales, and Father Connell.\** [In the works marked with an asterisk John Banim received material assistance from his brother Michael (b. 1796).] His *Life* was written by P. J. Murray, and published in 1857. For *Criticism*, see Miss Mitford's *Recollections of a Literary Life*. Dr. Waller says of him:—"His novels will ever retain a hold upon the mind so long as mankind shall love truthful delineations of character and strong dramatic power of narration. As a poet, he has no inconsiderable merit, and many of his compositions are full of pathos and vigour." See CONNELL, FATHER; CROPPY, THE; DENOUNCED, THE; O'HARA FAMILY, TALES OF THE.

**Banished, The.** A Swabian historical tale, translated from the German by JAMES MORIER (1780—1849), and published in 1839.

**Banister, Gilbert**, poet of the fifteenth century, was the author of *The Miracle of St. Thomas*, published in 1647. He has been frequently confounded with William Banister, a writer of the reign of Edward III. See Warton's *History of English Poetry*.

"**Bank, I know a.**"—*A Midsummer Night's Dream*, act ii., scene 1.



**Banks, John**, dramatist, produced, among other pieces, *The Rival Kings* (1677); *The Destruction of Troy* (1679); *Virtue Betrayed* (1682); *The Unhappy Favourite: or, the Earl of Essex* (1682); *The Island Queens* (1684); *The Innocent Usurper* (1694); and *Cyrus the Great* (1696). See the *Biographia Dramatica* and Knight's *English Cyclopædia*. "His style," it has been said, "gives alternate specimens of meanness and bombast. But even his dialogue is not destitute of occasional nature and pathos, and the value of his works as acting plays is very considerable." See UNHAPPY FAVOURITE, THE.

**Banks, Percival Weldon.** See RATTLER, MORGAN.

**Banks, Sir Joseph**, naturalist and traveller (1743—1820). The chief work associated with his name is the *Catalogus Bibliothecæ Historico-Naturalis*, Josephi Banks, Baroneti, &c.; Auctore, Jona Dryander, Londini (1798—1800, 5 vols., 8vo). A work, according to Lowndes, "certainly the most comprehensive of its kind ever published." He was also the author of several other practical and scientific works; and at his death he bequeathed his library and collection to the British Museum.

**Banks, Thomas Christopher**, genealogist and antiquarian (b. 1764, d. 1854), wrote *The Dormant and Extinct Baronage of England* (1807), *A History of the Families of the Ancient Peerage of England* (1826), and other works.

**Banks o' Yarrow, The.** A ballad, in the Scottish vernacular, which describes how two brothers-in-law, being at odds, agree to fight a duel on the banks of Yarrow river, and how one of the combatants puts armed men in ambush and treacherously slays the other. The poem is made pathetic by the sorrow of the wife of the slain man.

**Bannatyne, George** (b. 1545, d. 1609), was the collector of the celebrated MS. *Corpus Poeticorum Scotorum* (q.v.). His *Memorials*, edited by Sir Walter Scott and Dr. David Laing, were published in 1826. The club named after him was founded in 1823, by Sir Walter Scott, who presided over its meetings from that date until 1831. "The Bannatyne Club," says Lockhart, "was a child of his own, and from first to last he took a most fatherly concern in all its proceedings." The books issued under its direction "constitute a very curious and valuable library of Scottish history and antiquities." Upwards of 100 volumes were published by the club, which was dissolved in 1860.

**Banquett of Dainties**, "for all such Gestes that love moderatt Dyate." A collection of poetry published in 1566, and referred to by Brydges in the *Censura Literaria*.

**Banquo**, in SHAKESPEARE'S tragedy of *Macbeth*, is a Scottish thane, who is murdered by Macbeth's orders, and whose ghost afterwards haunts the guilty king.

**Bansley, Charles.** See PRIDE AND VICES OF WOMEN NOW-A-DAYS.

**Baptista.** A rich gentleman of Padua, in SHAKESPEARE'S *Taming of the Shrew* (q.v.).

**Baptistes.** A Latin drama, by GEORGE BUCHANAN (1506—1582), in the preface to which the author "warns King James against the effects of flattery and wicked counsellors, and writes more like an experienced statesman than a scholarly recluse."

**Barabas**, the hero of MARLOWE'S tragedy of *The Jew of Malta* (q.v.), is characterised by Lamb as "a mere monster, brought in with a large painted nose to please the rabble. He kills in sport, poisons whole nunneries, invents infernal machines. He is just such an exhibition as a century or two earlier might have been played before the Londoners, by royal command, when a general pillage and massacre of the Hebrews had been previously resolved on by the cabinet."

**Barataria.** The island of which Sancho Panza, in *Don Quixote*, was appointed governor.

**Barbara Allen's Cruelty.** A ballad, originally published by Allan Ramsay in his *Tea-table Miscellany* (1724), and reprinted, with a few conjectural emendations, by Percy, in his *Reliques*. Pepys has a reference in his *Diary* (Jan. 2, 1665—6) to "the little Scotch song of Barbary Allen."

"**Barbarians all at play, There were his young.**" A line in BYRON'S *Childe Harold's Pilgrimage*, canto iv., stanza 141:—

"There was their Dacian mother—he, their sire,  
Butchered to make a Roman holiday."

**Barbason.** The name of a fiend referred to by SHAKESPEARE, in *The Merry Wives of Windsor*, act ii., scene 2, and *Henry V.*, act ii., scene 1.

**Barbault, Anna Letitia**, miscellaneous writer (b. 1743, d. 1825), published *Miscellaneous Poems* (1773), *Miscellaneous Pieces in Prose* [with her brother, Dr. Aikin] (1773); *Early Lessons for Children* (1774); *Hymns in Prose* (1774); *Devotional Pieces, composed from the Psalms and the Book of Job* (1775); *A Poetical Epistle to Mr. Wilberforce on the Rejection of the Bill for the Abolition of the Slave Trade* (1790); *Remarks on Gilbert Wakefield's Inquiry into the Expediency and Propriety of Public and Social Worship* (1792); *Evenings at Home* [with Dr. Aikin] (1792—1795); *Selections from the Spectator, Tatler, Guardian, and Freeholder* (1804); *A Life of Samuel Richardson* (1805); an edition of *The British Novelists* (1810); *The Female Spectator* (1811); and *Eighteen Hundred and Eleven* (1812). An edition of her *Works* was published, with a *Memoir*, by Lucy Aikin, in 1827. *Letters and Notices* by Le Breton appeared in 1874. See EVENINGS AT HOME; FEMALE SPECTATOR, THE.

**Barbour, John**, Archdeacon of Aberdeen, poet (b. 1316, d. 1396), wrote *The Book of the Gestes of King Robert Bruce*, and *The Brute* (q.v.);



also, according to Bradshaw, fragments of a *Troy-Book*, and nearly 40,000 lines of *Lives of Saints*. See Irving's *Lives of the Scottish Poets*, Wright's *Biographia Poetica*, Ellis's *Specimens*, Warton's *English Poetry*, and Campbell's *Essays on English Poetry*. See BRUCE, THE.

**Barbox Brothers.** Characters in a story by CHARLES DICKENS (1812—1870), contributed to *Mugby Junction* (q.v.).

**Barckley, Sir Richard**, poet, was the author of *A Discourse of the Felicitie of Man, or his Summum Bonum*, published in 1598, and reprinted in 1603 and 1631. See SUMMUM BONUM.

**Barclay, Alexander**, poet (b. near the close of the fifteenth century, d. 1552), wrote *The Shyp of Polys* (1509), *The Castle of Labour* (1506), *The Mirror of Good Manners*, and *Elogues* [including *The Tower of Vertue and Honour*] (all of which see). He was also the author of *An Introductory to Wryte and Pronounce French* (1521), and various minor pieces. See Wood's *Athenæ Oxonienses*, Warton's *English Poetry*, and Ellis's *Specimens*.

**Barclay, John**, miscellaneous writer (b. 1582, d. 1621), published *Euphormion* (1604 and 1629), (q.v.); *De Potestate Pape* (1611), (q.v.); *Icon Animarum* (1614), (q.v.); *Argenis: or, the Loves of Poliarchus and Argenis* (1621), (q.v.). See Hallam's *Literary History of Europe*, Coleridge's *Remains*, and Cowper's *Letters*.

**Barclay, Robert** (b. 1648, d. 1690), was the author of *Truth Cleared of Calumnies* (1670); *A Catechism and Confession of Faith* (1675); *The Anarchy of the Ranters* (1676); *Universal Love considered and established upon its right Foundation* (1677); *An Apology for the True Christian Divinity* (1678), (q.v.); and other works, chiefly written in the interests of the Society of Friends, of which the author was a member. For *Biography*, see Sewell's *History of the Quakers*, Mosheim's *Ecclesiastical History*, *A Genealogical Account of the Barclays of Ury*, and *The Biographia Britannica*.

**Bard, Samuel A.** The *nom de plume* assumed by Dr. EPHRAIM GEORGE SQUIER (b. 1821) in the publication of his *Waikna: or, Adventures on the Mosquito Shore* (1855).

**Bard, The.** A Pindaric ode by THOMAS GRAY (1716—1771), founded on a tradition, current in Wales, that Edward I., when he completed the conquest of that country, ordered all the bards that fell into his hands to be put to death. The plan of the poem is as follows:—A bard, who is the speaker, after lamenting the fate of his comrades, prophecies that of Edward II. and the conquests of Edward III.; his death, and that of the Black Prince; of Richard II., with the wars of York and Lancaster; the murder of Henry VI., and of Edward V. and his brother. He then turns to the glory and prosperity following the accession of the Tudors, through Elizabeth's reign, and con-

cludes with a vision of the poetry of Shakespeare and Milton.

**Bardell, Mrs.** The landlady who brings the famous action for breach of promise of marriage against Mr. Pickwick, in DICKENS's novel of *The Pickwick Papers* (q.v.).

**Bardo di Bardi.** The scholar, father of Romola, in GEORGE ELIOT's novel of that name (q.v.).

**Bardolph.** One of the followers of Falstaff, in SHAKESPEARE's *Henry IV.*, and *Merry Wives of Windsor* (q.v.).

**Bards.** The distinctive title of bard has been conferred on several English poets. The following are a few instances:—Bard of Avon, Shakespeare; Bard of Ayrshire, Robert Burns; Bard of Hope, Thomas Campbell; Bard of the Imagination, Mark Akenside; Bard of Memory, Samuel Rogers; Bard of Olney, William Cowper; Bard of Rydal Mount, William Wordsworth; Bard of Twickenham, Alexander Pope.

**"Bards of passion and of mirth."** First line of KEATS's *Ode on the Poets*:

"Ye have left your souls on earth!  
Have ye souls in heaven too,  
Double-lived in regions new?"

**Bargagli, Scipione.** For a selection from this writer's works, see Roscoe's *Italian Romanes*.

**Barham, Richard Harris**, novelist, versifier, and miscellaneous writer (b. 1788, d. 1845), wrote *My Cousin Nicholas* and the *Ingoldsby Legends* (q.v.), besides contributing largely to magazines and reviews. A large proportion of the articles in Gorton's *Biographical Dictionary* are from his pen. His *Life* has been written by his son (1870). See, also, the *Memoir* prefixed to the edition of the *Legends*, published in 1847. See INGOLDSBY, THOMAS; PEPPERCORN, H.

**Barham Downs.** A novel by ROBERT BAGE (1728—1801), (q.v.), published in 1784, and reprinted in Ballantine's *Novelist's Library*.

**Baring-Gould, Sabine** (b. 1834), has written *The Path of the Just* (1854); *Ireland: its Scenes and Sagas* (1861); *Post-Medieval Preachers* (1865); *Curious Myths of the Middle Ages* (1866-7); *The Silver Store* (1868); *The Book of Were-Wolves* (1869); *Curiosities of the Olden Time* (1869); *In Exitu Israel*, a novel (1870); *The Origin and Development of Religious Belief* (1870); *The Golden Gate* (1870); *The Lives of the Saints* (1872); *Difficulties of the Faith* (1874); *The Lost and Hostile Gospels* (1874); *Life of the Rev. R. S. Hawker* (1876).

**Barker, George William Michael Jones**, better known as "the Wensleydale Poet" (d. 1855), was the author of *Stanzas on Cape Coast Castle*; *Three Days: or, History and Antiquities of Wensleydale*; and some other works.

**"Bark is worse than his bite, His."** See HERBERT's *Jacula Prudentum* (q.v.).



**Barker, Lady**, miscellaneous writer, has published *Station Life in New Zealand* (1869), *Travelling About. A Christmas Cake in Four Quarters*, *Spring Comedies*, *Stories About*, and other works.

**Barkis**. The carrier, in DICKENS's novel of *David Copperfield* (q.v.), who courts his sweetheart, Peggotty (q.v.), by leaving his offerings behind the door; and whose declaration of his readiness to marry her was summed up in the words "Barkis is willin'" which have become proverbial.

**Barksdale, Clement**, miscellaneous writer (b. 1609, d. 1687), wrote *Nympha Libethris* (1651), (q.v.); *Memorials of Worthy Persons* (1661—1663); *A Remembrance of Excellent Men* (1670); and other works specified by Wood in his *Athene Oxonienses*. See Carew Hazlitt's *Early English Literature*.

**Barlaam and Josaphat**. A "spiritual romance," written originally in Greek, about the year 800, by JOANNES DAMASCENUS, a Greek monk, and translated into Latin before the thirteenth century. It is worthy of note as containing a passage which Warton thinks was "probably the remote but original source of Shakespeare's Caskets in *The Merchant of Venice*."

**Barleycorn, Sir John**, is a jocular personification of the favourite English liquor. A well-known tract is still extant in which "the arraignment and indicting" of Sir John are quaintly described, and he is represented as of "noble blood, well-beloved in England, a great supporter of the crown, and a maintainer of both rich and poor." He is tried before the following jury:—Timothy Tossopot, Benjamin Bumper, Giles Lick-spigot, Barnaby Full-pot, Lancelot Topper, John Six-godowns, Richard Standfast, Small Stout, John Never-sober, Obadiah Thirsty, Nicholas Spendthrift, and Edward Empty-purse. See Hone's *Every-day Book*, vol. i. Burns has a poem in honour of this generous knight, besides the reference to him in his *Tam O'Shanter*:—

"Inspiring bold John Barleycorn,  
What dangers thou canst make us scorn!"

**Barlow, Joel**, American poet (1755—1812), was the author of *The Vision of Columbus* (1787), afterwards published, in an enlarged form, under the title of *The Columbiad*, in 1808.

**Barlow, Thomas**, Bishop of Lincoln (d. 1691), was the author of a number of theological works mentioned by Anthony à Wood in his *Athene Oxonienses*.

**Barlow, William**, successively Bishop of Rochester and Lincoln (d. 1613), wrote a *Life of Dr. Richard Cosin*, and some controversial tracts.

**Barlowe, William**, successively Bishop of St. Asaph's, Bath and Wells, and Chichester (d. 1568), wrote *Cosmography*, and also various pamphlets.

**Barmecide's Feast, The**, was the enter-

tainment given to Shacabac, a poor beggar, in the *Arabian Nights*. It consisted of a series of empty plates to which high-sounding names were given. He, however, humoured the joke, and at length protested that he could eat no more. In the end, he fell foul of his eccentric host, who rewarded his patience with food and wines to his heart's content. The words have become synonymous with an illusion, or where pretentious promises are followed by petty performances.

**Barnaby Rudge**. A novel by CHARLES DICKENS (1812—1870), originally included in *Master Humphrey's Clock* (q.v.), but afterwards published separately, in 1841. Its main incidents are founded on the story of the "No Popery" riots in 1780, and several historical characters are introduced—notably Lord George Gordon, the chief rioter, and Lord Chesterfield, under the veiled name of Sir John Chester (q.v.). A dramatic version was put on the stage in the year of publication, and also in 1866. The raven in the story was, the author tells us, a compound of two great originals, of which he was, at different times, the possessor, and one of which, stuffed, was sold, after Dickens's death, for the sum of £120. See the preface to the "Charles Dickens" edition.

**Barnaby, Widow**. The title of a novel by Mrs. TROLLOPE, published in 1838, the heroine of which is a fussy, good-natured, vulgar woman, whose whole soul is occupied with matrimonial projects. A sequel, entitled *Widow Barnaby Married*, appeared in 1840, and *The Barnabys in America* in 1843.

**Barnard, Lady Anne** (b. 1750, d. 1825), was the author of the famous ballad of *Auld Robin Gray* (q.v.). Her *Life* has been written by Lord Lindsay, in his *Lives of the Lindsays*, and by Miss Watson and Miss Tytler, in *The Songstresses of Scotland*. See, also, Dyce's *Specimens of the British Poetesses*.

**Barnard, Mrs.** See CLARIBEL.

**Barnardine**. The name of a dissolute prisoner in SHAKESPEARE's play of *Measure for Measure* (q.v.).

**Barnes, Albert** (b. 1798, d. 1870), American theologian, is best known by his *Commentaries on the New Testament*, and on Job, The Psalms, Isaiah, and Daniel; in all fourteen volumes. He also wrote *The Way of Salvation*, *Practical Sermons*, and other religious books.

**Barnes, Barnaby**, poet (b. 1569, d. 1607), wrote *The Praise of Musike* (1586); *Parthenophil and Parthenophe* (1593), (q.v.); *A Divine Centurie of Spirituall Sonnets* (1595); *Four Books of Offices: Enabling private persons for the Speciall service of all good Princes and Policies* (1606), (q.v.); *The Devil's Charter* (1607); *The Battle of Hexham*, an unprinted play; and some verses prefixed to Harvey's *Pierce's Supererogation* (1593), Florio's *World of Wordes* (1598), and Ford's *Fame's Memoriall*



(1606). See Wood's *Athenæ Oxonienses*; Brydges' *Restituta*; Ellis's *Specimens of the English Poets*, and W. Carew Hazlitt's *Early English Literature*.

**Barnes, Joshua** (b. 1654, d. 1712), produced a poem on *The Story of Esther* (1676); a *Life of Edward III.* (1688); an edition of *Anacreon* (1705); and an edition of *Homer* (1710). See EDWARD THE THIRD; GERANIA.

**Barnes, Juliana.** See BERNERS, JULIANA.

**Barnes, Robert**, chaplain to Henry VIII. (d. 1540), was the author of *Vitæ Romanorum Pontificorum, quos Papas vocamus* (1535); *Sententiæ, sive Christianæ Religionis Præcipuâ Capita*; and other works. See Bale's *Lives*.

**Barnes, Thomas**, journalist (b. 1784, d. 1841), after contributing for some time to the *Champion* newspaper, became, on the dismissal of Sir John Stoddart, editor of the *Times*, of which post he discharged the onerous duties with energy and skill for the space of more than twenty years. See *Gentleman's Magazine* for 1841 and Grant's *History of the Newspaper Press*.

**Barnes, William**, clergyman, poet, and philologist (b. 1810), is the author, among other works, of *Poems of Rural Life in the Dorset Dialect*, *A Grammar and Glossary of the Dorset Dialect*, *A Philological Grammar*, and *An Anglo-Saxon Delectus*. An edition of the *Poems of Rural Life* was published in ordinary English in 1866.

**Barnet**, in MOORE'S novel of *Edward* (q.v.), is an epicure who falls in love with, and marries a lady on account of her skill in dressing a dish of stewed carp.

**Barnfield, Richard**, poet (b. 1574), wrote *The Affectionate Shepherd, containing the Complaint of Daphnis for the love of Ganymede* (q.v.), (1594); *Cynthia, with Certaine Sonnets* (q.v.); and the *Legend of Cassandra* (1595); *The Encomion of Lady Pecunia: or, the Praise of Money* (1598); and *Poems* reprinted by James Boswell, and including *Remarks by the late Edmund Malone* (1816). See Warton's *English Poetry*; also, "AS IT FELL UPON A DAY."

**Barnevelt, Esdras.** See RAPE OF THE LOCK, THE.

**Barnwell, George.** A tragedy by GEORGE LILLO (1693—1739), founded on the story of a London apprentice, who, seduced by the arts of a vile woman, murders his uncle, and is betrayed by his destroyer to a shameful death on the scaffold. The scene of the murder is said to have been Camberwell Grove, near London. The play, first introduced in 1730, is still occasionally performed in the provinces. There is an old ballad on the same subject.

**Baron, Robert**, poet (b. 1631), wrote "ΕΡΩΤΟΠΑΙΓΝΙΟΝ," or, *The Cyprian Academy* (1648); *An Apologue for Paris* (1649); *Poëula Castalia, &c.* (1650), (q.v.); *Mirza, a Tragedie*; and other works. He is chiefly remarkable for his

plagiarisms from Milton, many of which are exposed by Todd in his edition of that poet's writings. See Winstanley, Philips, and the *Biographia Dramatica* for notices of Baron's dramatic pieces. His friend Quarles constructed the following anagram out of his name: *Robertus Baronus, Rarus ab orbe notus*.

**Baronage of England, The**: "or, an Historical Account of the Lives and Most Memorable Actions of Our English History," by Sir WILLIAM DUGDALE (1605—1685); "distinguished," says Sir Harris Nicolas, "by the most laborious research and astonishing accuracy."

**Barons, The Last of the.** An historical romance by EDWARD, LORD LYTTON (1805—1873), published in 1843. The scene is laid in England during the Wars of the Roses, and the hero is Richard Neville, Earl of Warwick, the famous "King-maker," whose fall is the main action of the story. "It is a great epic," says Senior, "grand in its conception, and vigorous in its execution;" in which the author "has given us a picture of mediæval life as graphic as if it had been painted by Scott."

**Barons' Wars, The.** An historical poem, in six books, by MICHAEL DRAYTON (1563—1631), published in 1603. It had previously appeared in 1596, under the title of *Mortimeriados: the Lamentable Civil Warres of Edward the Second and His Barons*. "In some historic sketches," says Campbell, "he reaches a manner beyond himself. The pictures of Mortimer and the queen, and of Edward's entrance into the castle, are splendid and spirited."

**Barrett, Eton Stannard**, Irish poet and novelist (d. 1820), wrote *All the Talents*, a poem in ridicule of the Whig ministry (1807); *The Heroine*, a parody on the romantic school of fiction; *Six Weeks at Long's*; and various pamphlets.

**Barrett, Walter, Clerk.** The pseudonym of JOSEPH A. SCOVILLE (d. 1864), author of *The Old Merchants of New York*.

**Barriers, The.** A poem by BEN JONSON (1574—1637), written to celebrate the birth of Henry, Prince of Wales (son of James I.), and published in 1610.

**Barrington, Sir Jonah**, some time Judge of the Court of Admiralty in Ireland (b. 1767, d. 1834), was the author of *Personal Sketches of his own Time* (1830), and *Historic Anecdotes and Secret Memoirs relative to the Legislative Union between Great Britain and Ireland* (1809—1835). The latter work excited a considerable sensation at the time of its publication. The former was republished in 1869.

**Barrister, A.** The *nom de plume* assumed by the author of two volumes of *Essays*, republished from the *Saturday Review* (1862). They are said to be from the pen of Sir JAMES FITZJAMES STEPHEN.

**Barrow, Isaac, D.D.**, Prebendary of Salis-



bury (b. 1630, d. 1677), wrote a number of theological works, of which the first collected edition appeared in 1683, under the supervision of Archbishop Tillotson and Abraham Hall. They were republished at the Clarendon Press in 1818; again in 1842, by the Rev. James Hamilton; and again in America in 1845. The *Opuscula Latina* was printed in 1687. The mathematical works appeared in the following order: *Euclidis Elementa* (1655), *Euclidis Data* (1675), *Lectiones Opticæ* (1669), *Lectiones Geometricæ* (1670), *Archimedis Opera*, *Apollonii Conicorum* (libri iv.), *Theodosii Opera* (1675), *Lectio de Sphæra et Cylindro* (1678), and *Lectiones Mathematicæ* (1783). A *Selection from his Writings* was published in 1866. Of his *Sermons* Loeke said they were masterpieces of their kind. Of his friendship with Tillotson, an interesting testimony remains in the conjunction of these two famous names in Thomson's *Apostrophe to Britannia*—

"And for the strength and elegance of truth,  
A Barrow and a Tillotson are thine."

See *SERMONS*; also the *Life*, by Arthur Hill.

**Barrow, Rev. S.** The *nom de plume* under which Sir RICHARD PHILLIPS (1768—1840) published several of his works, among others, *The Poor Child's Library*, *Questions on the New Testament*, and *Sermons for Schools*.

**Barry, Alfred, D.D., D.C.L.**, Canon of Worcester (b. 1826), has published an *Introduction to the Old Testament*, *Notes on the Gospels*, *Cheltenham College Sermons*, *Sermons for Boys*, *Notes on the Catechism*, *Religion for Every Day*, and a *Life of Sir C. Barry, R.A.*

**Barry, Girald.** See GIRALDUS CAMBRENSIS.

**Barry, Ludowick** (temp. James I.), wrote a comedy called *Ram Alley* (q.v.). See Wood's *Athenæ Oxonienses* and Walpole's *Royal and Noble Authors*, where, however, he is wrongly styled Lord Barry.

**Bartholomæus Anglicus.** See GLANVIL.

**Bartholomew, Anne Charlotte**, née Fayermann (d. 1862), wrote a volume of poems called *The Songs of Azrael*; a play entitled *The King: or, the Farmer's Daughter* (1829), and a farce, *It is only my Aunt*.

**Bartholomew Fair.** A comedy by BEN JONSON (1574—1637), produced in 1614, and valuable for its lively pictures of the manners of the times. "It is chiefly remarkable," says Hazlitt, "for the exhibition of odd humours and tumblers' tricks, and is on that account amusing to read once."

**Bartlett, John Russell** (b. 1805), is the author of *The Progress of Ethnology*, which appeared in 1847; *Reminiscences of Albert Gallatin* (1849); *Dictionary of Americanisms* (1848); *Personal Narrative of Explorations and Incidents in Texas*, &c. (1850—1854); and other works.

**Bartlett, Rev. Thomas** (b. 1789), wrote (in 1816) *Memoir of the Life and Writings of Joseph Butler, Bishop of Durham; Discourses on the Confession of the Church of England*, and other works.

**Bartlett, William Henry**, author and artist (b. 1809, d. 1854), wrote *Walks about Jerusalem*, *The Topography of Jerusalem*, *Forty Days in the Desert*, *The Nile Boat*, *The Overland Route*, *Footsteps of our Lord*, *Pictures of Sicily*, *The Pilgrim Fathers*, and *Jerusalem Revisited*. See the *Brief Memoir* by Dr. Beattie.

**Bartoldo.** A wealthy miser in MILMAN's tragedy of *Fazio* (q.v.).

**Barton, Amos, The Sad Fortunes of the Rev.** The title of one of the *Scenes of Clerical Life* (q.v.), by GEORGE ELIOT.

**Barton, Sir Andrew.** The title and subject of a ballad apparently written in the reign of Queen Elizabeth. Sir Andrew was a famous Scottish admiral, whose depredations upon English merchant ships so excited the indignation of the Earl of Surrey, that he sent his two sons out to sea to retaliate upon the bold old sailor, and in the engagement that followed Sir Andrew lost his life. This was on August 2nd, 1511.

**Barton, Bernard**, "the Quaker poet" (b. 1784, d. 1849), wrote *Metrical Effusions* (1812), *Devotional Verses* (1826), *The Widow's Tale* (1827), *Household Verses* (1845), and some other works. His *Poems and Letters* were published, with a *Memoir* by his daughter, in 1853. The *Edinburgh Review* says:—"The whole staple of his poems is description and meditation—description of quiet home scenery, sweetly and feelingly wrought out, and meditation, overshadowed with tenderness and exalted by devotion, but all terminating in soothing and even cheerful views of the conditions and prospects of mortality." "The gift of genius," says Alexander Smith, "can hardly be conceded to him. He had no fire, no imagination, no passion; but his mind was cultivated, his heart pure, and he wrote like a good and amiable man."

**Bas Bleu, The:** "or, Conversation." A poem by HANNAH MORE (1745—1833), published in 1786, and characterised by Dr. Johnson as "a great performance." It was written in praise of the "Bas Bleu," or Blue-Stocking Club, a literary assembly which met at the house of Mrs. Montagu, its founder; and the following couplets have attained to the dignity of "familiar words:"—

"Small habits well pursued betimes  
May reach the dignity of crimes."

"In men this blunder still you find;  
All think their little set mankind."

**Bascom, John** (b. 1827), American political economist and scholar, published, in 1861, *Political Economy*, followed, in 1862, by a *Treatise on Aesthetics*, and, in 1865, a *Text-book of Rhetoric*, and other works on the kindred branches of science.



"Base is the slave that pays."—*King Henry V.*, act ii., scene 1.

"Base uses we may return, Horatio! To what."—*Hamlet*, act v., scene 1.

**Bashful Lover, The.** A comedy by PHILIP MASSINGER, produced in 1636; printed in 1655.

**Basil, Count.** A play by JOANNA BAILLIE (1762—1851), included in the series on the *Passions*, published in 1802.

**Basil, Theodore.** The assumed name under which THOMAS BECON (b. about 1510, d. 1570) wrote many of his works.

**Basilikon Doron, The,** was a collection of precepts on the art of government, written by King JAMES I. of England and VI. of Scotland, for the instruction of his son Henry. They were published in 1599.

**Basilisco.** A knight in the old play entitled *Soliman and Perseda* (q.v.).

**Basilus.** King of Arcadia in Sir PHILIP SIDNEY's romance of that name (q.v.).

**Bassanio,** in *The Merchant of Venice*, is "kinsman and friend to Antonio" (q.v.), and "suitor likewise to Portia" (q.v.).

"Baseless fabric of this vision, Like the."—*Tempest*, act iv., scene 1.

**Basse, William.** The name of two poets who lived about 1613—1651. To the elder are ascribed an *Epitaph* on Shakespeare (1633); *The Sword and Buckler* (1602); *Great Brittaines Sunset, bewailed with a Shower of Teares*, a poem on the death of Prince Henry (1613); and a collection of MS. verses called *Polyhymnia*. The younger was probably the author of some "choicest songs," *The Hunter in his Career* and *Tom of Bedlam*, and others, referred to by Walton in his *Lives*.

**Basset-Table, The.** One of a series of *Town Eulogues*, published anonymously in 1716, and intended as parodies on the pastorals of Pope and Phillips. The present one was written by POPE himself, the others by Lady MARY WORTLEY MONTAGU. Basset was a game commonly played in England after the Restoration, and in France in the reign of Louis XIV., till that monarch issued an ordinance prohibiting it.

**Bassianus,** in the tragedy of *Titus Andronicus*, is in love with Lavinia (q.v.).

**Bastard, The.** A poem by RICHARD SAVAGE (q.v.), published in 1728.

**Bastard, Thomas** (d. 1618), published *Chrestoleros: Seven Books of Epigrammes* (1598), (q.v.); *Magna Britannia*, a Latin poem (1605); sermons, and other works. See Wood's *Athenæ Oxonienses*, where it is said:—"He was a person endowed with many rare gifts, was an excellent Grecian, Latinist, and poet, and, in his elder years

a quaint preacher. . . . He was a most excellent epigrammatist, and, being always ready to versify upon any subject, did let nothing material escape his fancy, as his compositions, running through several hands in MS., show." Warton speaks of him as "better qualified for that species of the occasional pointed Latin epigram established by his fellow-collegian, John Owen, than for any other sort of English versification."

**Bastian, Henry Charlton, M.D.** (b. 1837), has written *The Modes of Origin of Lowest Organisms* (1871); *The Beginnings of Life* (1872); *Evolution and the Origin of Life* (1874); *Common Forms of Paralysis from Brain Disease* (1875); and a large number of essays in various scientific journals.

**Baston, Robert** (d. about 1315), was, according to Bale, poet-laureate and public orator at Oxford. He wrote, principally in Latin, the following works:—*De Striviniensi Obsidione* (*Of the Siege of Stirling*), *De Altero Seotorum Bello*, *De Scotiæ Guerris variis*, *De variis Mundi Statibus*, *De Sacerdotum luxuriis*, *Contra Artistas*, *De Divite et Lazaro*, *Epistolæ ad Diversos*, *Sermones Synodales*, some poems, comedies, and tragedies. See Bale, Pits, Holingshed, Leland, and Warton. "The rhyme Baston," says Allibone, "was called from our author."

**Bastwick, John, M.D.**, controversial writer (b. 1593, d. 1648), wrote *Flagitium Pontificis et Episcoporum Latialium* (q.v.), *Apologeticus ad Præsules Anglicanos*, and other works.

"Bated breath and whispering humbleness, With."—*The Merchant of Venice*, act i., scene 3.

**Bates, Charley.** A young thief, in the employment of Fagin (q.v.), in DICKENS's novel of *Oliver Twist* (q.v.).

**Bates, William.** See SILVER-TONGUED, THE.

**Bath Intrigues.** A novel, by MRS. DE LA RIVIÈRE MANLEY (1672—1724), in which the story is told in the form of correspondence between the *dramatis personæ*. Mrs. Manley adopted a somewhat similar plan in her *Stage-Coach Journey to Exeter*, a fiction in which the narrative is contained in eight letters to a friend. These works probably gave Richardson the hint on which he founded one or two of his novels.

**Bath, Major,** in FIELDING's novel of *Amelia* (q.v.), is a poor but high-minded gentleman, who attempts to conceal his poverty under a bold bearing and ostentatious language.

**Bath, The Wife of.** The heroine of one of CHAUCER's *Canterbury Tales* (q.v.), which was afterwards modernised by Dryden. The prologue was paraphrased by Pope in a volume of *Miscellanies*, edited by Steele, in 1714. "The greatest part of it," says Tyrwhitt, "must have been of Chaucer's own invention, though one may plainly



see that he has been reading the popular invectives against marriage, and women in general, such as the *Roman de la Rose*, *Valerius ad Rufinum de non ducendâ uxore*, and particularly *Hieronymus contra Jovianum*." See also WIFE OF BATH, THE.

**Bathos, A Treatise of the :** "or, the Art of Sinking in Poetry," was contributed by ALEXANDER POPE (1688—1744) to the *Proceedings* of the Scriblerus Club (q.v.).

**Bathurst, Dr. Richard.** For the contributions of this writer to *The Adventurer* (q.v.), see *The British Essayists*.

**Batman, Stephen**, divine, poet, and miscellaneous writer (b. 1537, d. 1587), produced *The Travayled Pilgrim* (1569); *The Golden Booke of the Leaden Goddes* (1577); *The Doome* (1581); and other works. "He was also," says Warton, "the last translator of the Gothic Pliny, *Bartholomeus de Proprietatibus Rerum*." See GOLDEN BOOKE.

**Batrachomyomachia :** "or, the Battle of the Frogs and Mice." A translation from Homer into English heroic verse by THOMAS PARNELL (1679—1718).

**Battayle and Assault of Cupide.** See CUPIDE.

**"Battle and the breeze, The."** In CAMPBELL's poem, *Ye Mariners of England* (q.v.):—

"Whose flag has braved a thousand years  
The battle and the breeze."

**Battle of Agincourt, The.** A poem by MICHAEL DRAYTON (1563—1631), published in 1627, and written in stanzas of six alternate rhyming lines and a couplet, like Byron's *Don Juan*.

**Battle of Blenheim, The**, is the title of a popular poem by ROBERT SOUTHEY. The opening lines are:—

"It was a summer's evening,  
Old Kaspar's work was done,  
And he before his cottage door  
Was sitting in the sun."

**Battle of Finnesburh, The.** A fragment of an old romance, printed in Kemble's edition of *Beowulf* (q.v.).

**Battle of Jerusalem, The.** See JERUSALEM, THE BATTLE OF.

**Battle of Life, The :** "A Love Story," by CHARLES DICKENS (1812—1870), published in December, 1847. Among the *dramatis personæ* are Messrs. Snitchley and Cragg, Dr. Jeddler, Alfred Heathfield, Clemency Newcome, and Benjamin Britain (q.v.).

**Battle of Ramilies, On the ; and On the Battle of Blenheim.** Poems by JOHN DENNIS (1657—1734), the latter of which obtained for the author a hundred guineas from the Duke of Marlborough, whose victories are celebrated with a glowing pen, and who is represented, Johnson says, as enjoying a large share of the celestial protection.

**Battle of the Baltic, The.** A war-lyric by THOMAS CAMPBELL (1777—1844), written in 1809. The opening lines are:—

"Of Nelson and the North,  
Sing the glorious day's renown."

The first verse originally ran:—

"Of Nelson and the North  
Sing the day,  
When, their haughty powers to vex,  
He engaged the Danish decks,  
And with twenty floating wrecks  
Crowned the fray."

**Battle of the Books, The.** A prose *jeu d'esprit* by JONATHAN SWIFT (1667—1745), of which the full title runs as follows:—"A full and true account of the Battle fought last Friday between the Ancient and Modern Books in St. James's Library." It was written at Moor Park, during Swift's second residence there with Sir William Temple, and arose out of a controversy in which his patron had engaged in respect to the superiority of ancient over modern learning. To Temple's essay on this subject, William Wotton and Dr. Bentley both replied, the former attacking its main argument, and the latter denying the genuineness of the *Epistles of Phalaris* and the *Fables of Æsop*, to which Temple had referred; and these in their turn brought into the controversy the Hon. Charles Boyle, afterwards Earl of Orrery, whom Swift supported in the treatise named above. It appeared in 1704, and is said to have been suggested by Courtay's *Histoire Poétique de la Guerre nouvellement déclarée entre les Anciens et les Modernes*.

**Battle of the Poets, The.** A poem by JOHN SHEFFIELD, Duke of BUCKINGHAMSHIRE, published in 1725, in which the poets of the time are brought together to discuss their own merits.

**Battle of the Whigs, The.** A poem, written by BONNEL THORNTON (1724—1768), as an additional canto to Garth's poem of *The Dispensary* (q.v.).

**"Battle's magnificently stern array!"** A line in *Childe Harold's Pilgrimage* (q.v.), canto iii., stanza 28.

**Battle's, Mrs., Opinions on Whist.** One of the *Essays of Elia* (q.v.), by CHARLES LAMB (1775—1834). "Old Sarah Battle (now with God), who, next to her devotions, loved a good game of whist."

**"Battles o'er again, Fought all his."** —DRYDEN's *Alexander's Feast*, line 66.

**Baucis and Philemon.** A poem, imitated from the eighth book of Ovid, by JONATHAN SWIFT, and written about the year 1708.

**Baviad, The.** A satiric poem by WILLIAM GIFFORD (1757—1826), in which the writer severely ridiculed the Della-Cruscan school (q.v.). The *Baviad* was published in 1794. See MÆVIAD, THE.



**Baxter, Andrew** (b. 1686, d. 1750), was the author of an *Inquiry into the Nature of the Human Soul*, the second edition of which appeared in 1737. "His object in this treatise," says Dr. J. McCosh, "is to establish the doctrine of the immateriality of the soul, and he dwells largely on the *vis inertia* of matter, and on the nature of body and force, as furnished by the physics of Newton. In this work he has an Essay on Dreaming, in which he maintains that the phantasms which present themselves in our sleep are not the work of the soul itself, but are prompted by separate immaterial beings." In 1750 was published an *Appendix to the Inquiry*, in which the writer endeavoured to answer some of the objections to his theory propounded by MacLaurin. Dugald Stewart said that the *Inquiry* displayed considerable ingenuity as well as learning.

**Baxter, Richard**, nonconforming divine (b. 1615, d. 1691), wrote, among other works, *Aphorisms of Justification* (1649); *The Saints' Everlasting Rest* (1649); *A Call to the Unconverted* (1657); *Now or Never* (1663); *The Reformed Liturgy* (1661); *The Poor Man's Family Book* (1674); *Paraphrase on the New Testament* (1685); *Methodus Theologicæ Christianæ* (1681); *A Christian Directory* (1673); *Catholic Theology* (1675); *A Treatise of Episcopacy* (1681); *A Treatise of Universal Redemption* (1694); *Reasons for the Christian Religion* (1667); *Universal Concord* (1658); *Gildas Silvianus: or, the Reformed Pastor* (1656); *Confessions of Faith* (1655); *A Life of Faith* (1670); *The Certainty of the World of Spirits* (1691); and *Poetical Fragments* (1681). The number of his *Works* amounts to one hundred and sixty-eight, of which the *Practical Works*, published in 1707, in four volumes folio, were printed in 1850 in twenty-three volumes octavo, with a *Life* by the editor, the Rev. W. Orme, at the end of which a complete list of Baxter's publications is given. See also *Reliquiæ Baxterianæ*, a narrative of his life and times, by Matthew Sylvester (1696), which has been reprinted in the fifth volume of Wordsworth's *Ecclesiastical Biography*. "I asked him," says Boswell of Dr. Johnson, "what works of Richard Baxter I should read. He said, 'Read any of them—they are all good.'" "His practical writings," says Barrow, "were never mended; his controversial seldom confuted."

**Baxter, William Edward** (b. 1825), politician and traveller, has published *Impressions of Central and Southern Europe* (1850); *The Tagus and the Tiber* (1852); *America and the Americans* (1855); *Hints to Thinkers* (1855); and *Free Italy* (1874).

"Bay the moon, I'd rather be a dog and."—*Julius Cæsar*, act iv., scene 3.

**Bayard, The Chevalier**. "The right joyous and pleasant History of the Feats, Jests, and Prowesses" of this famous knight was translated by SARA COLERIDGE (1803—1852) from the French, and published in 1825.

**Bayes** is the leading character in BUCKINGHAM's burlesque of *The Rehearsal* (q.v.), where he at first appeared under the name of Bilboa, as a satire on that mediocre dramatist, Sir Robert Howard. Afterwards, however, the conception was so far corrected and altered as to form a caricature of Dryden, passages from whose plays are admirably parodied in the burlesque. See Arber's reprint, in which these passages are given at length.

**Bayham, Fred**. A character in THACKERAY'S novel of *The Newcomes* (q.v.). "Where," says Hannay, "is there a jollier Bohemian—a Bohemian, and still a gentleman?"

**Bayle's Dictionary**, "Historical and Critical," published in 1710. "A very useful work," says Dr. Johnson, "for those to consult who love the biographical part of literature, which is what I love most." Pierre Bayle was born in 1647, and died in 1706; his *Dictionary* having originally appeared in 1695—6. It was written in French, and was intended, its author said, "not to ineulate scepticism, but suggest doubts."

**Bayly, Thomas Haynes**, poet, novelist, dramatist, and miscellaneous writer (1797—1839), was the author of thirty-six dramatic compositions, the most of which were successful. He also wrote *Aylmers*, a novel; *Kindness in Women*, a series of tales; *Parliamentary Letters*; *Rough Sketches of Bath*; *Weeds of Witchery*. His chief fame, however, rests upon his ability as a song-writer. His *Poetical Works* and *Memoir* were published by his widow. "He possessed," says Moir, "a playful fancy, a practised ear, a refined taste, and a sentiment which ranged pleasantly from the fanciful to the pathetic, without, however, strictly attaining either the highly imaginative or the deeply passionate."

**Bayne, Peter** (b. 1830), essayist, biographer, and poet, has written *The Christian Life* (1855); *Essays in Biographical Criticism* (1857—1858); *The Life of Hugh Miller* (1870)—whom he succeeded in the editorship of *The Witness*; and *The Days of Jezebel, an Historical Drama* (1872). He has also contributed largely to the reviews and magazines, besides editing several newspapers.

**Baynes, Thomas Spencer, LL.D.**, Professor of Logic at St. Andrews University (b. 1823), has published a translation of *The Port Royal Logic* (1851), and an *Essay on the New Analytic of Logical Forms* (1852), besides contributing largely to the reviews and newspapers. He is the editor of the ninth edition of the *Encyclopædia Britannica*.

"Be bolde, be bolde, and everywhere be bolde." A line in SPENSER'S *Færie Queene*, book iii., canto xi., stanza 54.

"Be, or not to be, To." The opening of a famous soliloquy by Hamlet in SHAKESPEARE'S tragedy of that name, act iii., scene 1.

**Beaconsfield, Earl of**. See DISRAELI, BENJAMIN.



**Beale, Lionel Smith, M.D.** (b. 1828), is best known as the author of *How to work with the Microscope*; *Protoplasm*; and *The Mystery of Life* (1871). He has also written numerous other scientific works of great professional value.

**Beale, Thomas Willert** (b. 1831), is the author of *The Enterprising Impresario*, and a large number of miscellaneous contributions to literature and music, written under the *nom de plume* of Walter Maynard.

**"Be-all and the end-all here, The."**—*Macbeth*, act i., scene 7.

**Bean Lean, Donald.** A Highland cateran in Sir WALTER SCOTT's *Waverley* (q.v.).

**"Bear-baiting, The Puritans hated."** See chapter ii., vol. i., of MACAULAY's *History of England*. "Not," he says, "because it gave pain to the bear, but because it gave pleasure to the spectators." Hume said exactly the same thing in chapter lxii., vol. i., of his *History of England*. "Even bear-beating was esteemed heathenish and unchristian; the sport of it, not the humanity, gave offence."

**Bear, Beware the.** See BEWARE THE BEAR.

**"Bear, like the Turk, no brother near the throne."** See POPE's *Epistle to Dr. Arbuthnot*, line 197. The allusion is to Addison—"A man too fond to rule alone."

**"Bear the palm alone, And."**—*Julius Cæsar*, act i., scene 2.

**Beard, Thomas.** See THEATRE OF GOD'S JUDGMENTS.

**"Beard the lion in his den, To."** A line in Sir WALTER SCOTT's poem of *Marmion*, canto vi., stanza 14.

**"Bears and lions growl and fight."** See "DOGS DELIGHT."

**Beast, The Blatant.** See BLATANT BEAST, THE.

**Beatrice.** Niece to Leonato, Governor of Messina, in SHAKESPEARE's comedy of *Much Ado about Nothing* (q.v.). "In Beatrice," says Mrs. Jameson, "high intellect and high animal spirits meet and excite each other, like fire and air. In her wit (which is brilliant without being imaginative) there is a touch of insolence, not infrequent in women when the wit predominates over reflection and imagination. In her temper, too, there is a slight infusion of the termagant; and her satirical humour plays with such an unrespectful levity over all subjects alike, that it required a profound knowledge of women to bring such a character within the range of our sympathy."

**Beatrice Cenci.** The heroine of SHELLEY's tragedy of *The Cenci* (q.v.), who commits parricide in revenge for her father's incestuous lust.

**Beatrice Portinari** (b. 1266, d. 1290). The daughter of a wealthy citizen of Florence immortalised by DANTE (1265—1321), who, at eight years of age, formed a deep attachment to her which lasted until her death. The Platonic purity and tenderness of Dante's love for her are testified by his first work, the *Vita Nuova*, which appeared in 1300. Beatrice was married in 1287 to Simon dei Bardi.

**Beattie, James**, poet and philosophical writer (b. 1735, d. 1802), wrote *Poems and Translations* (1760); *Judgment of Paris* (1765), (q.v.); *Essay on the Nature and Immutability of Truth* (1770), (q.v.); *The Minstrel* (1771 and 1774), (q.v.); *Miscellaneous Essays* (1776); *Dissertations, Moral and Political* (1783); *Evidences of Christianity* (1786); and *Elements of Moral Science* (1790—1793). For his contributions to the *Mirror*, see *The British Essayists*. His *Life* has been written by Chalmers (1811) and Forbes (1806). Dr. Johnson said, "We all love Beattie;" and Gray—fastidious Gray—called him "a poet, a philosopher, and a good man."

**Beattie, William, M.D.**, poet and miscellaneous writer (b. 1793, d. 1875), is the author of the standard *Life of Thomas Campbell* (second edition, 1850), of *The Courts of Germany* (1827), and several poems, including *John Huss* (1829), *The Heliotrope* (1833), and *Polynesia*. Among his other publications are *Histories of Scotland and Switzerland*, *The Waldenses*, *The Castles and Abbeys of England*, *The Pilgrim in Italy*, and numerous works on professional subjects.

**Beau (or Bel) Inconnu, Le.** See BEAUX DISCONSUS, LI.

**Beau Tibbs**, in GOLDSMITH's *Citizen of the World* (q.v.), is characterised by Hazlitt as "The best comic sketch since the time of Addison; unrivalled in his finery, his vanity, and his poverty."

**Beaufey, Robert de.** See CARMEN DE COMMENDATIONE CEREVISIÆ.

**Beaufort, Cardinal.** Bishop of Winchester, in SHAKESPEARE's play of *Henry VI.* (q.v.).

**Beaufort, Robert**, in Lord LYTTON's novel of *Night and Morning* (q.v.), is a character on the same lines as those on which the Pecksniff (q.v.) of Charles Dickens was constructed.

**Beaumont and Fletcher**, dramatists (Beaumont, 1586—1616; Fletcher, 1576—1625), wrote, in conjunction, the following plays:—*The Woman Hater* (first printed in 1607); *Cupid's Revenge* (1615); *The Scornful Lady* (1616); *A King and no King* (1619), (q.v.); *The Maid's Tragedy* (1619), (q.v.); *Philaster, or Love lies a-Bleeding* (1620), (q.v.); *Monsieur Thomas* (1639); *Wit without Money* (1639); *The Coronation* (1640); and many others, for the names of some of which, see the end of this article. Collected editions of Beaumont and Fletcher's *Works* were published in 1660 by John Shirley, in 1812 by



Henry Webor, and in 1843 by the Rev. Alexander Dyce. For *Biography* and *Criticism*, see also Campbell's *Specimens of the English Poets*, Hallam's *Literature of Europe*, Schlegel's *Dramatic Literature*, Collier's *Dramatic Poetry*, Lamb's *Specimens of the Dramatic Poets*, Hazlitt's *Age of Elizabeth*, Leigh Hunt's *Imagination and Fancy* and *Selections from the Plays*, Coleridge's *Remains*, Hartley Coleridge's *Notes and Marginalia*, Sir Walter Scott's *Drama* (in *Encyclopædia Britannica*), Macaulay's *Essays*. Hallam writes:—"The comic talents of these authors far exceeded their skill in tragedy. In comedy they founded a new school, the vestiges of which are still to be traced in our theatre. Their plays are at once distinguishable from their contemporaries' by the regard to dramatic effect which influenced the writers' imagination. Their incidents are numerous and striking; their characters sometimes slightly sketched, not drawn, like those of Jonson, from a preconceived design, but preserving that degree of individual distinctness which a common audience requires, and often highly humorous without extravagance, and their language brilliant with wit." See COXCOMB, THE; HONEST MAN'S FORTUNE, THE; LITTLE FRENCH LAWYER, THE; MAD LOVER, THE; PILGRIM, THE; and VALENTINIAN.

**Beaumont, Francis**, dramatist (b. 1586, d. 1616), is remarkable less for what he wrote singly than for the plays produced in partnership with John Fletcher, the names of which are given under the heading of BEAUMONT AND FLETCHER. Beaumont wrote, besides, a paraphrase of Ovid's *Salmaeis and Hermaphroditus* (1602); a *Masque* celebrated at Lincoln's Inn and at the Middle Temple, on the occasion of the marriage of the Princess Elizabeth with the Count Palatine, February 15, 1613; and some miscellaneous poems, including a *Letter to Ben Jonson*, published in 1640. "They are all of them of considerable, some of them," says Dr. Bliss, "of high, merit." Heywood wrote—

"Excellent Beaumont, in the foremost rank  
Of the rar'st wits!"

Ben Jonson—

"How I do love thee, Beaumont, and thy Muse,  
That unto me doth such religion use!"

See BROTHER, THE BLOODY; BURNING PESTLE, KNIGHT OF THE.

**Beaumont, Sir George**, *Epistle to*. A poem by WILLIAM WORDSWORTH (1770—1850), written in 1811.

**Beaumont, Sir Harry**. The *nom de plume* under which JOSEPH SPENCE (1698—1768) published a volume of *Moralities: or, Essays, Fables, Letters, and Translations*, in 1753.

**Beaumont, Sir John**, poet (b. 1582, d. 1628), published *Bosworth Field, with a Taste of the Variety of other Poems* (1629), (q.v.); and is said by Anthony à Wood to have written a poem in eight books, never printed, called *The Crown of Thorns*. See Brydges' *Censura Literaria*.

**Beaumont, Joseph, D.D.** (1615—1699), wrote *Psyche: or, Love's Mystery* (1647—8), (q.v.); and an attack on Henry More's *Mystery of Godliness* (1665), for which he received the thanks of the University of Cambridge. His *Poems* in English and Latin were published in 1749. See *The Retrospective Review*, vols. xi. and xii.

"**Beauties of exulting Greece, The mingled.**"—THOMSON'S *Seasons* (*Summer*), line 1,346.

**Beauties of Shakespeare, The**. The first published selection from the works of the poet was made by Dr. WILLIAM DODD (1729—1777), and appeared in 1753. It is now superseded by other selections, and by cheap editions of Shakespeare's complete works.

**Beautie, The Triumph of**. A masque, by JAMES SHIRLEY (1594—1666), written for the private recreation of some young gentlemen, by whom it was performed in 1646. The dramatist seems to have been indebted both to Lucian's *Dialogues* and Shakespeare's *Midsummer Night's Dream*. The story is the old mythological narrative of the Judgment of Paris, which is also the subject of Tennyson's poem of *Ænone* (q.v.).

"**Beautiful, and therefore to be woo'd, She's.**"—*Henry VI.*, part 1, act v., scene 3.

"**Beautiful Evelyn Hope is dead!**" First line of *Evelyn Hope*, a lyric by ROBERT BROWNING (b. 1812).

"**Beautifully less.**" See "FINE BY DEGREES."

**Beauty, A Discourse of Auxiliary:** "or, Artificiall Handsomeness, in Point of Conscience between Two Ladies," published in 1656. "This work," says Dr. Bliss, "is ascribed to Dr. GAUDEN by Ant. à Wood, but it seems rather to have been the work of OBADIAH WALKER. It had a second edition, in 1662, under the title of *A Discourse of Artificial Beauty, with some Satyri-call Censures on the Vulgar Errors of these Times*. Wood, in his first edition, ascribes the work to Bishop Taylor, but this mistake was corrected in the second."

**Beauty and the Beast, The**. A well-known fairy tale, from the French of Madame Villeneuve, modernised and Anglicised by Miss THACKERAY in her *Seven Old Friends*.

"**Beauty, A thing of, is a joy for ever.**" See KEATS'S *Endymion*, line 1.

"**Beauty calls and glory leads the way, 'Tis.**" See LEE'S play of *Alexander the Great*, act ii., scene 2.

"**Beauty draws us by a single hair, And.**" A line in PORE'S poem of *The Rape of the Lock*, canto ii., line 27.

"**Beauty is truth, truth beauty.**" A line in KEATS'S *Ode on a Grecian Urn*.



"Beauty still walketh on the earth and air." First line of a sonnet by ALEXANDER SMITH (1830—1867):—

"Our present sunsets are as rich in gold  
As ere the *Ilad's* music was out-rolled."

**Beauty, The Masque of**, by BEN JONSON (1574—1637). was performed at court during the Christmas of 1608.

**Beaux Disconsus, Li.** An old metrical romance, founded on the French of Renals de Biauju, and quoted by Warton in his *History of English Poetry*. A French version, entitled *Le Bel Inconnu*, appeared as late as 1860, but this apparently differs in some respects from the original work. A similar story, Warton tells us, is told in Boccaccio's *Decameron*, in the *Cento Novelle Antiche*, and in Gower's *Confessio Amantis*.

**Beaux's Stratagem, The.** A comedy by GEORGE FARQUHAR (1678—1707), written in 1707, and remarkable for its "vivacity, originality of contrivance, and clear and rapid development of intrigue." Hazlitt considered it "the best of his plays, as a whole; infinitely lively, bustling, and full of point and interest." See AIMWELL, ARCHER, and SCRUB.

**Beck, Cave**, a theologian of the first half of the seventeenth century, was the author of a curious work, entitled *The Universal Character by which all Nations may understand one another's Conceptions, reading out of one common writing their own tongues* (1657).

**Beckford, William**, romancist (b. 1760, d. 1844), wrote *Biographical Memoirs of Extraordinary Painters* (1780); *Dreams, Waking Thoughts, and Incidents, in a series of Letters from various parts of Europe*, printed (not published) about 1783; *Vathek* (1787); *Italy, with Sketches of Spain and Portugal* (1834); and *Recollections of a Tour in Portugal* (1835). Cyrus Redding, in *The New Monthly Magazine*, and in his *Fifty Years' Recollections*, has published some biographical details concerning Beckford. "He is a poet," wrote the *Quarterly Review*, "and a great one, though we know not that he ever wrote a line of verse." See CECIL: OR, THE ADVENTURES OF A COXCOMB; EXTRAORDINARY PAINTERS; VATHEK.

**Beckingham, Charles**, poet and dramatist (b. 1699, d. 1730), wrote *Scipio Africanus*, *Henry IV. of France*, and other pieces, besides translating from the Latin of Rapin a poem entitled *Christ's Sufferings*.

**Beckwith, Alfred.** A character in DICKENS's story of *Hunted Down* (q.v.). See SLINKTON, JULIUS.

**Becon, Thomas** (b. about 1510, d. 1570), wrote several tracts in defence of the principles of the Reformation. His *Workes*, "diligently perused, corrected, and amended," were published by John Day in 1563—4. For a list of his publications, which extend from 1541 to 1571,

see Watt's *Bibliotheca Britannica*. His *Early Works*, being treatises printed by him in the reign of Henry VIII., were issued by the Parker Society in 1843; his *Prayers*, and other pieces, in 1844, by the same society, and under the same editor, the Rev. John Ayre. See the *Selections* from his writings, with a *Life*; also, Lupton's *Protestant Divines*, Tanner's *Bibliotheca*, and the *British Reformers*. See BASIL, THEODORE.

"**Bed at Ware, The Great.**" Alluded to in FARQUHAR's comedy of *The Recruiting Officer* (q.v.); also mentioned in SHAKESPEARE's *Twelfth Night*, act iii., scene 2.

**Beddoes, Thomas Lovell**, poet and dramatist (b. 1803, d. 1849), wrote *The Bride's Tragedy* (1822), (q.v.); *Death's Jest-Book: or, the Fool's Tragedy* (1850), (q.v.); and *Poems* (1851), to which latter work a *Memoir* of the author is prefixed.

**Bede** (b. 672, d. 735), and surnamed *The Venerable*. A list of the *Works* of this great writer is given in Wright's *Biographia Literaria Britannica*, and in Allibone's *Dictionary of English and American Authors*. A complete edition appeared in 1610. Dr. Giles, in 1843, published them in the original Latin, with a new English translation of the *Historical Works*, and a *Life* of the author. For *Biography*, see, also, his own *Ecclesiastical History*, and the accounts by Simon of Durham, William of Malmesbury, Baronius, Mabillon, Stevenson, and Gchle (1838); also, Warton's *History of English Poetry*.

**Bede, Adam.** A novel by GEORGE ELIOT, published in 1859. "It is likely to remain," says Hutton, "George Eliot's most popular work. It is a story of which any English author, however great his name, could not fail to have been proud. Everything about it (if I except perhaps a touch of melodrama connected with the execution scene) is at once simple and great, and the plot is unfolded with singular simplicity, purity, and power."

**Bede, Cuthbert.** The *nom de plume* of the Rev. EDWARD BRADLEY (q.v.).

**Bedford, Arthur**, divine, and miscellaneous writer (b. 1668, d. 1745), wrote *The Evil and Danger of Stage Plays* (1706), *The Great Abuse of Music* (1706), and other works on similar subjects.

**Bedford Row Conspiracy, The.** A story by WILLIAM MAKEPEACE THACKERAY (1811—1863), founded on a tale by Charles de Bernard.

**Bedivere, Sir, or Bedver.** A knight of the Round Table, and butler to King Arthur, who figures prominently in the old chivalric romances. In TENNYSON's *Idylls of the King* (q.v.), he is "the first of all his knights" in Arthur's court.

**Bedloe, Life and Death of Captain William.** A curious history, published in 1681, of a very remarkable rogue, whose share in the pretended Popish plots of Charles II.'s reign has



become historical. He is said to have written a tragedy called *The Excommunicated Prince* (1679).

**Bedreddin Hassan.** A character in the *Arabian Nights*.

**Bee, Jon.** See DICTIONARY OF THE VARIETIES OF LIFE.

**Bee, The:** "or, Universal Weekly Pamphlet, by a Society of Gentlemen and Booksellers," which was issued in the years 1733 and 1734, and ran through one hundred numbers. It was edited by EUSTACE BUDGELL. In 1759 appeared a series of essays, under the same title, written by OLIVER GOLDSMITH, but extending to eight numbers only. *The Bee: or, Literary Weekly Intelligence*, edited by JAMES ANDERSON, LL.D., appeared in 1790, and was concluded in 1794.

**Beecher, Henry Ward,** American minister and miscellaneous writer (b. 1813), has written, among other works, *The Star Papers*; *Familiar Talks on Christian Experience*; *Freedom and War Discourses*; *Life Thoughts*; *Life of Jesus the Christ*; *Norwood: Life in New England*; *The Overture of Angels*; *Plymouth Pulpit Sermons*; *Prayers from Plymouth Pulpit*; *Sermons*; *Speeches*; and *Lectures on Preaching*.

**Beecher, Lyman, D.D.** (b. 1775, d. 1863), wrote *Sermons*, *Views in Theology*, *Skepticism*, *Political Atheism*, and other works, collected and published in three volumes, under the author's supervision. His *Autobiography and Correspondence* appeared in 1865.

**Beecher-Stowe, Mrs.** See STOWE, MRS. BEECHER.

**Beefington, Milor,** in CANNING's burlesque of *The Rovers* (q.v.), is an English nobleman, exiled from England by King John.

**Beelzebub,** in MILTON's poem of *Paradise Lost* (q.v.), is one of the chief rulers of the world of devils, second in rank to Satan only: "Than whom," says Milton, "Satan except, none higher sat."

**Bees, The Fable of the.** See GRUMBLING HIVE, THE.

**Bees, The Parliament of,** "with their proper Characters; or, a Beehive furnished with twelve Honeycombs, as pleasant and profitable: being an Allegorical Description of the Actions of Good and Bad Men in these our Daies." A masque of JOHN DAY (*temp.* James I.), printed about 1640, and described as "a succession of twelve satirical colloquies in rhyme, without continuity of character." The characters are all bees, and bear fantastic names—Meletus, Arethusa, Porrex, and the like.

"Before our lady came on earth." First line of a song in MORRIS's poem of *The Earthly Paradise* (q.v.). "Our lady" is Venus, of whom the lyric is in praise:—

"O Venus, O thou Love alive,  
Born to give peace to souls that strive."

"Before the beginning of years." First line of a famous chorus in SWINBURNE's poem of *Atalanta in Calydon* (q.v.).

**Beggar-Maid, The.** A ballad by ALFRED TENNYSON, printed in 1842. See COPHETUA, KING.

"Beggared all description, It."—*Antony and Cleopatra*, act ii., scene 2.

"Beggardy account of empty boxes, A."—*Romeo and Juliet*, act v., scene 1.

**Beggar's Bush, The.** A comedy by FRANCIS BEAUMONT (1586—1616), first printed in 1661.

**Beggar's Daughter of Bednall Green, The.** A popular old ballad, in two parts, written in the reign of Queen Elizabeth.

**Beggar's Opera, The,** by JOHN GAY (1688—1732), first acted at Lincoln's Inn Fields, in 1727, would deserve notice if only as the first, and perhaps the best, specimen of English ballad opera. It seems to have owed its origin to a suggestion by Swift to Gay, that a Newgate Pastoral would make "an odd pretty sort of thing." Acting on this hint, the poet produced a comedy which was acted in London for sixty-three successive nights amid unprecedented applause, and obtained scarcely less popularity all through the provinces. It was said that it made Rich, the manager, gay; and Gay, the poet, rich. It was so extremely fashionable, probably on account of its many political allusions, and of Pepusch's music, that the ladies carried about their favourite songs on their fans, and houses were furnished with it on screens. A second part, called *Polly*, which the Chamberlain refused to license, was printed and published, but proved of far inferior merit. Hazlitt says of the *Opera*, that "it is indeed a masterpiece of wit and genius, not to say of morality. It is a vulgar error to call this a vulgar play. The scenes, characters, and incidents are, in themselves, of the lowest and most disgusting kind; but, by the sentiments and reflections which are put into the mouths of high-waymen, turnkeys, their mistresses, wives, or daughters, the author has converted this motley group into a set of fine gentlemen and ladies, satirists and philosophers. He has, with great felicity, brought out the good qualities and interesting emotions almost inseparable from the lowest conditions; and, with the same penetrating glance, has detected the disguises which rank and circumstance lend to exalted vice." See LOCKIT, MAC-HEATH, and PEACHUM.

**Beggar's Petition, The.** A well-known lyric, included in a volume of *Poems*, issued in 1769, by the Rev. THOMAS MOSS, of Trentham. The first and last verses run:—

"Pity the sorrows of a poor old man,  
Whose trembling limbs have borne him to your door,  
Whose days are dwindled to the shortest span:  
Oh! give relief, and Heaven will bless your store."

**Begging Friars, Treatises against the,** by JOHN WYCLIFFE (1324—1384), were printed in 1608.



**Behn, Aphra**, novelist, dramatist, and poet (b. 1642, d. 1689), wrote the following plays:—*The Forced Marriage* (1671), *The Amorous Prince* (1671), *The Dutch Lover* (1673), *Adelazar* (1677), *The Town Fop* (1677), *The Rover* (1677), *The Debauchee* (1677), *Sir Patient Fancy* (1678), *The Feigned Courtizans* (1679), *The Rover*, part ii. (1681), *The City Heiress* (1682), *The False Count* (1682), *The Roundheads* (1682), *The Young King* (1683), *The Lucky Chance* (1687), *The Emperor of the Moon* (1687), *The Widow Ranter* (1690), *The Younger Brother* (1696). Besides these, she was the author of *Poems* (1684); *Miscellany: being a Collection of Poems by several hands* (1685); *Lycidus: or, the Lover in Fashion*, translated by her (1688); and *The Lover's Watch* (1688). Her *Histories and Novels*, including *Oronooko* (q.v.), were published originally in 1698, the eighth edition being printed in 1735, with a *Life* of the author by Gildon. A new edition was issued in 1871. For further biographical particulars and *Criticism*, see Miss Kavanagh's *English Women of Letters*, Jeaffreson's *Novels and Novelists*, and Forsyth's *Novelists of the Eighteenth Century*. See ASTRÆA.

“**Behowlde of pensyfnes the pycure** here in place.” First line of a rare ballad by THOMAS PRIDIOXE; probably that which gave the name of “Queen Dido” to a celebrated tune, frequently employed by the song-writers in the time of Elizabeth.

**Beichan, Young**. A ballad, printed under different forms in the collections by the Percy Society, Jamieson, Kinloch, and others, and apparently founded on the story of Gilbert, father of Thomas à Beckett, Archbishop of Canterbury, in whose life, by Robert of Gloucester, full particulars may be found. Susie Pye, in the ballad, is probably the fair Saracen with whom Gilbert fell in love whilst in the Holy Land, and who returned his affection so far as to follow him back to London. There she went about, seeking for her lover, and calling out, “Gilbert, Gilbert!” which was the only English word she knew. At last, she found him.

“**Being your slave, what should I** but tend.” First line of SHAKESPEARE'S *Coriolanus* lvii.—

“I have no precious time at all to spend,  
Nor services to do, till you require.”

**Beke, Charles Tilstone** (b. 1800, d. 1874), geologist and traveller, published, in 1834, the first volume of *Origines Biblicæ: or, Researches in Oriental History; An Essay on the Nile and its Tributaries* (1847); *On the Sources of the Nile and the Mountains of the Moon* (1848); *On the Sources of the Nile* (1849). In 1860, Dr. Beke issued a second work on *The Sources of the Nile, with the History of Nilotic Discovery*, and many of his important works by him have appeared from time to time, including *The British Captives in Abyssinia* (1867).

**Belarius**, in SHAKESPEARE'S play of *Cymbeline* (q.v.), is disguised under the name of Morgan (q.v.).

**Belch, Sir Toby**, uncle of Olivia, in SHAKESPEARE'S *Twelfth Night* (q.v.), is the utterer of the famous saying, “Dost thou think, because thou art virtuous, there shall be no more cakes and ale?” “We have,” says Hazlitt, “a friendship for Sir Toby.” It is not impossible that he suggested at least the name of Sterne's Uncle Toby (q.v.).

**Belcher, Dabridgecourt**, who graduated at Oxford in 1600, translated into English *Hans Beerpot, His Risible Comedy of See me and See me Not* (1618). Wood, in his *Athenæ Oxonienses*, attributes to him some other pieces. He died in 1621.

**Belford**. A character in COLMAN'S comedy of *The Clandestine Marriage* (q.v.).

**Belford**. A friend of Lovelace, in RICHARDSON'S novel of *Clarissa Harlowe* (q.v.).

**Belford Regis**: “or, Sketches of a Country Town,” by MARY RUSSELL MITFORD (1786—1855), was published in 1835. The country town is Reading.

**Belfrage, Henry, D.D.**, Scottish Secession minister (b. 1774, d. 1835), wrote, among other works, *Discourses to the Young and Monitor to Families*. His *Life and Correspondence* appeared in 1837.

**Belfry of Bruges, The**. A poem by LONGFELLOW, beginning—

“In the market-place of Bruges stands the belfry old and brown,  
Thrice consumed and thrice re-built, still it watches o'er the town.”

**Belial**, in MILTON'S poem of *Paradise Lost* (q.v.), is one of the leaders of the fallen angels, of whom it is said that

“His tongue  
Dropped manna, and could make the worse appear  
The better reason, to perplex and dash  
Maturest counsels.”

**Belianis, Don, of Greece**. The hero of a mediæval romance of chivalry, translated into English, and abridged, in 1598. A second edition appeared in 1650. Its full title was, *The Honour of Chivalry: or, the famous and delectable History of Don Belianis of Greece*.

“**Believe me, if all those endearing** young charms.” First line of one of the *Irish Melodies*, by THOMAS MOORE (1779—1852).

**Belinda**. An ideal lady-love, celebrated by BROOME, in a volume of poems (1727).

**Belinda**. A work of fiction by MARIA EDGEWORTH (1767—1849), published in 1801, and described as “something between a moral tale and a novel. It has the purpose of one and the incidents of the other; and the union, though always artificial, is more felicitous in this first attempt



than in many of Miss Edgeworth's subsequent efforts." The real heroine of the story is Lady Delacour, Belinda's chaperone, whose reformation is the *motif* of the tale.

**Belinda**, in POPE's poem of *The Rape of the Lock* (q.v.), is intended for Mrs. Arabella Fermor, to whom the poet penned the famous compliment:—

"If to her share some female errors fall,  
Look on her face, and you'll forget them all."

**Bell, Catherine D.** An American authoress, whose best known stories, published under the *nom de plume* of "Cousin Kate" (q.v.), are, *Hope Campbell*, *Horace and May*, *Unconscious Influence*, *Self-Mastery*, and *Kenneth and Hugh*.

**Bell, Sir Charles**, surgeon (1778—1842), published a *System of Dissections* (1798—9); *On the Anatomy of Expression in Painting* (1806); *Anatomy of the Brain* (1811); *The Hand, its Mechanism and Vital Endowments, as Evincing Design*, one of the *Bridgewater Treatises* (1833), and many other works of great importance.

**Bell, Currer.** The *nom de plume* adopted by CHARLOTTE BRONTË (1816—1855) in the publication of her novels. See her *Life*, by Mrs. Gaskell (1857). It will be observed that the initials of the real and fictitious names are identical, as in the case of the two other sisters, Emily and Anne, who took respectively the pseudonyms of "Ellis," and of "Acton," Bell. See BRONTË.

**Bell, Henry Glassford**, poet and prose writer (d. 1874), founded and conducted the *Edinburgh Literary Journal* (1830—1832), and was the author of *Romances, and other Poems* (1866).

**Bell, Laura.** One of the leading characters in THACKERAY's *Pendennis* (q.v.).

**Bell, Peter.** A tale in verse, by WILLIAM WORDSWORTH (1770—1850), written in 1798, and published, with a dedication to Robert Southey, in 1819. Its exaggerated simplicity provoked several parodies, one of which, entitled *Peter Bell the Third*, was from the pen of SHELLEY.

**Bell, Robert** (b. 1800, d. 1867), novelist, journalist, and miscellaneous writer, was known as the editor of the *British Poets*, and as intimately associated with the *Saturday Review*. He contributed to Lardner's *Cabinet Cyclopædia* a *History of Russia* and *Lives of English Poets and Dramatists*; he also wrote *Hearts and Altars*, *The Ladder of Gold*, and various biographical and descriptive works. His dramas were produced as follows:—*Marriage*, in 1842; *Mothers and Daughters*, in 1843; and *Temper*, in 1847.

**Bellair.** A character in ETHEREGE's comedy of *The Man of Mode* (q.v.), intended, it is said, for the author himself. See MEDLEY.

**Bellamira**: "or, the Mistress." A comedy by Sir CHARLES SEDLEY (1639—1728), produced in 1687. It is related that "while this play was acting, the roof of the play-house fell down; but very

few were hurt, except the author, whose merry friend, Sir Fleetwood Shepherd, told him that there was so much fire in the play, that it blew up the poet, house, and all. Sir Charles answered, 'No; the play was so heavy it brought down the house, and buried the poet in his own rubbish.'"

**Bellario.** The name of a page in BEAUMONT and FLETCHER's play of *Philaster* (q.v.). See EUPHRASIA.

**Bellaston, Lady.** A licentious woman of rank, in FIELDING's novel of *Tom Jones* (q.v.).

**Belleforest, François de** (born in Guienne, in 1530), was the author of *Cent Histoires Tragiques*, a selection of stories from the *Gesta Romanorum*, translated into English towards the close of the sixteenth century (1583). It contains the story on which Spenser's Phaon and Philemon in *The Faërie Queene* (book ii., canto 4) is founded, and it is likely that Shakespeare derived from the same work the plot of his *Much Ado about Nothing*.

**Bellenden, John**, Archdeacon of Moray (d. 1550), translated the seventeen books of Boece's *Hystory of Scotland* and five books of Livy's *Annales*. To the *Hystory* he added a chronicle of a hundred years, besides writing a prologue in verse, "in which," says Warton, "Virtue and Pleasure address the king [James V. of Scotland] after the manner of a dialogue." He also wrote *Epistles* to the king and a work on Pythagoras, and is supposed to be mentioned in Lindsay's *Complaint of the Papiungo* (q.v.), as

"One cunning clerk, quhillk wrytith craftelle,  
One plant of Poetis, callit Ballentyne."

**Bellenden, Lady Margaret.** A venerable dame, lady of the Tower of Tillietudlem, in SCOTT's romance of *Old Mortality* (q.v.), remarkable for her fanatical conservatism and devoted loyalty to the house of Stuart.

**Bellenden, William.** A literary Scotsman in the beginning of the sixteenth century, who wrote *Cicronis Princeps* (1608); *Cicronis Consul Senator Senatusque Romanus* (1612); *De Statu Prisci Orbis* (1618); *Epithalamium on the Marriage of Charles I.* (1625); *De Tribus Luminibus Romanorum libri Sexdecim* (1653), (q.v.); *Bellendenus de Statu* (1787), (q.v.), the latter being a collection of the three first-mentioned tracts.

**Bellendenus de Statu**, by WILLIAM BELLENDEN (see above), is a collection, in one volume, of three tracts, namely, *Cicronis Princeps* (1608), consisting of excerpts from Cicero on the duties of a monarch; *Cicronis Consul* (1612); a compilation of a similar kind; and *De Statu Prisci Orbis* (1618), an account of the religion, polity, and literature of the ancient world. It was published in 1787 by Dr. Samuel Parr, who, in a learned and elaborate Latin preface, eulogises Fox, Burke, and Lord North, pours out a fierce invective upon the character and policy of Pitt, and accuses Middleton of borrowing from Bellenden, without acknowledg-



ment, the materials for his *Life of Cicero*. Several pamphlets were written in reply to this; notably *The Parriad*, "addressed to the editor of Bellen-dene, upon his elegant but illiberal preface, by William Chapman, A.M., 1788."

**Bellerus.** A Cornish giant, mentioned in MILTON's poem of *Lycidas* (q.v.).

**Belle's Stratagem, The.** A comedy by Mrs. HANNAH COWLEY, produced in 1780. The heroine is Letitia Hardy, a young lady of fortune, who first, as an awkward country hoyden, disgusts her lover, Doricourt, afterwards charms him at a masquerade, and eventually marries him. This comedy was reproduced in London in 1874. Its title was evidently suggested by that of *The Beaux's Stratagem* (q.v.).

**Bellow, John Chippendall Montesquieu** (b. 1823, d. 1874), in addition to having acquired considerable distinction as a public reader, was also the author of a novel, *Blount Tempest*; *Shakespeare's Home*; *The Poet's Corner*; and *The Seven Churches of Asia Minor*.

**Bellicent.** Queen of Orkney, and sister of King Arthur, in TENNYSON's *Idylls of the King* (q.v.).

**Bello Trojano, De.** A Latin poem by JOSEPH of EXETER (circa 1198), founded on the fabulous history circulated in the Middle Ages under the name of Dares Phrygius. It was first printed in 1541, and is described by Warton as a mixture of Ovid, Statius, and Claudian, who were in Joseph's time the most popular of ancient writers.

**Bellows, Henry Whitney, D.D.** (b. 1814), American Unitarian minister, published, in 1857, *A Defence of the Drama*, which, from the position of the author, excited considerable attention and criticism. He is also the author of several other works.

**Bells and Pomegranates.** A series of dramas and dramatic lyrics, published by ROBERT BROWNING (b. 1812), in 1842. Hence Mrs. Browning's allusion:—

"Or from Browning some 'Pomegranate,' which, if cut deep down the middle,  
Shows a heart within, blood-tinctured, of a veined humanity."

"Belly-full of fighting, Every Jack-slave hath his."—*Cymbeline*, act ii., scene 1.

**Beloe, William**, clergyman and miscellaneous writer (b. 1756, d. 1817), published, among other works, a translation of *The Rape of Helen* (1786); *Poems and Translations* (1788); *The History of Herodotus, from the Greek* (1799); a translation of Alciphron's *Epistles* (1791); a translation of the *Attic Nights* of Aulus Gellius (1795); *Miscellanies* (1795); *Anecdotes of Literature and Scarce Books* (1806—1812), (q.v.); *The Sexagenarian* (1817), (q.v.). The latter work is of an autobiographical character.

**Belphebe**, in SPENSER's poem of *The Faerie Queene* (q.v.), was designed to represent the womanly

character of Queen Elizabeth, as Gloriana (q.v.) personifies her queenly attributes. "Belphebe" is *belle Phæbe*, the beautiful Diana, and she accordingly figures as a huntress. Compare with Ben Jonson's "Queen and huntress, chaste and fair."

"How shall frail pen describe her heavenly face,  
For feare, through want of skill, her beauty to disgrace!"

**Belsham, Thomas**, Unitarian minister (b. 1750, d. 1829), wrote *The Evidences of Christianity*; *An Exposition of the Epistles of St. Paul*; *An Improved Version of the New Testament* (1808); *A Calm Inquiry into the Scripture Doctrine concerning the Person of Christ* (1811); and *Discourses, Doctrinal and Practical* (two series). See the *Life* by Williams (1836).

**Belshazzar.** A dramatic poem by HENRY HART MILMAN (1791—1868), published in 1822. BYRON has an *Occasional Piece*, called *To Belshazzar*; and a *Hebrew Melody*, called *The Vision of Belshazzar*.

**Belvidera.** The heroine of OTWAY's tragedy of *Venice Preserved* (q.v.); intended as a type of conjugal devotedness. Hence Thomson's well-known line—

"And Belvidera pours her soul in love."

See JAFFIER.

**Benauly.** The *nom de plume* under which the Rev. LYMAN ABBOT (b. 1835) published, in connection with his brothers, two novels entitled *Conecut Corners* and *Matthew Caraby*.

"Ben Battle was a soldier bold." The first line of *Faithless Nelly Gray*, by THOMAS HOOD.

"Bench of heedless bishops here, A little." A line in SHENSTONE's poem of *The School-mistress* (q.v.).

**Bendlowes, Edward** (b. 1602, d. 1676), wrote *Theophila: or, Love's Sacrifice* (1652), and other works. See Wood's *Athenæ Oxonienses*. Warburton said, "Bendlowes was famous for his own bad poetry and for patronising bad poets;" and Pope has a reference to "Bendlowes, propitious to blockheads."

**Benedick.** A young lord of Padua, in SHAKESPEARE's comedy of *Much Ado about Nothing* (q.v.), whose name is proverbially used to signify a married man. "His character as a woman-hater," says Hazlitt, "is happily supported, and his conversion to matrimony is no less happily effected by the pretended story of Beatrice's love for him." See BEATRICE.

**Benedict of Peterborough** (d. 1193) was Keeper of the Great Seal from 1191 to 1193. He wrote a *Life of A Becket* and *De Vita et Gestis Henrici II. et Richardi I.*, published by Thomas Hearne in 1735. See Leland and Bale; also, Nicholson's *English Historical Library*.



**Benevolus**, in COWPER's *Task* (q.v.), is the prototype of John Courtney Throckmorton, of Weston Underwood.

**Benger, Elizabeth Ogilvy**, miscellaneous writer (b. 1778, d. 1827), published *The Female Geniad*, a poem (1791); *The Abolition of the Slave Trade*, a poem (1809); *The Heart and the Fancy: or, Valsenore*, a tale (1813); and several biographical works.

**Benjamin, Park**, American poet (b. 1809), has produced a poem *On the Contemplation of Nature* (1829); *Poetry, a Satire* (1843); *Infatuation, a Satire* (1845), and other works. Griswold, in his *Poets and Poetry of America*, says: "Benjamin's satires are lively, pointed, and free from malignity or licentiousness. Some of his humorous pieces are happily expressed."

**Benjamin, Rabbi**, "a son of Jonah of Tudela;" whose *Travels* "through Europe, Asia, and Africa, from the ancient kingdom of Navarre to the frontiers of China," were translated and published by GERRANO in 1783. For an account of this fictitious, but quaint and amusing, narrative, see Harris and Pinkerton's *Collections of Voyages and Travels*.

**Bennaskar**. A rich merchant and magician of Delhi, in RIDLEY's *Tales of the Genii*.

**Bennet, Agnes Maria** (d. 1805), was author of *Vicissitudes Abroad*, and other novels, many of which were translated into foreign languages.

**Bennet, Emerson**, American novelist (b. 1822), has written *The Bandits of the Osage*, *Ella Barnwell*, *Mike Fink*, *Kate Clarendon*, *The Forged Will*, *The Prairie Flower*, *Leni Leonti*, *The Forest Rose*, *The League of the Miami*, *Clara Morland*, and other works.

**Bennet, George**. See OLAN HANESMOTH.

**Bennet, Thomas**, divine and controversial writer (b. 1673, d. 1728), wrote against the Dissenters in his *Answer to their Plea of Separation*; against the Roman Catholics in his *Confutation of Popery*; against the Quakers in his *Confutation of Quakerism*; and against other bodies; an *Essay on the Thirty-nine Articles*; *Priestcraft in Perfection*, and other works.

**Bennett, Francis**. See MAGUS, &c.

**Bennett, Mrs.** An equivocal, intriguing woman in FIELDING's novel of *Amelia* (q.v.).

**Bennett, William Cox**, poet (b. 1820), has published *Poems* (1850); *Verdicts* (1852); *War Songs* (1855); *Queen Eleanor's Vengeance, and other Poems* (1857); *Songs by a Song-Writer* (1859); *Baby May, and other Poems on Infants* (q.v.); *The Worn Wedding Ring* (1861); *Our Glory Roll* (1866); *Proposals for a Ballad History of England* (1870); *Songs for Sailors* (1873); *Songs of a Song Writer* (1876); and other works. A collected edition of his *Poems* appeared in 1862.

**Benson, George, D.D.**, Dissenting minister (b. 1699, d. 1763), wrote *A History of the Life of Jesus Christ*, and other religious works.

**Benson, Joseph**, Wesleyan minister (b. 1748, d. 1821), published *A Commentary on the Holy Scriptures*, and various other works, besides editing the works of Wesley.

**Benson, William**, miscellaneous writer (b. 1682, d. 1754), is chiefly remembered on account of a couplet in POPE's *Dunciad*, which refers to his admiration for Milton the poet and Johnston the Latinist:—

"On two unequal crutches propt he came,  
Milton's on this, on that one Johnston's name."

"Benson," says Warton, "is here spoken of too contemptuously. He translated faithfully, if not very poetically, the second book of the *Georgics*, with useful notes [1724]; he printed elegant editions of Johnston's *Psalms* [1749]; he wrote a discourse on versification; he rescued his country from the disgrace of having no monument erected to the memory of Milton in Westminster Abbey; he encouraged and urged Pitt to translate the *Æneid*; and he gave Dobson £1,000 for his Latin translation of *Paradise Lost*."

"Bent him o'er the dead, He who hath." Line 68 of BYRON's poem of *The Giaour* (q.v.).

"Bent, They fool me to the top of my."  
—*Hamlet*, act iii., scene 2.

**Bentham, Jeremy**, political writer (b. 1748, d. 1832), wrote *A Fragment on Government* (1776); *The Hard Labour Bill* (1778); *The Principles of Morals and Legislation* (1780); *Usefulness of Chemistry* (1783); *A Defence of Usury* (1787); *Panopticon: or, the Inspection House* (1791); *Political Tactics* (1791); *Supply without Burden: or, Escheat vice Taxation* (1796); *Pauper Management* (1797); *Traité de Législation Civile et Pénale* (1802); *Codification and Public Instruction* (1817); *Church of Englandism and its Catechism Examined* (1818); *The Liberty of the Press* (1821); *The Book of Fallacies* (1824); *Mother Church relieved by Bleeding* (1825); *The Rationale of Reward* (1825); *The Rationale of Judicial Evidence* (1827); and other works, a list of which is given in Lowndes' *Bibliographer's Manual*. The *Works* were published in 1843, in eleven volumes, by Sir John Bowring and Dr. John Hill Burton, and have been translated into French. For *Biography*, see the *Life* prefixed to the works by Sir John Bowring; and for *Criticism*, see the essays by John Stuart Mill, Sir Samuel Romilly, and Sir James Mackintosh in the *Dissertations*, *Edinburgh Review*, and *Encyclopædia Britannica*, respectively; also, J. H. Burton's *Introduction to the Study of Bentham*. "The style of Mr. Bentham," wrote Hazlitt, "is unpopular, not to say unintelligible. He wrote a language of his own that darkens knowledge. His works have been translated into French—they ought to be translated into English."



See *The Spirit of the Age*. Also, GOVERNMENT, A FRAGMENT; MORALS AND LEGISLATION; PANOPTICON.

**Bentley, Richard, D.D.**, critical writer (b. 1662, d. 1742), wrote *A Dissertation on the Epistles of Phalaris* (1699); *Discursus on Latin Metres* (1726); *Remarks upon a late Discourse of Free Thinking* (1743); *Eight Sermons preached at the Hon. R. Boyle's Lecture* (1809); and various controversial pamphlets upon classical and other subjects. His editions of the classics are well known. His *Life* has been written by Bishop Monk (1830), and his *Correspondence* was edited by the Bishop of Lincoln in 1842. The publication of his *Works* was begun in 1856 by the Rev. A. Dyce, but was never completed. Swift described Bentley as "a writer of infinite wit and humour;" Pope referred to him as "slashing Bentley," and as

"The mighty scholiast whose unweary'd patus  
Made Horace dull, and humbled Maro's strains;"

and Macaulay characterised him as "the greatest scholar that had appeared in Europe since the revival of letters." See PHALARIS.

**Benvolio**, in *Romeo and Juliet* (q.v.), is one of the friends of the hero.

**Beowulf**. Hero and title of the only perfect monument of old English romance which has come down to us. "Beowulf himself," says Wright, in his *Biographia Britannica*, "is probably little more than a fabulous personage—another Hercules destroying monsters of every description, natural or supernatural, nicors, ogres, grendels, dragons." On the other hand, Suhm, the Danish historian, regards Beowulf as a real person living in the fourth century. See Taine's *History of English Literature* for an eloquent analysis and estimate of the fragment, which was edited by T. Arnold in 1876, and consists of 6,357 lines.

**Beppo**. A Venetian story, written in the measure of *Don Juan*, probably suggested by the publication of Frere's *Monks and Giants* (q.v.), by Lord BYRON (1788—1824). It was published in 1818.

**Beresford, James** (b. 1764, d. 1840), wrote *The Miseries of Human Life: or, the Groans of Timothy Testy and Samuel Sensitive, with a few Supplementary Sighs from Mrs. Testy* (1806—1807), (q.v.); and *Bibliosophia, or Book-Wisdom* (1812).

**Berington, Joseph**, Roman Catholic writer (b. 1743, d. 1827), produced *A Letter on Materialism* (1776), *Immaterialism Delineated* (1779), *History of Abelard and Heloise* (1787), *Reflections* (1787), *History of Henry II.* (1790), *Gregorio Panzani* (1793), *The Faith of Catholics proved from Scripture* (1812), *The Literary History of the Middle Ages* (1814), and other works.

**Berkeley, George, D.D.**, Bishop of Cloyne and philosophical writer (b. 1684, d. 1753), wrote *An Attempt to Demonstrate Arithmetic without the Aid of Algebra or Geometry* (1707); *An Essay towards*

*a New Theory of Vision* (1709); *The Principles of Human Knowledge* (1710); *Three Dialogues between Hylas and Philonous* (1713); *The Principle and Cause of Motion* (1721); *Aleiphron, the Minute Philosopher* (1732); *Siris, a Chain of Philosophical Reflections and Inquiries Respecting the Virtues of Tar-water in the Plague* (1747); and other works, the whole of which were edited and published for the Clarendon Press by Professor Fraser in 1872. They had been previously issued, with a *Life* by T. Prior, in 1784, and again, by the Rev. G. N. Wright, in 1843. For his contributions to the *Guardian*, see the *British Essayists*. See, also, Mrs. Oliphant's *Historical Sketches of the Reign of George II.*, Dugald Stewart's *First Preliminary Dissertation to the Encyclopædia Britannica*, and Sir James Mackintosh's *Second Prelim. Dissert.* to the same work. *À propos* of the bishop's peculiar philosophical theories, Byron made a well-known and amusing reference in *Don Juan* (canto xi. 1):—

"When Bishop Berkeley said 'there was no matter,'  
And proved it,—'twas no matter what he said."

Pope also wrote a complimentary line in the *Epilogue to the Satires* (73), wherein he ascribed

"To Berkeley every virtue under heaven."

"Berkeley," says Brewster, "appears to have been altogether in earnest in maintaining his scepticism concerning the existence of matter; and the more so, as he conceived this system to be highly favourable to the doctrines of religion, since it removed matter from the world, which had already been the stronghold of the atheists." See ALCIPHON; AMERICA, ON THE PROSPECT, &c.; HUMAN KNOWLEDGE; TAR-WATER; SIRIS; VISION, THE THEORY OF.

**Berkeley, The Hon. George C. Grantley Fitz-Hardinge** (b. 1800), has written, among other works, *Berkeley Castle* (1836); *My Life and Recollections* (1864); and *Fact against Fiction* (1874).

**Berkeley, The Old Woman of**. A ballad by ROBERT SOUTHEY (1774—1843).

**Berkley, Mr.** An interlocutor in LONGFELLOW'S romance of *Hyperion* (q.v.). "An Englishman of fortune; a good-humoured, humane old bachelor, remarkable for his common sense and his eccentricity."

"**Bermoothes, The still-vexed.**" See *The Tempest*, act i., scene 2. "Bermoothes:" the Bermuda Islands.

**Bernard, Andrew**, described as a native of Toulouse, was poet-laureate and historiographer to Henry VII. and VIII., and died after 1522. He is said to have written a biography of his first patron, from his birth to the rebellion of Perkin Warbeck. His laureate pieces are in Latin. See Warton's *History*, vol. iii.

**Bernard, Edward**, mathematician and chronologist (b. 1638, d. 1697), wrote a work on weights and measures, and a number of essays on scientific subjects. See his *Life* by Smith (1701).



**Bernard, Nicholas**, divine (b. 1628, d. 1661), is best known as the editor and biographer of Archbishop Usher. He also wrote *The Whole Proceedings of the Siege of Drogheda* (1642), and other works.

**Bernard, Richard**, Puritan divine (b. 1566, d. 1641), wrote *Thesaurus Biblicus*, *The Faithful Shepherd*, *Look beyond Luther*, &c.

**Bernard, William Bayle**, American dramatist and biographer (1808—1875), in addition to writing many successful plays, edited his father's *Recollections of the Stage*, and, in 1874, published a *Memoir* of his friend Samuel Lover.

**Bernardo**. A character in *Hamlet* (q.v.).

**Bernardo**, in DIBDIN'S "bibliographical romance," called *Bibliomania* (q.v.), is intended for Joseph Haslewood, the literary critic and antiquary.

**Bernardo del Carpio**. The hero of a well-known ballad by Mrs. HEMANS (1794—1835). He was a knight of Spain in the ninth century, and his prowess formed the subject of many a romance and legend.

**Berners, Juliana**, Prioress of Sopewell Nunnery, near St. Albans, is credited with the authorship of *The Bokys of Hawking and Hunting*, and also of *Cootarmuris at St. Albans* (1486). The book on heraldic blazonry is supposed, says Allibone, to be an addendum to the preceding, and a portion of a work by Nicholas Upton, written about 1441. Haslewood, who republished Dame Berners' works in 1810, does not ascribe to her more than a small portion of the treatise on hawking, the treatise upon hunting, a short list of the beasts of the chase, and another short list of beasts and fowls. See Warton's *History of English Poetry*; also, BOKE OF THE BLAZING OF ARMS.

**Berners, Lord, John Bouchier** (d. 1532), translated into English Froissart's *Chronicles of Englande, Fraunce, Spain, Portyugale, Scotlande, Bretagne, Flaunders, and other places adiowynge* (1523); *The Hystory of the moost noble and valyaunt Knyght Arthur of Lytel Brytayne*; *The Famous Exploits of Huon de Bourdeaux* (1601); *The Golden Boke of Marcus Aurelius, Emperour and Oratour*, in the year 1554; and *The Castle of Love* (q.v.). He also wrote a work *Of the Duties of the Inhabitants of Calais*, of which town he was governor, and a sacred play called *Ite in Vineam Meam*, which was acted in the great church there after vespers. See Wood's *Athenæ Oxonienses*, Fuller's *Worthies*, and Walpole's *Royal and Noble Authors*; also, ARTHUR OF LYTEL BRYTAYNE, CASTLE OF LOVE, and FROISSART.

**Berriman, William**, divine (b. 1688, d. 1750), wrote *An Historical Account of the Trinitarian Controversy*, and was Boyle Lecturer in 1730.

**Berry, The Misses**, were two ladies whose *Journals and Correspondence* were published by Lady Theresa Lewis in 1866. They were personally

known to Horace Walpole, and are mentioned by Henry Fothergill Chorley in his *Recollections* (1873). Their *Journals* are full of interesting particulars of society during the latter part of the last and the beginning of the present century. Mary Berry was born in 1762 and died in 1852. See Harriet Martineau's *Biographical Sketches*.

**Bertha**. The blind daughter of Caleb Plummer (q.v.), in DICKENS'S Christmas story, *The Cricket on the Hearth* (q.v.).

**Bertha in the Lane**. A lyric, in thirty-four stanzas, by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844, and describing the transfer of a man's affections from one sister to another, related by the elder and dying, to the younger, sister.

**Bertram**. A tragedy by CHARLES ROBERT MATURIN (1782—1824), produced at Drury Lane in 1816, and described by Sir Walter Scott as "grand and powerful, the language most animated and poetical, and the characters sketched with a masterly enthusiasm."

**Bertram**, Count of Rousillon. The hero of SHAKESPEARE'S comedy of *All's Well that Ends Well* (q.v.); beloved by Helena (q.v.). "Johnson," says Schlegel, "expresses a cordial aversion for Count Bertram, and regrets he should have been allowed to come off at last with no other punishment than a temporary shame, nay, even be rewarded with the unmerited possession of a virtuous wife. But does not the poet point out the true way of the world, which never makes much of man's injustice to woman, if so-called family honour is preserved?"

**Bertram**. A conspirator in BYRON'S *Marino Faliero* (q.v.).

**Beryn, The History of**: "or, the Merchant's Second Tale," was designed by an anonymous poet, who lived soon after Chaucer, as a continuation of the *Canterbury Tales* (q.v.). It was first printed by Urry, who imagined it to be Chaucer's own. "In the Prologue," says Warton, "which is of considerable length, there is some humour and contrivance; the author, happily enough, continues to characterise the pilgrims, by imagining what each did, and how each behaved, when they all arrived at Canterbury."

**Bessie Bell and Mary Gray**. A ballad, printed by Lyle in his *Ancient Ballads and Songs* (1827), as taken down from the recitation of two aged persons. The story of it has been told as follows: "Bessie Bell and Mary Gray, daughters of two country gentlemen near Perth, were intimate friends. Bessie being on a visit to Mary at her father's house of Lynedoch when the plague of 1666 broke out, the two girls, to avoid contagion, went to live in a bower, or summer-house of some kind, in a retired and picturesque spot called the Burnbraes, about a mile west of Lynedoch House." But their efforts were of no avail. Through the



agency of a young man who was in love with both of them, and who carried them provisions from Perth at regular intervals, they caught the plague, or, as the ballad has it,—

"The pest cam' frae the nell'rin town,  
And strack them baith thegither."

They were buried at Dornoch Hough, a secluded place by the river Almond; and more than a century afterwards Allan Ramsay wrote a song with the same title as, and using the first verse of, the present ballad.

**Bessus**, in BEAUMONT and FLETCHER's play of *King and no King* (q.v.), is "a swaggering coward, something between Parolles and Falstaff," and akin to Bobadil (q.v.).

"Best good man, with the worst-natured muse, The." A line in the Earl of ROCHESTER's *Allusion to the Ninth Satire of the First Book of Horace*.

"Best laid schemes o' mice and men, The." A line in BURNS's poem, *To a Mouse*.

**Bestiary**. The title of an English version, extant in the thirteenth century, of a Latin *Physiologus*, by a certain Bishop THEOBALD. It consists of 802 lines, and has its origin in a large number of similar works which had existed from the earliest times. "By degrees," we are informed, "a fixed association was established between the asserted properties of certain animals and the religious meanings given to them, and the collection of such parables into a religious manual was made at an early date in the Eastern Church, under the name of *Physiologus*. *Fisolog*, or *Physiolog*, came to be quoted as man or book; and we have it as a book in Latin manuscripts of the eighth century. Out of this form of literature sprang the Bestiaries of the Middle Ages."

**Beth Gêlert**: "or, the Grave of the Greyhound." A ballad by the Hon. WILLIAM ROBERT SPENCER (1770—1834), "marked," it has been said, "by simplicity and pathos." The story on which it is founded is of very ancient origin, and appears at once in the Indian *Pantchatantra* and the mediæval *Seven Sages* (q.v.).

**Betham, Sir William**, antiquary and genealogist (b. 1779, d. 1853), besides contributing to the Transactions of the Society of Antiquaries and the British Archæological Association, produced the following works:—*Irish Antiquarian Researches* (1826); *The Origin and History of the English Constitution* (1834); *The Gael and Cymbri* (1834); and *Etruria Celtica* (1842).

**Bethesda**. A sequel to *The Questioning Spirit* (q.v.), a poem by ARTHUR HUGH CLOUGH (1819—1861).

**Bethune, Alexander** (b. 1804, d. 1841), wrote *Tales and Sketches of the Scottish Peasantry* (1838), and *The Scottish Peasant's Fireside* (1843); besides collecting and editing a volume of political pieces by his brother, JOHN BETHUNE (1810—1839),

to which he prefixed a memoir. His own *Memoir* was written by William Crombie, who also published, in 1845, *Selections from his Correspondence and Literary Remains*.

**Betraying of Christ, The; Judas in Dispaire; The Seven Words of our Saviour on the Cross**: "with other Poems on the Passion," &c. By SAMUEL ROWLANDS (d. 1625). Published in 1598.

**Betrothed, The**. A tale by Sir WALTER SCOTT (1771—1832), published in 1825, as one of *The Tales of the Crusaders*.

**Better Late than Never**. A comedy by PETER MILES ANDREWS (d. 1814).

"Better spared a better man, I could have."—*Henry IV.*, part i., act v., scene 4.

"Better to have loved and lost, 'Tis." See TENNYSON's *In Memoriam*, section xxvii.:—

"Than never to have loved at all."

"Better to reign in hell than serve in heaven." A line in MILTON's *Paradise Lost*, book i., line 261. It has been parodied by Byron in his satire, *English Bards and Scotch Reviewers*:—

"Better to err with Pope than shine with Pye."

"Better to sit at the waters' birth." First line of a lyric in MAEDONALD's "faery romance," *Phantastes* (q.v.).

**Betterton, Thomas**, playwright and actor (1635—1710), wrote *The Roman Virgin: or, the Unjust Judge* (1679); *The Revenge: or, a Match at Newgate* (1680); *The Prophetess: or, the History of Didolesian, with a Masque* (1690); *King Henry IV., with the Humours of Sir John Falstaff* (1700); *The Amorous Widow: or, the Wanton Wife* (1706); *A Sequel to Henry IV.* (1719); *The Bondman: or, Love and Liberty* (1719); and *The Woman made Justice*. His *Life* was written by Gildon, and Sir Richard Steele paid a tribute to his memory in No. 167 of *The Tatler*. See, also, Colley Cibber's *Apology for his own Life*, and the *Biographia Dramatica*.

**Beveridge, William**, Bishop of St. Asaph (b. 1638, d. 1708), produced a large number of theological and other writings, the more important of which are his *Thesaurus Theologicus* (1711); *Expositions of the Catechism* and the *Thirty-nine Articles*; a *Defence of the Book of Psalms*; and *Private Thoughts*.

**Beverley, Ensign**. See ABSOLUTE, CAPTAIN.

**Beverley, Peter**. See ARIODANTE AND GINEVRA.

**Beverly**. The hero of MOORE's play of *The Gamester* (q.v.).

**Bevil**. A character in STEELE's *Conscious Lovers* (q.v.).

**Bevis of Hampton, or Southampton, Sir**. The title of the English version of a French romance by PÈRE LABBE, called *Beuves de Hanton*,



and written, Warton conjectures, after the Crusades; for Bevis, the hero, is knighted by the King of Armenia, and is one of the generals at the siege of Damascus. He was represented as Earl of Southampton. His sword is still shown in Arundel Castle; near Southampton is an artificial hill called Bevis Mont, and in the town itself is a gate which also retains his name. He is mentioned by Chaucer, and was known in Italy as *Buovo d'Antina*. See, also, Drayton's *Polyolbion*, book ii. *Beuves de Hanton* was printed in 1489. The earliest known English version is dated 1550. It was edited in 1836 for the Maitland Club, and figures also in Ellis's *Specimens*, vol. ii.

**"Beware of entrance to a quarrel."**—*Hamlet*, act i., scene 3.

"But, being in,  
Bear't that the opposed may beware of thee."

**Beware the Beare:** "The strange but pleasing History of Balbulo and Rosina," published in 1650. A copy is preserved in the British Museum.

**Beware the Cat:** "A Marvellous Hystory, Conteyning diverse wonderfull and incredible matters, very pleasant and mery to read," printed in 1570, and attributed by J. P. Collier to WILLIAM BALDWIN (b. circa 1518). It is a very rare tract, and contains many autobiographical details.

**Bezonian.** A name applied as a term of reproach by Pistol to Shallow in *Henry IV.*, part ii., act v., scene 3.

**Bianca**, in *Othello* (q.v.), is the mistress of Cassio, and is bribed by Iago to steal Desdemona's handkerchief.

**Bianca**, in *Taming of the Shrew* (q.v.), is the daughter of Baptista, and in love with Lucentio.

**Bianca.** The Duchess in HENRY HART MILMAN's tragedy of *Fazio* (q.v.).

**Bianca Capella.** A romance by Lady LYTTON, founded on an Italian story. The heroine was the wife of Cosmo de Medici, and died in 1587.

**Bible in Spain, The.** A prose work by GEORGE BORROW (b. 1803), published in 1844, and remarkable for its "graphic pictures of life, high, middle, and low, in the byways as well as the highways of the land of Gil Blas."

**Bible, The**, was first translated into English by the celebrated reformer, John Wycliffe (1324—1384), whose version of *The Holy Bible, containing the Old and New Testaments, with the Apocryphal Books, made from the Latin Vulgate*, was edited by the Rev. Josiah Forshall and Sir Frederick Madden in 1850. But the first Englishman who translated the Bible from the languages in which it was originally written was William Tyndale (1477—1536), who published, in 1526, a version of the *New Testament*, which was followed in 1530 by the *Pentateuch*, and in 1531 by the *Book of Jonah*. They were succeeded in their turn by *Biblia: The Bible, that is,*

*the Holy Scripture of the Olde and Newe Testaments, faithfully and truly translated out of Douche and Latyn into Englishe*, by Miles Coverdale, afterwards Bishop of Exeter (1485—1565), which appeared in 1535. The version generally termed *Matthews' Bible*, from the name of its publisher, varies but little, says Lowndes, from Tyndale's and Coverdale's translation, and the few emendations and additions which it contains were supplied by John Rogers, the first martyr in Queen Mary's reign (1555), who superintended the publication in 1537. In April, 1539, appeared *The Byble in Englyshe, truly translated after the veryte of the Hebrue and Greke textes, by y<sup>e</sup> dylygent studye of dyuerse excellent learned men, expert in the forsayde tonges*; generally called *The Great*, or *Cromwell's Bible*, because, printed under the direction of Coverdale, it was issued under the auspices of Thomas, Lord Cromwell, whose arms adorn the title. In the same year, Richard Taverner (1505—1575), a learned member of the Inner Temple, printed *The most sacred Bible, translated into Englyshe and newly recognised with great diligence after most faythful exemplars*; and in the same year also the first edition was published of the version known as *Cranmer's Bible*, because accompanied by a "prologe therinto," by Thomas Cranmer, Archbishop of Canterbury, which has since been reprinted in the third volume of *The Fathers of the English Church*. In 1560 appeared the famous *Genevan Bible*, so called because translated at Geneva by several English divines who had fled from the persecutions under "Bloody" Mary. Among these were Bishop Coverdale, Anthony Gilby, William Whittingham, Christopher Woodman, Thomas Sampson, and Thomas Cole; to whom some authorities add John Knox, John Bodleigh, John Pullein, and others. This edition, which was for many years the most popular one in England, and went through fifty impressions in the course of thirty years, was the first printed in Roman letter, and divided into verses. It was not only "translated according to the Ebrue and Greek, and conferred with the best Translations in divers languages," but included "most profitable Annotations upon all the harde Places," which, being of a strong Calvinistic bias, rendered the version extremely popular among the English Puritans and the Scottish Presbyterians. It was long known, however, as the *Breeches Bible* (q.v.), on account of the rendering of Genesis iii. 7: "And the eyes of them both were opened, and they knew that they were naked: and they sewed fig leaves together, and made themselves breeches." The *Bishops' Bible*, published in 1568, was translated from the original by eight bishops, assisted by many eminent scholars, who appended their initials to their several portions, the whole being under the superintendence of Archbishop Parker (1504—1575), who wrote the preface. In 1582 were published, at Rheims and Douay, respectively, versions of the New and Old Testaments, translated from the Vulgate by several Roman Catholic exiles. These now form the standard English Scriptures of the English



Romanists, and are popularly referred to as the *Douay Bible*. We come, finally, to the *King James's* or *Authorised Version* of the Bible, which originated at the Hampton Court Conference of January, 1604, when Dr. Rainolds, a distinguished Puritan divine, suggested a new translation as a great national want. In July of the same year the king issued a letter, intimating the appointment of fifty-four scholars for the preparation of the version, and instructing the bishops that, whenever "a living of twenty pounds" became vacant, they were to inform his majesty of the circumstance, in order that he might recommend one of the translators to the patron. The absolute expense of the undertaking seems to have been borne by Barker, the printer and patentee, who paid the sum of £3,500 for the right of publishing the version, in the work of which, however, only forty-seven out of the fifty-four scholars took part. These again were divided into six companies, two of which met at Westminster, two at Oxford, and two at Cambridge; the first company, at Westminster, taking the Pentateuch, and the historical books to the end of 2nd Kings; the first, at Cambridge, from the beginning of Chronicles to the end of Canticles; and the first, at Oxford, the remaining books of the Old Testament. The second company, at Westminster, translated the Apostolic Epistles; the second, at Cambridge, the Apocrypha; and the second, at Oxford, the Gospels, the Acts of the Apostles, and the Apocalypse. Then, says Selden, in his *Table Talk*, "they met together, and one read the translation, the rest holding in their hands some book, either of the learned tongues, or French, Spanish, Italian, &c. If they found any fault, they spoke; if not, he read on." When a portion was finished by one of each company, it was sent to all the others in succession for their criticism, and when a difference of opinion occurred, reference was made to a committee. The final revision was entrusted to a company of twelve, who, selected in couples from each of the six companies, met daily for nine months in the old hall of the Stationers, at London. The work occupied from 1607 to 1610, and the version was duly published in 1611. Its revision was recommended by the bishops in Convocation in February, 1870, and the committee, consisting of eminent scholars of all denominations, which was appointed in May, held its first meeting in the Jerusalem Chamber, Westminster Abbey, on June 22nd of that year. For *Commentaries* on the Bible, see the works by Matthew Henry, Scott, Alford, Pusey, Wordsworth, Davidson, Lange, Bauer, Meyer, Bengel, Kiel and Delitzsch, and others; also, *The Speaker's Commentary*, by dignitaries of the Anglican Church. See Westcott's *History of the Bible*, Anderson's *Annals of the English Bible*, Horne's *Introduction*, Smith's *Bible Dictionary*, Kitto's and Eadie's *Bible Cyclopædia*, Fairbairn's *Bible Dictionary*, *The Bible Educator*, &c.

**Biblia Pauperum** (*The Poor Man's Bible*). A collection of illustrations of the leading events of

Scripture history, printed in the Middle Ages, when reading was an accomplishment acquired only by the few.

**Bibliographer's Manual, The**: "An account of rare, curious, and useful books, published in or relating to Great Britain and Ireland, from the invention of printing; with bibliographical and critical notices, collations of the rarer articles, and the prices at which they have been sold during the present century," by WILLIAM THOMAS LOWNDES (d. 1843), published originally in 1834, and revised, corrected, and enlarged by H. G. Bohn, in 1858—64.

**Bibliography**, or the Science of Books. The most important works in this branch of literature, published in England, are Horne's *Introduction to the Science of Books* (1814); Orme's *Bibliotheca Biblica* (1824); Watt's *Bibliotheca Britannica*; Darling's *Cyclopædia Bibliographica* (1852—58); Lowndes' *Bibliographer's Manual* (1834), revised by Bohn (1858—64); Low's *British Catalogues* (1835—62); and Low's *English Catalogue*, continued annually. In English and American literature there are Allibone's *Dictionary of English and American Authors* (1858—71); Roorbach's *Bibliotheca Americana* (1849—52); and Trübner's *Guide to American Literature* (1859). See ALLIBONE; BIBLIOGRAPHER'S MANUAL; BIBLIOTHECA BIBLICA.

**Bibliomania**: "or, Book Madness; a Bibliographical Romance in Six Parts," by THOMAS FRIGNALL DIBDIN (1770—1847), published in 1811, and written in dialogues or conversations; the characters introduced being well-known book collectors of the author's acquaintance. Among these, *Aurelius* stands for George Chalmers, *Attieus* for Richard Heber, *Bernardo* for Joseph Haslewood, *Marcellus* for Edmund Malone, *Menander* for Thomas Warton, *Prospero* for Francis Douce, *Sir Tristram*, for Sir Walter Scott, *Syeorax* for Joseph Ritson, and *Lysander* and *Rosicrucius* for the author himself. The great value of the work, however, lies in the notes, which are full of curious information about books and bookmen.

**Bibliopolæ, Religio**: "or, the Religion of a Bookseller;" by JOHN DUNTON (1659—1733) and BENJAMIN BRIDGEWATER. An imitation of *Religio Medici* (q.v.), published in 1691. Dunton's *Life* was published by Nichols in 1818.

**Bibliotheca Biblica**: "A select List of Books on Sacred Literature, with Notices, Biographical, Critical, and Bibliographical," by WILLIAM ORME (1787—1830), published in 1824.

**Bickerstaff, Isaac**, dramatist (b. 1735, d. 1787), wrote *Leueothe* (1756); *Thomas and Sally* (1760); *Love in a Village* (1765), (q.v.); *Judith* (1764), (q.v.); *The Maid of the Mill* (1765); *Daphne and Amintor* (1765); *The Plain Dealer* (1766); *Love in the City* (1767); *Lionel and Clarissa* (1768); *The Absent Man* (1768); *The Royal Garland* (1768); *The Padlock* (1768); *The Hypocrite* (1768); *The*



*Ephesian Matron* (1769); *Dr. Last in his Chariot* (1769); *The Captive* (1769); *The School for Fathers* (1770); *'Tis Well it's no Worse* (1770); *The Recruiting Sergeant* (1770); *He Would if he Could* (1771); *The Sultan* (1775); and, according to some authorities, *The Spoiled Child* (1805). Many of these have been reprinted in *The British Theatre*, *Inchbald's Collection of Fares*, and *The British Acting Drama*. See the *Biographia Dramatica*, and Hazlitt's *Essays on the Comic Writers*.

**Bickerstaff, Isaac.** The pseudonym of Sir RICHARD STEELE as editor of *The Tatler* (q.v.). "He was an imaginary person," says Macaulay, "almost as well known in that age as Mr. Paul Pry or Mr. Samuel Pickwick in ours." Swift had assumed the name of Bickerstaff in a satirical pamphlet against Partridge, the maker of almanacks. Partridge had injudiciously published a furious reply. Bickerstaff had then rejoined in a second pamphlet still more diverting than the first. All the wits had combined to keep up the joke, and the town was long in convulsions of laughter. Steele determined to employ the name which this controversy had rendered popular, and, in 1709, it was announced that Isaac Bickerstaff, Esquire, astrologer, was about to publish a paper called *The Tatler*. Swift derived the name Bickerstaff from a blacksmith's sign, and added Isaac as a humorous conjunction.

**Bickersteth, Edward, D.D.,** Dean of Lichfield (b. 1814), has written *Questions illustrating the Thirty-nine Articles*, *Catechetical Exercises on the Apostles' Creed*, *Prayers for the Present Times*, and a large number of charges as Archdeacon of Buckingham, and separate sermons. He is one of the New Testament Revision Committee.

**Bickersteth, Edward Henry,** clergyman, poet, and miscellaneous writer (b. 1825), has published *Poems* (1848); *Yesterday, To-day, and For Ever* (1866); *The Two Brothers, and other Poems* (1871); and other works, besides editing *The Hymnal Companion to the Book of Common Prayer* (1870).

**Bickersteth, Robert, D.D.,** Bishop of Ripon (b. 1816), has published *Bible Landmarks* (1850); *Lent Lectures* (1851); *Sermons* (1866); various charges (1858, 1861, 1864, 1867, 1870); and some single sermons and lectures.

"Bid me discourse, I will enchant thine ear." Line 145 of *Venus and Adonis* (q.v.).

"Bid me to live, and I will live." First line of HERRICK's verses *To Anthea*.

"Thou art my life, my love, my heart,  
The very eyes of me,  
And hast command of every part  
To live and die for thee."

**Biddle, John,** called the "Father of English Unitarianism" (b. 1615, d. 1662), was the author of *Twelve Arguments* against the Divinity of the Holy Ghost, and various other anti-Trinitarian publications.

**Bideford, The Rural Postman of.** The name under which EDWARD CAPERN, the Devonshire poet (b. 1819), is frequently described. He is a postman by occupation, and resident at Bideford. See POSTMAN POET, THE.

**Bierce, M. A.** See GRILE, DOD.

**Big-Endians, The.** The name given by Dean Swift to an imaginary religious party in Lilliput (q.v.). They were opposed by the Little-Endians. The chief difference between the two parties was that one broke their eggs at the big and the other at the little end; a satire upon the Protestants and Roman Catholics respectively.

"Big with the fate of Cato and of Rome."—ADDISON's tragedy of *Cato*, act i., scene 1.

**Bigg, J. Stanyan.** A member of the "spasmodic" school of poetry, who published *Night and the Soul*, a dramatic poem (1854).

**Biglow Papers, The.** A series of satirical poems, in the quaint Yankee dialect, ascribed to a certain Hosea Biglow, but really written by the American poet, JAMES RUSSELL LOWELL (b. 1819), and published in 1848. The English edition of the *Papers* has an appreciative preface by the author of *Tom Brown's Schooldays*.

**Bigsby, Robert, LL.D.,** poet and miscellaneous writer (b. 1806), has produced, among other works, *The Triumph of Drake*, a poem (1839); *Miscellaneous Poems and Essays* (1842); *Visions of the Times of Old* (1848); *Omba*, a dramatic romance (1853); and *A Memoir of the Order of St. John of Jerusalem from the Capitulation of Malta till 1798* (1869).

**Bilboa.** See BAYES.

**Billee, Little.** A ballad by WILLIAM MAKEPEACE THACKERAY (1811—1863), telling how "three sailors of Bristol city" "took a boat and went to sea:"—

"There was gorging Jack and guzzling Jimmy,  
And the youngest he was little Billee.  
Now when they got as far as the Equator  
They'd nothing left but one split pea.  
To gorging Jack says guzzling Jimmy,  
'We've nothing left, us must eat we.'"

And they decide to sacrifice their small companion, who, in the end, however, triumphantly avoids the fate proposed for him.

**Billings, Josh.** The *nom de plume* assumed by an American humorist, A. W. SHAW, whose *Book of Sayings* was published in 1866.

**Bilson, Thomas,** Bishop of Worcester and Winchester (b. 1536, d. 1616), wrote *The True Difference between Christian Subjection and Unchristian Rebellion*, followed, in 1593, by *The Perpetual Government of Christ's Church*. Both works are strong in their reprobation of Romish error.

**Bingham, Joseph,** theologian (b. 1668, d. 1723), is chiefly known as the author of *Origines Ecclesiasticæ: or, Antiquities of the Christian Church* (q.v.).



**Binney, Thomas, D.D.**, Independent minister (b. 1798, d. 1874), published, besides a large number of religious works, *A Life of Forcell Burton*. His *Sermons preached in 1829—69* (1875) are prefaced by a *Biographical Memoir* by Dr. Allon.

**Binnorie, The Twa Sisters o'.** A ballad, which tells how one sister, through jealousy, pushed the other into the water, and how the other, caught up in "the bonny mill-dams o' Binnorie," was found there by a harper, who took three locks of her yellow hair, and "wi' them strung his harp sae sare."

"And next when the harp began to sing,  
'Twas 'Farewell, sweetheart!' said the string,  
And then as plain as plain could be,  
'There sits my sister wha drown'd me!'"

Different versions are given in *Wit Restor'd* (1658), Pinkerton's *Tragic Ballads*, and Scott's *Border Minstrelsy*. See SEVEN SISTERS, THE.

**Biographia Britannica, The**, is the great work with which the name of Dr. ANDREW KIPPIS (q.v.) is connected. Five large folio volumes appeared in 1778—79, bringing the dictionary down to F, and the sixth was passing through the press at the time of Dr. Kippis's death. The work is still unfinished.

**Biographia Literaria**: "or, Biographical Sketches of my Literary Life and Opinions," published by SAMUEL TAYLOR COLERIDGE (1772—1834) in 1817.

**Bion.** For the *Idylliums and Fragments* of this poet, translated by Francis Fawkes (1721—1777), see Anderson's *British Poets*, and *The Family Classical Library*.

**Biondello.** An Italian novelist, an English translation of whose tales was probably extant in the reign of Elizabeth, and to whom Shakespeare was several times indebted for the plots of his plays. A selection from his works is included in Roscoe's *Italian Novelists*. See TWELFTH NIGHT, and MUCH ADO ABOUT NOTHING.

**Biondello.** A character in *Taming of the Shrew* (q.v.).

**Birch, Dr.** "A Christmas Book," by WILLIAM MAKEPEACE THACKERAY (1811—1863).

**Birch, Harvey.** A character in COOPER's novel of *The Spy* (q.v.).

**Birch, Samuel, LL.D.** (b. 1813), archæologist and antiquarian, has written a *History of Ancient Pottery* (1858), and other valuable works on Egyptian antiquities.

**Birch, Thomas** (b. 1705, d. 1765), published *A History of the Royal Society of London* (1756—7); an edition of the works of Boyle; and, with Sale, a new version of Bayle's *Critical Dictionary*. The *History* is still regarded as a standard work.

**Bird, Robert Montgomery, M.D.**, American novelist and dramatist (b. 1803, d. 1854),

wrote *Calavar: or, the Knight of the Conquest, a Romance of Mexico* (1834); *The Infidel: or, the Fall of Mexico* (1835); *The Hawks of Hawk Hollow, a Tradition of Pennsylvania* (1835); *Sheppard Lee* (1836); *Nick of the Woods* (1837); *Peter Pilgrim* (1838); and *The Adventures of Robin Day* (1839); besides the tragedies of *The Gladiator*, *Oraloosa*, and *The Broker of Bogota*.

"**Birds in the high hall-garden.**" First line of section xii. of TENNYSON's dramatic poem of *Maud* (q.v.).

**Birds, The British.** See BRITISH BIRDS, THE.

**Birks, Rev. Thomas Rawson** (b. 1810), theological and philosophical writer, has published many important works, among the best known of which are *Horæ Apostolicæ*, a supplement to the *Horæ Paulinæ* of Paley; *Horæ Evangelicæ*; *The Bible and Modern Thought*; *First Principles of Modern Science*; and the *Memoirs* of his father-in-law, the Rev. E. Bickersteth.

**Biron.** A lord in attendance on Ferdinand, King of Navarre, in *Love's Labour Lost* (q.v.); characterised by his exuberant wit, raillery, and good humour. He is in love with Rosaline; and the two may be studied advantageously as prototypes of Benedick and Beatrice.

**Biron.** The hero of SOUTHERNE's tragedy of *Isabella: or, the Fatal Marriage* (q.v.); the husband of Isabella.

"**Birth is but a sleep and a forgetting, Our.**" See stanza 5 of WORDSWORTH's *Ode on the Intimations of Immortality from Recollections of Childhood* (q.v.):—

"The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting,  
And cometh from afar;  
Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory do we come  
From God, who is our home."

**Bisarre.** A vivacious, eccentric lady in FARQUHAR's comedy of *The Inconstant* (q.v.), whose name is obviously synonymous with the French word *bizarre*, extraordinary, grotesque.

**Biscop, Benedict** (b. about 654, d. 690), was the author of *Concordantia Regularum* (q.v.), and other works. For *Biography*, see Bede, Simon of Durham, and William of Malmesbury; also Wright's *Biographia Britannica*. For *Criticism*, see Warton's *English Poetry*, Chalmers's *English Poets*, and the *Biographic Universelle*.

**Bishop, John**, published, in 1577, *Beautiful Blossoms gathered by John Byshop, from the best Trees of all Kyndes*. In the year following he also issued *The Garden of Recreation, collected out of the most auncient and best Writers in all Ages by John Bishophe, Gentleman*.

**Bishop, Matthew**, published his *Life and Adventures* (1744), in which he was, says the *Retropective Review*, "a perfect original; and in his



description of his own exploits has unconsciously given an extremely laughable sketch of the peculiarities of a British sailor."

**Biter, The.** A comedy by NICHOLAS ROWE (1673—1718), acted in 1706; "with which," says Dr. Johnson, "though it was unfavourably treated by the audience, he was himself delighted, for he is said to have sat in the house, laughing with great vehemence whenever he had, in his own opinion, produced a jest."

**Black Dwarf, The.** A romance by Sir WALTER SCOTT (1771—1832), published in 1816.

**Black, John,** journalist (b. 1783, d. 1855), was for many years editor of *The Morning Chronicle* (1823—44). He was the author of a *Life of Torquato Tasso* (1810), and translated into English Humboldt's *Political Essay on the Kingdom of New Spain* (1811); Goldoni's *Memoirs of Himself* (1813); Schlegel's *Lectures on Dramatic Art and Literature* (1815), and Schlegel's *History of Literature, Ancient and Modern* (1816). See Grant's *History of the Newspaper Press*, Thornton Hunt's *Fourth Estate*, and Mill's *Autobiography*.

**Black, William,** novelist (b. 1841), has published *A Daughter of Heth*; *In Silk Attire*; *Kilmeny*; *Love or Marriage*; *The Monarch of Mincing Lane*; *The Strange Adventures of a Phaeton*; *A Princess of Thule*; *Maid of Killeena*; *Three Feathers*; *Mr. Pisistratus Brown*; *Madeap Violet*, and other novels.

**Blackacre, The Widow,** in WYCHERLEY'S comedy of *The Plain Dealer* (q.v.), is, "beyond question, Wycherley's best comic character. She is," says Macaulay, "the Countess in Racine's *Plaideurs*, talking the jargon of English, instead of French *ehieanc*."

**Blackburn, Henry** (b. 1830), artist and author, has published *Life in Algeria*, *Travelling in Spain*, *The Pyrenees*, *Artists and Arabs*, *Normandy Picturesque*, *Art in the Mountains*, and *The Harz Mountains*, and for some time edited *London Society* (1870—72).

**Black-eyed Susan.** A ballad by JOHN GAY (1688—1732), the first line of which runs—

"All in the Downs the fleet was moored."

It was set to music by Richard Leveridge, and is described by Hazlitt, as "one of the most delightful that can be imagined. Nor do I see," he says, "that it is a bit the worse for Mr. Jekyll's parody on it." Also the title of a play by D. Jerrold.

**Blackie, John Stuart,** Professor of Greek at Edinburgh (b. 1809), has published a translation of Goethe's *Faust* (1834); *The Pronunciation of Greek* (1852); *Poems, chiefly on Greek Mythology* (1857); *A Discourse of Beauty* (1858); *Poems, English and Latin* (1860); a translation of the *Iliad*, with *Notes and Dissertations* (1866); *Musa Bursheiosa* (1869); *War Songs of the Germans* (1870); *Four Phases of Morals* (1871); *Lays of the Highlands and Islands* (1872); *Self-Culture* (1873); *Horæ Hellenicæ* (1874); and *Songs* (1876).

**Blacklock, Thomas, D.D.,** Presbyterian minister and poet (b. 1721, d. 1791), wrote *Poems* (1754); *A Panegyric on Great Britain* (1773); *The Grahame* (1774); *An Essay towards Universal Etymology: or, the Analysis of a Sentence* (1756); *Paraclesis: or, Consolations deduced from Natural and Revealed Religion* (1767), (q.v.); an article on blindness, from which he was himself a sufferer from his sixth year, in the *Encyclopædia Britannica*; and some sermons from the French of Armand, on *The Spirit and Evidences of Christianity* (1768). His *Poems* were collected and published in 1793, with an account of his *Life* and writings by Henry Maekenzie, afterwards incorporated in Chalmers's edition of the *Poets*. See, also, the biographies by Gordon, Anderson, and Spence. "His poems," wrote Southey, "are very extraordinary productions." See AURORA ON MELISSA'S BIRTHDAY; GRAHAME, THE.

**Blackmore, Richard Doddridge,** novelist, has written, among other works, *Clara Vaughan*, *Cradoek Nowell*, *Lorna Doone*, *The Maid of Sker*, *Alice Lorraine*, *Cripps the Carrier*, and *Erema*, besides translating Virgil's *Georgics*.

**Blackmore, Sir Richard,** baronet, physician, and poet (1650—1729), wrote *Prince Arthur* (1695); *King Arthur* (1697); *Paraphrases of the Book of Job, &c.* (1700); *A Satire upon Wit* (1700); *Eliza* (1705); *Creation* (1712); *The Lay Monk* (1713); *King Alfred* (1713); *The Accomplished Preacher* (1729); and other works. See the collections of the poets by Anderson and Chalmers, and the *Life* by Dr. Johnson. Gay has some amusing verses in description of Blackmore's successive publications, and Cowper says that, though he shone in his *Creation*, he wrote "more absurdities in verse than any writer of our country." Moore's epigram runs:—

"'Twas in his carriage the sublime  
Sir Richard Blackmore used to rhyme,  
And (if the wits don't do him wrong)  
'Twixt death and epics pass'd his time,  
Scribbling and killing all day long."

See ALFRED; ARTHUR, PRINCE; CHEAPSIDE KNIGHT, THE; CREATION; LAY MONASTERY, THE; PSALMS OF DAVID; AND VANDERBANK; WIT, SATIRE UPON.

**Blackness, The Masque of,** was written by BEN JONSON (1574—1637), in 1605.

**Blacksmith's Daughter, The.** An old Elizabethan drama, mentioned by Stephen Gosson in his *Plays Confuted* (q.v.), as portraying "the treachery of Turks, the honourable bounty of a noble mind, and the shining of virtue in distress."

**Blackstone, Sir William, LL.D.** (1723—1780), wrote *Commentaries on the Laws of England* (q.v.), the first volume of which was published in 1765. See Lord Campbell's *Lives of the Chief Justices*, and Lowndes' *Bibliographer's Manual*. For a list of opinions and critical authorities, see Allibone's *Dictionary of English and American Authors*.



**Blackwell, Thomas**, Principal of Marischal College, Aberdeen (b. 1701, d. 1757), produced *An Inquiry into the Life and Writings of Homer*, *Proofs of the Inquiry*, *Letters Concerning Mythology*, and *Memoirs of the Court of Augustus*.

**Blackwood, Adam**, Scottish poet and miscellaneous writer (b. 1539, d. 1613), published *De Vinculo seu Conjunctione Religionis et Imperii* (1573 and 1615); *Apologia pro Regibus*, an answer to Buchanan's *De Jure Regni* (1581); *Martyre de Marie Stuart, reine d'Escoce* (1588); and *Sanctorum Precationum Præmia*. A complete edition of his *Works* appeared in 1644.

**Blackwood's Edinburgh Magazine**. A monthly periodical, started in 1817, which has, in the course of its existence, included contributions from Professor Wilson, J. G. Lockhart, Dr. Maginn, John Galt, D. M. Moir, De Quincey, Charles Lamb, Walter Savage Landor, Charles Lever, Lord Lytton, Sir Archibald Alison, Professor Aytoun, Theodore Martin, Mrs. Oliphant, W. W. Story, Frederick Locker, G. C. Swayne, George Eliot, G. H. Lewes, and R. H. Patterson. It was at one time familiarly known as "Maga" (from "magazine"), and "Old Ebony" (q.v.), in allusion to the publisher's name. For notices of its origin and history, see Professor Wilson's *Life* and Ferrier's edition of the *Noctes Ambrosianæ*. The portrait on the cover is that of George Buchanan (q.v.). See, also, CHALDEE MSS.

**Bladamour**. The friend of Paridel, in SPENSER'S *Faërie Queene* (q.v.).

**Blades, William** (b. 1824), by profession a printer, is the author of *The Life of William Caxton* (1863), which is considered to be one of the most important contributions to the history of printing in England that has yet been published. Mr. Blades has also edited several early printed books.

**Blair, Adam**: "A tale of Scottish life," by JOHN GIBSON LOCKHART (1794—1854), printed in 1822. Its full title is, "Some Passages in the Life of Mr. Adam Blair, Minister of the Gospel at Cross-Meikle." The story describes "the fall of a Scottish minister from the purity and dignity of the pastoral character, and his restoration, after a season of deep penitence and contrition, to the duties of his sacred profession, in the same place which had formerly witnessed his worth and usefulness."

**Blair, Rev. David**. One of the numerous *noms de plume* of Sir RICHARD PHILLIPS (1768—1840), who published several works under that designation.

**Blair, Hugh, D.D.**, Presbyterian minister and professor of rhetoric (b. 1718, d. 1799), wrote *A Dissertation on the Poems of Ossian* (1763); *Sermons* (1777), (q.v.); and *Lectures on Rhetoric and Belles Lettres* (1783). "The merits of Blair," says Sydney Smith, "are plain good sense, and a clear, harmonious style. He generally leaves his readers pleased with his judgment and his just observations

on human conduct, without ever rising so high as to touch the great passions, or kindle any enthusiasm in favour of virtue."

**Blair, John**, Scottish chronologer (d. 1782), produced, in 1745, *The Chronology and History of the World, from the Creation to the Year of Christ*, 1753. His lectures *On the Canon of the Old Testament* were published posthumously.

**Blair, Robert**, chaplain to Sir William Wallace (circa 1300), was the author of the Latin poem, *Gesta Willelmi Wallas*, which Blind Harry translated in his *Acts and Deeds of Sir William Wallace* (q.v.). He also wrote another Latin poem, entitled, *De Liberata tyrannide Scotia*. See Warton's *History of English Poetry*.

**Blair, Robert**, poet (b. 1699, d. 1746), wrote *The Grave* (1743), (q.v.). His *Life* has been written by the Rev. George Gilfillan and others. For *Criticism*, see Campbell's *Specimens of the British Poets*.

**Blaize, Mrs. Mary**: "An Elegy on that Glory of her Sex," by OLIVER GOLDSMITH (1728—1774). A comic ballad, in imitation of a French original—

"The king himself has followed her,  
When she has walked before."

**Blake, William**, poet and artist (b. 1757, d. 1828), wrote *Poetical Sketches* (1783); *Songs of Innocence* (1789), (q.v.); *The Book of Thiel* (1789); *America, a Prophecy* (1793); *Songs of Experience* (1793), (q.v.); *The Gates of Paradise* (1793); *The Vision of the Daughters of Albion* (1793); *Europe, a Prophecy* (1794); *The Book of Ahania* (1795); *Urizen: or, the Marriage of Heaven and Hell* (1800); *Milton* (1804); and other works. His *Life* has been written by Gilchrist (1863), and Swinburne (1867). "I must look upon him," said Charles Lamb, "as one of the most extraordinary persons of the age." See the editions of his *Poems* by Rossetti and Shepherd.

**Blakesley, Joseph Williams**, Dean of Lincoln (b. 1808), has published *Conciones Academicæ*; a *Life of Aristotle* (1839); an edition of *Herodotus* (1854), and other works. See HERTFORDSHIRE INCUMBENT, AN.

**Blakey, Robert** (b. 1795), a voluminous writer on philosophy and general literature, has published *The Freedom of the Divine and Human Wills* (1829); *History of Moral Science* (1833); *Essay on Logic* (1834); *History of Political Literature* (1855); and other works.

"Blame not my lute! for he must sound." First line of a lyric by Sir THOMAS WYATT (1503—1542). See Hannah's *Courtly Poets*.

**Blamire, Susanna**, poetess (b. 1747, d. 1794), wrote *Stockleath: or, the Cumbrian Village*, and various lyrics, among others *The Nabob*, *The Siller Crown*, *The Wæfuf Heart*, and *Auld Robin Forbes*, (q.v.), which were collected, edited, and published, with a memoir by Patrick Maxwell, in 1842. Her



*Songs and Poems* have since been edited by Sidney Gilpin, in 1866.

**Blanchard, Edward Laman**, dramatist and novelist (b. 1820), has, in the course of his career, furnished the theatres with upwards of a hundred pieces, chiefly pantomimes, besides publishing two novels, entitled *Temple Bar* and *The Man without a Destiny*. He was at one time editor of *Chambers's London Journal*.

**Blanchard, Laman**, miscellaneous writer (b. 1803, d. 1865), published, in 1828, *The Lyric Offering*. His tales and essays, entitled *Sketches from Life*, were published, with a *Memoir*, by Lord Lytton in 1849; his poetical works in 1876.

**Blanchardine and Eglantine**. A chivalric romance of the Middle Ages, printed by WILLIAM CANTON (1412—1491).

**Blanche**. Niece of King John, in SHAKESPEARE'S play of that name (q.v.).

**Blaneford, Henry of**, added a fragment to the *Annals* of John of Trokelowe (q.v.).

**Blaney**. A wealthy heir, who ruins himself by dissipation, in CRABBE'S poem of *The Borough* (q.v.).

**Blank Verse**, the first writer of, in England, was the Earl of SURREY (1515—1547), who used this ten-syllabled, unrhymed measure in the translation of two books of the *Æneid*. "The experiment was founded," we are told, "upon one of the new fashions in Italian literature, and may have been immediately suggested to him by a translation into Italian blank verse of the same two books of the *Æneid* by Cardinal Ippolito de Medici." After Surrey, the most characteristic and original blank verse in English literature has been provided by Shakespeare, Marlowe, Milton, Wordsworth, Browning, and Tennyson, each of whom has a distinct style of his own.

**Blatant Beast, The**, in SPENSER'S *Faërie Queene*, is emblematic of popular clamour.

**Blazing of Arms, The Boke of the**. See BOKE OF THE BLAZING OF ARMS.

**Bleak House**. A novel by CHARLES DICKENS (1812—1870), the title of which was suggested, it is said, by the situation of a certain tall, brick house at Broadstairs, which stands high above and far away from the remainder of the town, and in which the author resided for several seasons. The story originally appeared in monthly numbers, and was published in a complete form in August, 1852. See BOYTHORNE, CHADBRAND, DEDLOCK, JARNDYCE, JELLYBY, KROOK, SKIMPOLE, SUMMERSON, and TURVEYDROP.

**Bledsoe, Albert**, American writer (b. 1808), has written *An Examination of Edwards on the Freedom of the Will* (1845); *Theodicy: or, Vindication of the Divine Glory* (1856); and *An Essay on Liberty and Slavery* (1856), in which he attempts to defend the latter institution.

**Blefuscu**. An island lying to the north-east of Lilliput, and inhabited by pigmies; described by SWIFT in *Gulliver's Travels*. It is intended for France.

**Blenheim**. A poem by JOHN PHILIPS (1676—1708), published in 1705, at the request of Harley and St. John, as Addison's *Campaign* was written at the request of Godolphin and Halifax. "He seems to have formed his ideas of the field of Blenheim from the battles of the heroic ages or the tales of chivalry, with very little comprehension of the qualities necessary to the composition of a modern hero, which Addison has displayed with so much propriety. He makes Marlborough behold at a distance the slaughter made by Tallard, then haste to encounter and restrain him, and mow his way through ranks headless with his sword." The poem is "as completely a burlesque upon Milton as *The Splendid Shilling*, though it was written and read with gravity. In describing his hero, Marlborough, stepping out of Queen Anne's drawing-room, he unconsciously carries the mock heroic to perfection, when he says:—

'His plummy crest  
Nods horrible. With more terrific port  
He walks, and seems already in the fight.'

"Blesses his stars, and thinks it luxury." A line in ADDISON'S tragedy of *Cato*, act i., scene 4.

"Blessings be with them, and eternal praise." See stanza iv. of WORDSWORTH'S verses on *The Poets*:—

"Who gave us nobler loves and nobler cares—  
The poets, who on earth have made us heirs  
Of truth and pure delight by heavenly lays!"

**Blessington, Marguerite, Countess of**, novelist and miscellaneous writer (b. 1790, d. 1849), wrote *The Magic Lantern* (1822); *Sketches and Fragments* (1822); *Travelling Sketches in Belgium*; *Conversations with Lord Byron* (1832); *The Repealers* (1833), (q.v.); *The Two Friends*; *Meredyth*; *The Follies of Fashion*; *The Victims of Society*; *The Confessions of an Elderly Lady*; *The Governess*; *The Lottery of Life, and other Tales*; *Strathern: or, Life at Home and Abroad*; *The Memoirs of a Femme de Chambre*; *Lionel Deerpurst: or, Fashionable Life under the Regency*; *Marmaduke Herbert*; *Country Quarters*; *Desultory Thoughts and Reflections* (1839); *The Idler in Italy*; *The Idler in France* (1841); and a poem called *The Belle of the Season*. For *Biography*, see the *Life and Correspondence*, edited by D. R. Madden; Willis's *Pencillings by the Way*; and Chorley's *Life and Autobiography*. Also J. C. Jeaffreson's *Novels and Novelists*, and *The Edinburgh Review* for 1838. "The novels of Lady Blessington are strongly characterised by the social phenomena of the times; they are peculiarly the *romans de société*; the characters that move and breathe throughout them are the actual persons of the great world: and the reflections with which they abound belong to the philosophy of one who has well examined the existing manners."



**"Blest as the immortal gods is he."**  
First line of the celebrated fragment of Sappho, translated by AMBROSE PHILIPS (1671—1749).

**Bleys**, in TENNYSON'S *Idylls of the King* ("The Coming of Arthur"), is described as "Merlin's master (so they call him), Bleys,"—

"Who taught him magic, but the scholar ran  
Before the master, and, so far, that Bleys  
Laid magic by, and sat him down and wrote  
All things and whatsoever Merlin did  
In one great annal book."

**Blifl**, in FIELDING'S *History of Tom Jones* (q.v.), is a deceitful friend of the hero. "There is exquisite keeping," says Hazlitt, "in the character of this personage."

**Blimber, Miss Cornelia**, in DICKENS'S novel of *Dombey and Son* (q.v.), is the daughter of Dr. Blimber, head of an educational establishment conducted on the cramming principle. She is described as a young lady with "no light nonsense about her," whose hair has become "dry and sandy with working in the graves of deceased languages."

**"Blind bard who on the Chian strand,**  
That," is the description under which Homer figures in COLERIDGE'S poem of *Fancy in Nubibus*, where he is spoken of as beholding

"The *Iliad* and the *Odyssey*  
Rise to the swelling of the voiceful sea."

See "BLIND OLD MAN OF SCIO'S ROCKY ISLE, THE."

**Blind Beggar of Bethnal Green, The.**  
A comedy by HENRY CHETTEL and JOHN DAY (circa 1592), acted in April, 1600, and printed in 1659. See BEGGAR'S DAUGHTER OF BEDNALL GREEN, THE.

**Blind Boy's Prank, The.** A poem by WILLIAM THOM (1799—1850), which, by its appearance in the columns of the *Aberdeen Herald*, first attracted attention to its author's merits.

**Blind Girl of Castèl-Cuillé, The.**  
A poem, translated from the Gascon of Jasmin, by HENRY WADSWORTH LONGFELLOW. "The author of this beautiful poem," he said, "is to the South of France what Burns is to the South of Scotland. He still lives at Agen, on the Garonne; and long may he live there to delight his native land with native songs." Jasmin died in 1864. See Miss Costello's *Béarn and the Pyrenees*.

**Blind Harry.** See HARRY, BLIND.

**"Blind old man of Scio's rocky isle,**  
The." See stanza 2, canto ii., of BYRON'S poem of *The Bride of Abydos* (q.v.). The allusion is to Homer. See "BLIND BARD," &c.

**Blind Preacher, The.** A name given to W. H. MILBURN, an American preacher and author.

**Blind Traveller, The.** See HOLMAN, JAMES.

**Blinde Beggar of Alexandria, The.** A play by GEORGE CHAPMAN (1557—1634), produced in 1598.

**"Bliss of solitude, That inward eye  
which is the." See WORDSWORTH'S poem of *The Daffodils*, beginning, "I wandered lonely as a cloud." The expression is said to be Mrs. Wordsworth's.**

**Bliss, Philip, D.D.,** edited an edition of the *Athene Oxonienses* (q.v.).

**Blithedale Romance, The.** A story by NATHANIEL HAWTHORNE (1804—1864), published in 1852, and founded on the author's experience as a member of the Brook Farm community. "Its predominant idea," says R. H. Hutton, "is to delineate the deranging effect of an absorbing philanthropic idea on a powerful mind; the unscrupulous sacrifices of personal claims which it induces, and the misery in which it ends. There is scarcely one incident in the tale properly so called except the catastrophe."

**Blomefield, Miles** (b. circa 1525), wrote a chemical tract in metre, entitled, *Blomefield's Blossoms: or, the Campe of Philosophy* (1557). "It is a vision, and in the octave stanza. He is admitted into the camp of philosophy by Time, through a superb gate which has twelve locks. Just within the entrance are assembled all the true philosophers, from Hermes and Aristotle down to Roger Bacon and the Canon of Bridlington. Detached at some distance appear those unskilful but specious pretenders to the transmutation of metals, lame, blind, and emaciated by their own pernicious drugs and injudicious experiments, who defrauded King Henry the Fourth of immense treasures by a counterfeit elixir. Among the other wonders of this mysterious region, he sees the tree of philosophy, which has fifteen different buds, bearing fifteen different fruits." Warton tells us that Blomefield dedicated to Queen Elizabeth a system of the occult sciences, entitled, *The Rule of Life: or, the Fifth Essence*.

**Blomfield, Charles James**, Bishop of London (b. 1786, d. 1857), was a frequent contributor to the *Quarterly* and *Edinburgh Reviews*, *Encyclopædia Britannica*, and *Museum Criticum*, and also wrote *A Dissertation upon the Traditional Knowledge of a Promised Redeemer, which subsisted before the Advent of our Saviour* (1819); *Five Lectures on the Gospel of St. John, as bearing Testimony to the Divinity of Jesus Christ* (1823); and *Manuals of Family Prayers and Private Devotion*; besides editing a large number of classical works. See Biber's *Bishop Blomfield and his Times* (1857), and the *Life* by A. Blomfield (1863).

**Blonde of Oxford and Jehan of Dammartin.** A metrical romance by PHILIP DE RAMES (circa 1190); interesting on account of its description of the baronial manners of the period. It was edited for the Camden Society in 1858.

**"Blood of all the Howards, Alas! not  
all the." Line 216 of POPE'S *Epistle IV*.**



**Bloomfield, Nathaniel**, poet, brother of Robert Bloomfield (q.v.), was the author of an *Essay on War*, *The Culprit*, and a ballad, entitled *Honington Green*, to which Byron refers in his *English Bards and Scotch Reviewers* :—

"If Phœbus smiled on you,  
Bloomfield, why not on brother Nathan, too?  
Him, too, the Mænna, not the Muse, has selzed;  
Not inspiration, but a mind diseased;  
And now no boor can seek his last abode,  
No common be enclosed, without an ode."

His *Poems* appeared in 1803.

**Bloomfield, Robert**, poet (b. 1766, d. 1823), published *The Farmer's Boy* (1800); *Rural Tales and Ballads* (1802); *Good Tidings: or, News from the Farm* (1804); *Wild Flowers* (1806); *Miscellaneous Poems* (1806); *The Banks of the Wye* (1811); *Works* (1814); *May Day with the Muses* (1822); and *Remains in Poetry and Prose* (1824). See Drake's *Literary Hours*, and Moir's *Poetical Literature*. A *Selection from his Correspondence* was published in 1871. In a *Tribute to his Memory*, Bernard Barton writes :—

"It is not quaint and local terms  
Besprinkled o'er thy rustic lay,  
Though well such dialect confirms  
Its power unlettered minds to sway.  
But 'tis not these that most display  
Thy sweetest charms, thy gentlest thrall;  
Words, phrases, fashions, pass away,  
But Truth and Nature live through all."

See **FAKENHAM GHOST, THE**.

**Blossoming of the solitary Date-tree, The**. A poetical "lament," by SAMUEL TAYLOR COLERIDGE (1772—1834).

**Blossoms, To**. A famous lyric, by ROBERT HERRICK (1591—1674) :—

"What! were ye born to be  
An hour or half's delight,  
And so to bid good night?  
'Tis pity nature brought ye forth  
Merely to show your worth,  
And lose you quite."

**Blougram's Apology, Bishop**. A poem by ROBERT BROWNING (b. 1812), in which the speaker is represented as excusing himself for having accepted the honours and emoluments of a church of which he does not fully believe the doctrines, on the plea that disbelief is of its nature as hypothetical as belief, and that it must be not only wise but right to give oneself, both temporally and spiritually, the benefit of the doubt.

**Blount, Charles**, wrote several deistical works during the time of Charles II. He was born in 1654 and committed suicide in 1698. See *Biographia Britannica*; also, **RELIGIO LAICI**.

**Blount, Sir Thomas Pope** (b. 1649, d. 1697), wrote *Censura Celebriorum Authorum* (1690), *Essays on Difficult Subjects*, *Remarks on Poetry*, &c. See the *Biographia Britannica*.

**Blount, Thomas** (b. 1618, d. 1679), wrote *Boscobel: or, the History of the King's Escape after the Battle of Worcester* (1681), and other works. See the *Biographia Britannica*.

**Blouzelinda**, a character in GAY's *Shepherd's Walk*, is designed to ridicule the Delias, Chlorises, and Aramintinas of pseudo-pastoral poetry, and is, therefore, painted as an ignorant, frolicsome country lass :—

"My Blouzelinda is the blithest lass,  
Than primrose sweeter or the clover-grass."

Mrs. Browning, in *Aurora Leigh*, wrote :—

"We fair free ladies, who park out our lives  
From common sheep-paths, . . . we're as natural still  
As Blowsalinda."

"**Blow, blow, thou winter wind.**" First line of a song in *As You Like It*, act ii., scene 7.

**Blue-stockings**. This term, as applied to literary ladies, was introduced into England from France in 1780, when Mrs. Montagu exhibited the badge of the Bas-Bleu Club of Paris at her evening assemblies. Stillingfleet, the naturalist, a constant attendant at the soirées, invariably wore blue stockings; hence the name. Mrs. Jerningham also wore them; and the last of the original clique was Miss Monckton, afterwards Countess of Cork, who died in 1840. Byron satirised the blue-stockings of his time in *The Blues: a Literary Eclogue*.

**Bluff, Captain Noll**. A swaggerer and a coward, in CONGREVE's comedy of *The Old Bachelor* (q.v.).

**Blumine**, in CARLYLE's *Sartor Resartus* (q.v.), is a "young, hazel-eyed, beautiful, high-born" maiden, with whom Teufelsdröckh (q.v.) falls hopelessly in love.

**Blundeville, Thomas** (circa 1570), is supposed to be the author of a manuscript in the British Museum, entitled, *Plutarch's Commentary that learning is requisite to a prince, translated into English meter*, and probably referred to in the metrical preface prefixed to Jasper Heywood's *Thyestes* of Seneca :—

"And there the gentle Blundulle is  
By name and eke by kynde,  
Of whom we learne by Plutarches lore  
What frute by foes to fynde."

See Carew Hazlitt's *Early English Literature*.

**Blunt, John Henry**, theological writer (b. 1823), has published *The Atonement and the At-one-Maker* (1855); *Directorium Pastorale*; *Household Theology*; *The Annotated Book of Common Prayer*; *The History of the Reformation in the Church of England*; *The Doctrine of the Church of England*; *A Plain Account of the English Bible*, and other works, besides editing *A Dictionary of Doctrinal and Historical Theology*, and *A Dictionary of Sects and Heresies*.

**Blunt, Thomas**. See **GLOSSOGRAPHIA**.

"**Blushing honours thicken upon him,**  
And bears his."—*King Henry VIII.*, act iii., scene 2.

**Boaden, Caroline**, dramatist, wrote *Fatality*, a drama, included in volume iii. of *The British Acting Drama*.



**Boaden, James**, dramatist and critic (b. 1762, d. 1839), wrote biographies of Charles Kemble, Mrs. Siddons, Mrs. Inchbald, and others. See the *Life of Charles Mathews*.

**Boadicea**. A tragedy by JOHN FLETCHER (1576—1625), written before 1625, and founded on the old stories of Boadicea and Caractacus. The climax of the play is marred by the death of Bonduca, which takes place at the close of the fourth act.

**Boadicea**. An historical tragedy, by RICHARD GLOVER (1712—1785), produced in 1758, and performed for nine nights.

**Boadicea**. An "experiment" in quantity, by ALFRED TENNYSON (b. 1809), first published in the *Cornhill Magazine* in 1863.

**Boardman, Henry A., D.D.**, American Presbyterian divine (b. 1808), has published various works, including *The Scripture Doctrine of Original Sin* (1839); *The Importance of Religion to the Legal Profession* (1849); *The Bible in the Family* (1851); and *The Bible in the Counting-house* (1853).

**Bobadil, Captain**, in BEN JONSON's comedy of *Every Man in his Humour* (q.v.), is a braggart, a coward, and an adventurer, of whom Barry Cornwall says that "with his big words and his little heart, he is upon the whole the best invention of his author, and is worthy to march in the same regiment with Bessus and Pistol, and Parolles and the Copper Captain." "His well-known proposal for the pacification of Europe, killing some twenty of them, each his man a day, is as good as any other that has been suggested up to the present moment. His extravagant affectation, his blustering and cowardice, are an entertaining medley; and his final defeat and exposure, though exceedingly humorous, are the most affecting parts of the story."

**Boccaccio**. The *Decameron* (q.v.) of this writer was first translated into English in 1620. It was again translated in 1741, and, with remarks on the life and writings of the author by Dubois, in 1804. Giovanni Boccaccio was born in 1313, and died in 1375.

**Boccus, King, and Sydrack, The History of**; "how he confounded his learned men, and in the sight of them drunk strong venym in the name of the trinite, and did him no hurt. Also is divynyte, that he learned of the book of Noe. Also his prophesyes, that he had by the revelation of the angel. Also his answers to the questions of wysdom, both moral and natural, wyth mocho wysdom contayned in number 365." This was a translation from the French, by HUGH CAMPDEN (emp. Henry V.). "It is rather," says Warton, "a romance of Arabian philosophy than of chivalry. It is a system of natural knowledge, and particularly treats of the virtues of plants. Sidrac, the philosopher of the system, was astronomer to an Eastern king. He lived eight hundred and

forty-seven years after Noah, of whose book of astronomy he was possessed. He converts to the Christian faith Bocchus, an idolatrous king of India, by whom he is invited to build a mighty tower against the invasions of a rival king." "King Bocchus, or Boccus, seems," says Carew Hazlitt, "to have been rather a popular character in our own early literature." See *Handbook of Early English Literature*.

**Bodenham, John**. A literary editor and compiler of the sixteenth century, who published, in 1598, *Politeuphuia: or, Wit's Commonwealth* (q.v.); in the same year, *Wit's Theater of the Little World*; in 1600, *England's Helicon* (q.v.); and in the same year, *Belvidere: or, the Garden of the Muses*.

**Bodleian Library, Oxford**, is so called from its founder, Sir THOMAS BODLEY, an eminent diplomatist of the time of Queen Elizabeth, who, on retiring from active life in 1597, undertook to restore the library which had been founded in Oxford many years before by Humphrey, Duke of Gloucester. Sir Thomas not only presented it with a collection of books worth £10,000, but by his influence and example caused the library, which was opened in 1602, to be enriched by numerous and important contributions. In 1610, he laid the foundation-stone of a new library-house, which unfortunately was not completed until after his death in 1613. It was enlarged in 1634, and after receiving many important additions from such benefactors as Sir Thomas Roe, Sir Kenelm Digby, Archbishop Laud, John Selden, General Fairfax, and, later, Richard Gough, Edmund Malone, Francis Douce, and Robert Mason, it now contains upwards of 260,000 volumes of printed books, and 22,000 volumes of manuscripts. It is specially rich in biblical and rabbinical literature, and is famous for the materials it possesses that throw light upon old English history. Its first catalogue was published by Dr. James in 1605. Graduates of the University are, on the payment of certain fees, admitted to its privileges, and literary men are, under certain restrictions, permitted to make extracts from the works in the library, which is open from nine to four during the greater part of the year. A reading room was attached to it in 1856. It is one of the public libraries which, under the Copyright Act, are entitled to receive a copy of every book published in Great Britain, free of charge.

**Boece, Hector** (b. about 1470, d. about 1550), wrote a history of the Bishops of Aberdeen, under the title of *Vitæ Episcoporum Murthlasensium et Aberdonensium*, published in 1522. He also composed, in Latin, a History of Scotland, beginning with remote antiquity, and ending with the death of James I., which was published under the title of *Scotorum Historia ab illius Gentis Origine*, in 1526. A translation of this work, executed at the command of James V., by John Bellenden, Archdeacon of Moray, and printed in 1536, forms the



first existing specimen of Scottish literary prose, and was reprinted in 1821. Another version, by the English chronicler, Holinshed, was the source from which Shakespeare drew the materials for his tragedy of *Macbeth*. See Irving's *Lives of Scottish Writers*; also, BELLENDEN, JOHN.

**Bœmond**, in TASSO's *Jerusalem Delivered*, is the Christian King of Antioch who tried to teach his subjects arts, laws, and religion.

**Boethius**. The *De Consolatione Philosophiæ* of this writer was translated into Anglo-Saxon, with some additions, especially in books ii. and iii., by King Alfred (q.v.), and his version was reprinted by Fox in 1864. Chaucer's translation, edited by Morris, was republished in 1869. Versions were printed by Coldervel in 1556, by "J. T." in 1609, Conningeslye in 1664, by Lord Preston in 1712, by Causton in 1730, by Ridpath in 1785, and by Duncan in 1789. See Hallam's *Literary History of Europe*.

**Bœuf, Front de**, in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.), is a follower of Prince John, and is described by Senior as "the traditional giant, very big and very fierce," whose "active and passive duties are those always assigned to the giant—the first consisting in seizing travellers on the road, and imprisoning them in his castle, to the danger of the honour of the ladies, the life of the knights, and the property of all others; and the second, in being beaten at tournaments and killed by the knight errant, to whom the author at length issues his commission of general castle-deliver."

**Bogatsky**. See GOLDEN TREASURY.

**Bogio**, in *Orlando Furioso*, is an ally of Charlemagne, slain by Dardinello.

**Bogue, David**, dissenting minister (b. 1750, d. 1815), wrote an *Essay on the Divine Authority of the New Testament*, and, in conjunction with Dr. Bennett, a *History of Dissenters*.

**Bohemia, On his Mistress, the Queen of**. A lyric by Sir HENRY WOTTON (1568—1639), "written," says Dr. Hannah, "during the short interval which elapsed before the brief day of Elizabeth's Bohemian sovereignty was clouded." She was the daughter of James I. of England.

**Bohemian Tartar, A**, is an appellation applied by the host to Simple, in *The Merry Wives of Windsor*, act iv., scene 5.

**Bohn, Henry George** (b. 1796), publisher, editor, and bibliographer, has translated many of the works of Schiller, Goethe, and Humboldt; also compiled a privately printed *Dictionary of English Poetical Quotations*; a *Handbook of English Proverbs*; a *Polyglot of Foreign Proverbs*, and numerous other works; and has produced a revised and augmented edition of Lowndes' *Bibliographer's Manual*.

**Bohort, Sir or King, Bors or Bort**. One of the knights of the Round Table, brother of King Ban, and uncle to Lancelot du Lac. See BORS.

**Bohun, Edmund**, miscellaneous writer (d. after 1700), is noticeable as the compiler of *A Geographical Dictionary* (1688), and *The Great Historical, Geographical, and Poetical Dictionary* (1694), besides producing a large number of political pamphlets.

**Boiardo**. The *Orlando Innamorato* of this writer was translated into English by Robert Tofte in 1598. See the essay by Panizzi (1831).

**Boileau**. This writer's works have been translated by Soame (1680), Ozell (1712), and others.

**Bois-Guilbert, Brian de**, in *Ivanhoe* (q.v.), "belongs to that class, the men of fixed resolve and indomitable will—fine ingredients in a character which is marked by other peculiarities, but too uniform and artificial, and, in fictitious life, too trite, to serve, as they do here, for its basis."

**Boke named Cordyall, The**: "or, *Memo-rare Novissima*." A translation from the French, by ANTHONY WOODVILLE, Earl Rivers (1442—1483), printed by Caxton in 1480.

**Boke of the Blazing of Arms, The**. A metrical adaptation of Upton's *De Re Militari et Factis Illustribus*, written about 1481 by JULIANA BERNERS (d. about 1485).

**Boker, George Henry**, American poet (b. 1824), has written *Lessons of Life, and other Poems* (1847); *Calaynos, a Tragedy* (1848); *Anne Boleyn, a Tragedy* (1850); *The Betrothal*; *Leonor de Guzman*; *Francesca da Rimini*; *Poems of the War* (1864); and some other works, a complete edition of which appeared in 1856. "He has followed," says Tuckerman, "the masters of dramatic writing with rare judgment. He also excels many gifted poets of his class in a quality essential to an acted play—spirit. To the tragic ability he also unites aptitude for the easy colloquial, and jocose dialogue, such as must intervene in the genuine Shakespearian drama, to give relief and additional effect to high emotion. His language, also, rises often to the highest point of pathos, energy, and beauty."

**Bold Stroke for a Husband, A**. A comedy by Mrs. COWLEY, acted about 1780.

**Bold Stroke for a Wife, A**. A comedy by Mrs. CENTLIVRE (1667—1723), produced in 1718.

**Boleyn, Anne**. A dramatic poem by HENRY HART MILMAN (1791—1868), published in 1826. See BULLEN, ANNE.

**Bolingbroke, Henry of**. Duke of Hereford, and afterwards Henry IV., in SHAKESPEARE'S *Richard II.*, and the two parts of *Henry IV.*

**Bolingbroke, Viscount**, Henry St. John (b. 1678, d. 1751), wrote *A Dissertation upon Parties* (1735); *Letters on the Spirit of Patriotism, on the Idea of a Patriot King, and on the State of Parties at the Accession of George I.* (1749); *Letters on the Study of History* (1752); and other



*Works*, a complete edition of which was published by David Mallet in 1754, and followed by *Correspondence, State Papers, and Miscellaneous Writings*, in 1798. "Having," said Dr. Johnson, "discharged a blunderbuss against morality and religion, he had not the resolution to fire it off himself, but left half-a-crown to a beggarly Scotchman to draw the trigger after his death." His *Life* was written by Mallet (1754), St. Lambert (1796), Cooke (1835), and Macknight (1862). See, also, his *Apologia pro Vita Sua*, in a letter to Sir William Wyndham (1752), and Mrs. Oliphant's *Historical Sketches of the Reign of George II.*; Walpole's *Royal and Noble Authors*. For *Criticism*, see Drake's *Essays*, Blair's *Lectures on Rhetoric and the Belles Lettres*; Leland's *Deistical Writers*, and Warburton's *View of Lord Bolingbroke's Philosophy* (1754). "The merit," says Craik, "of whatever Bolingbroke has written lies much more in the style than in the thought. He is frequently ingenious, but seldom or never profound; nor is his rhetoric of a brilliant or imposing character. There is no richness of imagery, nor even much peculiar felicity of expression; yet it always pleases by its clear and easy flow, and it rises at times to considerable animation, and even dignity." See EXILE, REFLECTIONS UPON; IDEA OF A PATRIOT KING; ESSAY ON MAN; OLDCASTLE, HUMPHREY.

**Bolton, Edmund**, antiquarian writer (temp. seventeenth century), wrote *Elements of Armories* (1620); *Nero Cæsar: or, Monarchie Depraved* (1624); and *Hypereritica* (q.v.), first printed in 1722. See the *Biographia Britannica*, and Warton's *History of English Poetry*.

**Bombastes Furioso**. The hero of a burlesque tragic opera, written by WILLIAM BARNES RHODES in ridicule of the heroic style of modern dramas, and produced in 1790. The heroine is called Distaffina

**Bon Gaultier Ballads**. A series of amusing parodies of modern poetry, by WILLIAM EDMONSTOUNE AYTOUN (1813—1865), and THEODORE MARTIN (b. 1814).

**Bon Ton Magazine, The**: "or, Microscope of Fashion and Folly," published during the years 1791—1795.

**Bona of Savoy**. Sister to the Queen of France, in *Henry VI.*, part iii.

**Bonaparte**. See NAPOLEON.

**Bonar, Horatius, D.D.** (b. 1808), Presbyterian minister and miscellaneous writer, is best known as the author of *Hymns of Faith and Hope*, *The Night of Weeping*, and *The Morning of Joy*. Dr. Bonar has acted as editor of *The Christian Treasury* for many years, and of *The Quarterly Journal of Prophecy* since its establishment.

**Bond, William**. See SUPERNATURAL PHILOSOPHER, THE.

**Bondman, The**, a tragedy by PHILIP

MASSINGER (1584—1640), produced in 1624, is "one of the best," says Hallam, "of Massinger's works." "Its interest turns," says Hazlitt, "on the two different acts of penance and self-denial, in the persons of the hero and heroine, Pisander and Cleora."

**Boner, Charles**, miscellaneous writer, was the author of *Transylvania: its Products and its People* (1865); *A Guide for Travellers*; and other works. His *Memoir and Letters*, including letters from Miss Mitford (q.v.), appeared in 1871.

**Boniface**, the common appellation for the landlord of an inn or tavern, is one of the characters in FARQUHAR's comedy of *The Beaux's Stratagem*, where he is described as keeping a well-known inn in Lichfield. "I've lived," he says, "in Lichfield, man and boy, above eight-and-fifty years, and, I believe, have not consumed eight-and-fifty ounces of meat."

**Boniface, St.**, otherwise Winfrid of Crediton (b. 680, d. 755). The *Biography* of the great apostle of Germany was written by Willibald (1603), and by Schmidt, in his *Handbuch der Christlichen Kirchengeschichte*. See Wright's *Biographia Britannica*. His *Works* were printed in 1605; his *Epistles*, the most valuable of his writings, in 1629.

**Bonneval, Memoirs of the Bashaw Count**, "from his birth to his death." A romance containing much curious and seemingly authentic information respecting the secret history of Europe, published in 1570.

**Bonnie Lesley**. A song by ROBERT BURNS (1759—1796), the heroine of which was Miss Leslie Baillie, daughter of an Ayrshire gentleman. Mr. Baillie was on his way to England, accompanied by his two daughters, when he called upon the poet at Dumfries. Burns mounted his horse, rode with the travellers for fifteen miles, and composed the song on his return homewards. Bonnie Lesley is the pet name of a character in WILLIAM BLACK'S novel of *Kilmeny*.

**Bonny Earl of Murray, The**. "A Scottish song," in which the writer narrates the story of the murder of James Stewart, Earl of Murray, by George Gordon, Earl of Huntly, in December, 1591.

"**Bonny Kilmeny gaed up the glen.**" A line in Hogg's poem of *Kilmeny* (q.v.), in *The Queen's Wake* (q.v.).

**Booby, Lady**, in FIELDING's novel of *Joseph Andrews* (q.v.), is a woman of light character, who endeavours to seduce her footman, and is intended as a parody upon Richardson's character of *Pamela* (q.v.).

**Book of Common Prayer, The**. See COMMON PRAYER, THE BOOK OF.

**Book of the Boudoir, The**. A prose work by Lady MORGAN (1783—1859), published in the



year 1829, and containing numerous autobiographical passages.

**Book of Martyrs, The.** See ACTS AND MONUMENTS.

**Book of the Noble Henries, The,** by JOHN CAPGRAVE (1393—1464), written in Latin, and dedicated to Henry VI., begins with a brief history of the six Henries of the Empire, glorifies in a second part the six Henries of England, and in a third part celebrates the virtues of twelve illustrious men who have borne that name. An English translation was published in 1858 by Hingeston.

**Book of the Sonnet, The.** A collection of English sonnets, with critical remarks, by JAMES HENRY LEIGH HUNT (1784—1859).

**Book without a Name, The.** A series of sketches written by Lady MORGAN (1783—1859), in conjunction with her husband, Sir T. C. MORGAN, M.D. (1783—1843), and published in 1841.

**“Bookful blockhead, ignorantly read, The.”** Line 53, part iii., of POPE’S *Essay on Criticism* :—

“ With loads of learned lumber in his head.”

A very similar passage occurs in the *Life* of Robert Hall, where he says of another :—“ He might have been a clever man by nature, but he laid so many books on his head that his brain had not room to move.”

**“Book’s a book, although there’s nothing in ’t, A.”** Line 52 of BYRON’S *English Bards and Scotch Reviewers* (q.v.).

**Books, The Battle of the.** See BATTLE OF THE BOOKS, THE.

**Bookworm, The.** A poem by THOMAS PARNELL (1679—1718), imitated from the Latin of Theodore Beza.

**Booth,** in FIELDING’S novel of *Amelia* (q.v.), is the husband of the heroine of the story, and is said to exhibit many characteristics of the author himself.

**Booth, Abraham,** Baptist writer (1734—1806), was the author of *The Death of Legal Hope* (1770); *An Apology for the Baptists* (1778); *Pædobaptism Examined* (1784); *Glad Tidings to Perishing Sinners* (1796); and other works. See Jones’s *Christian Biography*.

**“Bo-peep, what have we spied?”** First line of a rhyming satire, by CHARLES BANSLEY (circa 1540), on *The Pride and Vices of Women Now-a-days*.

**Borachio,** in *Much Ado about Nothing* (q.v.), is a follower of Don John.

**Borde, Andrew, M.D.** (b. about 1500, d. 1549), published *Principles of Astronomy* (1540); *The First Boke of the Introduction of Knowledge* (1542); *The Breviary of Health for all manner of*

*Sicknesses and Diseases* (1547); *The Compendyouse Regimēte: or, Dictary of Health made in Mounte Pyllor* (1562); *Merie Tales of the Mad Men of Gotham* (1565); *A Right Pleasant and Merry History of the Mylner of Abington*; and other works. See Wood’s *Athenæ Oxonienses*, Warton’s *English Poetry*, Ritson’s *Bibliographia Poetica*, Philips’ *Theatrum Pœctarum Anglicarum*, and Fuller’s *Worthies*. “Our author, Borde,” says Wood, “was esteemed a noted poet, a witty and ingenious person, and an excellent physician of his time.” He used to write himself “Andreas Perforatus.” See REGIMENTE, &c.; SCOGGIN’S JESTS.

**Border Minstrel, The.** A title frequently conferred upon Sir WALTER SCOTT (1771—1832), who “traced his descent from the great Border family now represented by the Duke of Buccleuch, resided at Abbotsford on the Tweed, edited, in early life, a collection of old ballads under the title of *The Minstrelsy of the Scottish Borders*, and afterwards wrote the *Lay of the Last Minstrel*, and other original poems upon Border subjects.” He is alluded to under this name in Wordsworth’s poem of *Yarrow Revisited* :—

“ When last along its banks I wandered,  
Through groves that had begun to shed  
Their golden leaves upon the pathways,  
My steps the Border Minstrel led!”

**Border-Thief School, The.** An epithet applied by THOMAS CARLYLE, in his *Sartor Resartus* (q.v.), to Sir WALTER SCOTT and those of his imitators who celebrated the achievements of the freebooters of the Scottish Border.

**Border Widow, The Lament of.** A ballad said to be founded on the execution of Cockburne of Henderland, a notorious robber, who was hanged over the gate of his own tower, by King James, in 1529. Sir WALTER SCOTT prints it in his *Border Minstrelsy*.

**Borderers, The.** A tragedy by WILLIAM WORDSWORTH (1770—1850), written in 1795—96, and published in 1842.

**“Bores and bored, The.”** See “SOCIETY IS NOW ONE POLISHED HORDE.”

**“Born in the garret, in the kitchen bred.”** First line of *A Sketch*, written in the heroic couplet, by Lord BYRON, in March, 1816.

**Borough, The.** A poem by GEORGE CRABBE (1754—1832), published in 1810.

**Borrow, George** (b. 1803), has written *Faustus, his Life, Death, and Descent into Hell* (1828); *Romantic Ballads*, from the Danish (1829); *Targum: or, Metrical Translations from Thirty Languages* (1835); *Zincali: or, an Account of the Gipsies in Spain* (1841), (q.v.); *The Bible in Spain* (1844), (q.v.); *Lavengro, the Scholar, the Gipsy, the Priest* (1851), (q.v.); *The Romany Rye* (1857); *Wild Wales* (1862); and *Romano Lavo-Sil: Word-Book of the Romany, or English Gipsy Language* (1874). His *Autobiography* appeared in 1851. See, also, *Memoirs of William Taylor, of Norwiche* (1843).



**"Borrower nor a lender be, Neither a."**  
—*Hamlet*, act i., scene 3.

**Borrowstoun Mous and the Landwart Mous, The.** A poetical fable by ROBERT HENRYSON (d. 1508); one of a series of thirteen.

**Bors, Sir.** A character in TENNYSON'S *Idylls of the King* (q.v.). See BOHORT.

**Boscobel:** "or, the Compleat History of his Sacred Majestie's most miraculous preservation after the battle of Worcester," by THOMAS BLOUNT (1618—1679). A truthful and simple narrative. See Sir Walter Scott's novel of *Woodstock*, and Harrison Ainsworth's romance of *Boscobel*.

**"Bosom of his Father and his God, The."** A line in GRAY'S *Elegy written in a Country Churchyard*.

**"Bosom's lord sits lightly on his throne, My."**—*Romeo and Juliet*, act v., scene 1.

**Bossnowl, Lady Clarinda.** A character in PEACOCK'S novel of *Crotechet Castle* (q.v.); beloved by Captain Fitzchrome, whom she afterwards marries.

**Boston Bard, The.** The pseudonym adopted by ROBERT S. COFFIN (1797—1857), an American verse-writer, who lived for some years in Boston, Massachusetts. A volume of his *Poems* appeared in 1826.

**Boston, Thomas,** Scottish divine (1676—1732), wrote *Human Nature in its Fourfold State* (1720), *Tractus Stigmologicus Hebræo-Biblicus* (1738), *Illustrations of the Doctrines of the Christian Religion* (1773), *The Crook in the Lot*, and other works. See the edition edited by Maemillan (1853).

**Boswal and Lillian.** An old romance in the Scottish dialect, of which an analysis is given in Ellis's *Early English Romances*. It was probably written in the middle of the sixteenth century.

**Boswell, Sir Alexander,** antiquarian and song-writer (1775—1822), wrote *Songs chiefly in the Scottish Dialect* (1803); *The Spirit of Tintoe: or, Johnnie Bell and the Kelpie*; *Edinburgh: or, the Ancient Royalty* (1810), (q.v.); *Sir Allan*; *Skeldon Haughs: or, the Sow is Flitted*; *The Woo' Creel: or, the Bull of Bashan*; *The Tyrant's Fall*; and *Clan Alpine's Vow* (1811), (q.v.). He also contributed several *jeux-d'esprit* to an Edinburgh newspaper called *The Beacon*, and a Glasgow periodical called *The Sentinel*. See Dibdin's *Literary Reminiscences*.

**Boswell, James,** brother of Sir Alexander (b. 1779, d. 1822), published Malone's enlarged edition of Shakespeare, to which he added a *Life of Malone*, and an essay *On the Metre and Phraseology of Shakespeare*.

**Boswell, James,** miscellaneous writer (b. 1740, d. 1795), published *An Account of Corsica, with Memoirs of General Paoli* (1768); *British Essays in Favour of the Brave Corsicans* (1769); a series of papers, called *The Hypochondriac*, in *The*

*London Magazine* (1777—1782); and *The Life of Dr. Johnson* (1790). His *Letters to the Rev. W. J. Temple* were published in 1857, and Lord Houghton has edited for the Philobiblon Society a curious tract relating to Boswell, called *Boswelliana*. See Macaulay's *Essays*, and Carlyle's *Miscellaneous Essays*. See CORSICA, ACCOUNT OF; JOHNSON, LIFE OF SAMUEL.

**Bosworth Field.** An historical poem by Sir JOHN BEAUMONT (1582—1628), printed in 1629, and written in the "heroic couplet." Mrs. Bray has a novel with the same title, and on the same subject. "Sir John," says Campbell, "has no fancy, but there is force and dignity in some of his passages."

**Bosworth, Joseph, D.D.** (b. about 1790), has, besides translating *The Book of Common Prayer* into Dutch, published *The Elements of Anglo-Saxon Grammar* (1823), *A Dictionary of the Anglo-Saxon Language* (1838), and many other philological works of a valuable and interesting character.

**Botanic Garden, The.** A poem, in two parts, with philosophical notes, by ERASMUS DARWIN (1731—1802), published in 1791. "The Rosierucian machinery of his poem," says Campbell, "had at the first glance an imposing appearance, and the variety of his allusion was surprising. On a closer view, it was observable that the Botanic Goddess, and her sylphs and gnomes, were useless from their having no employment, and tiresome from being the mere pretexts for declamation. The variety of allusion is very whimsical. Dr. Franklin is compared to Cupid; while Hercules, Lady Melbourne, Emma Crewe, Brindley's camels, and sleeping cherubs, sweep on like images in a dream. Tribes and grasses are likened to angels, and the truffle is rehearsed as a subterranean empress."

**Botany Bay Eclogues.** Poems by ROBERT SOUTHEY (1774—1843), written in 1794, and entitled, *Ellinor*; *Humphrey and William*; *John, Samuel, and Richard*; and *Frederic*.

**Bothie of Tober-na-Vuolich, The.** "A long-vacation pastoral," written in English hexameters by ARTHUR HUGH CLOUGH (1819—1861), during September, 1848. "The almost Homeric vigour with which all the characteristics of the reading party are dashed off, the genial humour with which their personal peculiarities are coloured in, the buoyant life of the discussions which arise among them, the strength with which the Highland scenery is conceived and rendered in a few brilliant touches, the tenderness and simplicity with which now and then the deeper pathos of life is allowed to be seen in glimpses through the intellectual play of the poem, are," says Hutton, "all Clough's own."

**Bothwell.** A tale (in verse) of the days of Mary, Queen of Scots, by WILLIAM EDMONSTOUNE AYTOUN (b. 1813, d. 1865), published in 1856. JAMES GRANT (b. 1822) has published a novel, and ALGERNON CHARLES SWINBURNE (b. 1837) a dramatic



poem (1874), under the same title, and on a similar subject. The latter is the second work of a trilogy which began with *Chastelard* (q.v.).

**Bottom.** "A weaver," in *A Midsummer Night's Dream* (q.v.). "Only one of the characters among the human mortals in this play is very strongly marked. Who but Bottom, the life and soul of the interlude of *Pyramus and Thisbe*? Watch Bottom," says Grant White, "and see that, from the time he enters until he disappears, he not only claims to be, but is, the man of men, the Agamemnon of the 'rude mechanicals' of Athens. No sooner is the subject of the play opened, than he instantly assumes the direction of it, which is acquiesced in by his fellows as a matter of course. He tells Peter Quince what to do, and Peter does. No; Bottom is no stupid lout. He is a compound of profound ignorance and omnivorous conceit; but these are tempered by good nature, decision of character, and some mother-wit." *The Merry Conceited Humours of Bottom the Weaver*, attributed to Robert Cox, the comedian, appeared in 1661.

**Boucicault, Dion**, dramatist (b. 1822), is the author, among other pieces, of *London Assurance*, *The Colleen Bawn*, *The Octoroon*, *Dot*, *Old Heads and Young Hearts*, *Love in a Maze*, *After Dark*, *Willow Copse*, *Janet Pride*, *The Corsican Brothers*, *The Long Strike*, *The Flying Scud*, and a great number of other pieces, most of which have been successful. His comedy, *How She Loved Him*, was printed in 1868. *The Shaughran* was produced at New York in 1874. He is the joint author with Charles Reade (q.v.) of the novel and drama called *Foul Play*.

**Bouge of Court, The:** "or, the Rewards of a Court," a poem by JOHN SKELTON (1460—1529), is "in the manner of a pageant, consisting," says Warton, "of seven personifications. Here our author, in adopting the grave and stately movement of the seven-lined stanza, has shown himself not always incapable of exhibiting allegorical imagery with spirit and dignity." The personifications are of Riot, Dissimulation, Disdain, and the like.

**Bouillabaisse, The Ballad of.** By WILLIAM MAKEPEACE THACKERAY (1811—1863):—

"This Bouillabaisse a noble dish is—  
A sort of soup, or broth, or brew—  
Or hotchpotch of all sorts of fishes."

**"Boundless contiguity of shade, Some."** A line in COWPER's *Task*, book ii.

**Bountiful, Lady**, in FARQUHAR's comedy of *The Beaux's Stratagem*, is an old country gentlewoman, who cures all distempers, and is the easy, credulous, good-tempered benefactress of the whole parish.

**Bourchier, Cardinal.** A character in SHAKESPEARE's *Richard II.*

**Bourchier, John.** See BERNERS, LORD.

**Bourne, Vincent**, Latinist (d. 1747), pub-

lished *Poemata* (1734); *Poemata Latina partim reddita, partim scripta* (1750); and *Miscellaneous Poems, Originals and Translations* (1772). His *Collected Works and Letters* appeared in 1808. His pupil, Cowper the poet, wrote:—"I love the memory of Vincy Bourne. I think him a better poet than Tibullus, Propertius, Ausonius, or any of the writers in his way, except Ovid, and not at all inferior to him." See Welch's *Westminster Scholars, Cantabrigienses Graduatii*, and Chalmers's *Biographical Dictionary*.

**Bow-legs, An Apology for.** See APOLOGY FOR BOW-LEGS.

**Bowdler, Thomas** (b. 1754, d. 1825), published, in 1818, *The Family Shakespeare*, "in which nothing is added to the original text; but those words and expressions are omitted which cannot with propriety be read aloud in a family." Of this work *The Edinburgh Review* said, "Mr. Bowdler has only effaced those gross indecencies which every one must have felt as blemishes." This was followed by the less-known *Family Gibbon*, "reprinted from the original text, with the careful omission of all passages of an irreligious or immoral tendency." He also wrote *Letters from Holland* (1788); *A Life of General Villettes* (1815); and *Liberty, Civil and Religious* (1816).

**Bowen, Francis, LL.D.**, American philosophical and miscellaneous writer (b. 1811), has written *The History and Present Condition of Speculative Philosophy* (1842); *The Application of Metaphysical and Ethical Science to the Evidences of Religion* (1849); *Principles of Political Economy Applied to the Condition of the American People* (1856); and *American Political Economy* (1871); besides editing, and contributing to, numerous important works.

**Bowles, Caroline Anne.** See SOUTHEY, MRS.

**Bowles, William Lisle**, clergyman, poet, and miscellaneous writer (1764—1850), published *Fourteen Sonnets* (1789); *Verses to John Howard* (1789); *The Grave of Howard* (1790); *Verses* (1790); *Monody* (1791); *Elegiac Verses* (1796); *Hope* (1796); *Coombe Ellen* (1798); *St. Michael's Mount* (1798); *Poems* (1798—1809); *The Battle of the Nile* (1799); *The Sorrows of Switzerland* (1801); *The Picture* (1804); *The Spirit of Discovery: or, the Conquest of the Ocean* (1805); *Bowden Hill* (1815); *The Missionary of the Andes* (1822); *The Grave of the Last Saxon* (1823); *Ellen Gray* (1828); *Days Departed* (1832); *St. John in Patmos: or, the Last Apostle* (1832); and *Scenes and Shadows of Days: a Narrative, accompanied with Poems of Youth, and some other Poems of Melancholy and Fancy in the Journey of Life, from Youth to Age* (1837). His theological works need not be particularised; but he is favourably known among antiquarians as the author of a *Parochial History of Brewhill* (1826), a *Life of Bishop Ken* (1830), and *Annals of Laycock Abbey* (1835). His edition of Pope's *Works*, published in 1807, involved him in a controversy with Campbell



and Lord Byron, which excited considerable attention at the time.

**Bowling, Lieutenant.** Maternal uncle of Roderick Random, in SMOLLETT's novel of that name (q.v.). "In him," says Hannay, "Smollett sized at once, and fixed for ever, the old type of seaman—rough as a Polar bear, brave, simple, kindly, and out of his element everywhere except afloat. Bowling has left his mark in many a sea-novel, the key to his eccentricities being that he, and such as he, did really live more afloat than ashore. He certainly carries the habit of professional speech as far as the limits of art allow. Yet the lieutenant is a good fellow, and of more tenderness than most men."

**"Bowling, Tom, Here a sheer hulk lies poor."** First line of DIBDIN's well-known nautical song.

**Bowman, Anne,** writer for boys, has produced, among other stories, *The Boy Foresters*, *The Young Nile Voyagers*, *The Castaways*, *The Bear Hunters of the Rocky Mountains*, and *The Young Yachtsman*.

**Bowring, Sir John, LL.D.,** philologist and miscellaneous writer (1792—1872), wrote *Latins and Vespers*, being poems original and translated; *The Kingdom and People of Siam* (1857); and *Minor Morals*. He also published translated specimens of the poetry of Russia, Spain, Servia, and other countries, and edited the works of Benham. See his *Autobiographical Recollections* (1877).

**Bowyer, William.** See LITERARY ANECDOTES.

**Boy and the Mantle, The,** a ballad, founded on one of the Arthurian legends, was first printed by Percy.

**"Boystood on the burning deck, The."** First line of Mrs. HEMANS' poem of *Casabianca*.

**Boyd, Andrew Kennedy Hutchinson, D.D.,** Presbyterian minister and essayist (b. 1825), has written, among other works, *Recreations of a Country Parson*; *Autumn Holidays*; *The Common-lace Philosopher*; *Changed Aspects of Unchanged Truths*; *Counsel and Comfort from a City Pulpit*; *Critical Essays*; *Graver Thoughts*; *Leisure Hours in Town*; *Lessons of Middle Age*; *Present-Day Thoughts*; *Sunday Afternoons in a Cathedral City*; *A Scotch Communion Sunday*; *Churches, Landscapes, and Moralities*.

**Boyd, Hugh,** a political writer of the eighteenth century, was at one time one of the numerous persons to whom the *Letters of Junius* (q.v.) were attributed; but his claim has long since been disallowed. His *Works* were published in a collected form in 1798.

**Boyd, Mark Alexander,** a famous Scottish scholar (1562—1601), was the author of *Epistolæ* and *Hymni* in the *Delitiæ Poetarum Scotorum* (1627). See the *Life* by Lord Hailes (1733).

**Boyd, Robert,** Principal of Glasgow and Edinburgh Universities (1578—1627), wrote a *Latin Commentary on the Epistle to the Ephesians* (1652); a treatise entitled *Monita de Filii sui Primogeniti Institutione* (1701); two Latin poems in the *Delitiæ Poetarum Scotorum*; and an ode on James III. of Scotland in Adamson's *Muses' Welcome*. See the *Life* by Wodrow.

**Boyd, Zachary,** Scottish minister and poet (d. circa 1653), wrote *The Last Battell of the Soull in Death* (1629); *Crosses, Comforts, Counsels, &c.* (1643); *The Garden of Zion* (1644); and other quaint works, including a metrical translation of the Psalms, which, however, was not printed until early in the present century, and then chiefly for the use of antiquarians.

**Boyet,** in *Love's Labour's Lost* (q.v.), is a lord in attendance on the Princess of France.

**Boyle, Charles,** fourth Earl of Orrery (1676—1731), published, in 1695, a Latin translation of the *Epistles of Phalaris*, which provoked the famous controversy of Boyle versus Bentley. His *Examination of Dr. Bentley's Dissertation on the Epistles of Phalaris* appeared in 1698, and earned the compliment of a couplet from the pen of Garth:—

"So diamonds owe their lustre to a foll,  
And to a Bentley 'tis we owe a Boyle."

He also wrote *As You Find It*, a comedy, published in 1703. See BENTLEY and PHALARIS.

**Boyle, John,** Earl of Cork and Orrery (1707—1762), wrote *Poems in Memory of John Sheffield, Duke of Buckingham* (1714); *Imitations of the First and Fifth Odes of Horace* (1741); a translation of the *Letters of Pliny the Younger* (1752); *Memoirs of Robert Carey, Earl of Monmouth* (1759); *Letters from Italy* (1774); various papers in *The World* and letters in *The Connoisseur*; and *Remarks on the Life and Writings of Dr. Jonathan Swift, in a Series of Letters* (1751). The latter work was censured for its exposure of Swift's private affairs. Warburton called them "detestable letters." Dr. Johnson excused the earl on the plea that he had only seen the bad side of the dean's character.

**Boyle Lectures, The,** were founded by the Hon. ROBERT BOYLE (1627—1691), for the defence of natural and revealed religion. The following are the names of some of the lecturers:—Bentley (1692), Kidder (1693—94), Williams (1695—96), Gastrell (1697), Harris (1698), Bradford (1699), Blackall (1700), Stanhope (1701), Clark (1704—5), Hancock (1706), Whiston (1707), Turner (1708), Butler (1709), Woodward (1710), Derham (1711—12), Ibbot (1713—14), Leng (1717—18), Clarke (1719—20), Gurdon (1721—22), Burnett (1724—25), Berriman (1730—32), Biscoe (1736—38), Burnet (1737), Twells (1739—41), Stebbing (1747—49), Heathcote (1763), Worthington (1766—68), Owen (1769—71), Williamson (1778—80), Van Mildert (1802—4), Harness (1821), and Maurice (1846—47). Among the more recent of the lecturers may be mentioned, Rev. Dr. Merivale, now Dean of Ely.



(1864—65), Rev. E. H. Plumptre (1866—67), Rev. Stanley Leathes (1868—70), Rev. Dr. Hessey (1871—73), and the Rev. Henry Wace (1874—75).

**Boyle, Robert**, philosophical and religious writer (1627—1691), published *Seraphic Love* (1660), *Physiological Essays* (1661), *The Skeptical Chemist* (1662), *The Usefulness of Experimental Natural Philosophy* (1663), *Experiments and Considerations upon Colours* (1663), *Considerations upon the Style of Holy Scriptures* (1663), *Oceasional Reflections upon Several Subjects* (1665), and many other treatises which, reprinted with a *Life* by Dr. Birch in 1744, formed five folio volumes. An incomplete edition was published at Geneva in 1696. The *Philosophical Works Abridged* appeared in 1725; the *Theological Works Epitomised* in 1699. See Dugald Stewart's *First Dissertation* in the *Encyclopædia Britannica*. "It is not an easy task to arrive at a just estimate of Boyle as a philosopher. Let us remember," says Dr. Waller, "that his time was that of a transition from the scholastic to the experimental schools—of emergence from the old philosophy, and the following of a new school under the illustrious Bacon. Of this great man, Robert Boyle is justly entitled to be considered the first follower, while he is the predecessor of many great men in the same path—Priestley, Newton, and others."

**Boyle, Roger**, Baron Broghill and Earl of Orrery (1621—1679), wrote *The History of Henry V.* (1688), *Mustapha* (1667), *The Black Prince* (1672), *Triphon* (1672)—all tragedies, reprinted in 1690, and comprising the first volume of his dramatic works; also poems *On the Death of Cowley*, and *On the Fasts and Festivals of the Church*; *Parthenissa*, a romance (1665); *Mr. Anthony* (1692) and *Guzman* (1693), comedies; *Herod the Great* (1698) and *Altemira* (1702), tragedies. See Wood's *Athenæ Oxonienses*, and Walpole's *Royal and Noble Authors*.

**Boythorne**, in DICKENS's novel of *Bleak House* (q.v.), is well known to be a humorous representation of Walter Savage Landor, the poet, whose *Life* by Forster should be consulted on the subject. The portrait corresponds with the original to a remarkable degree.

**Boz.** The pseudonym adopted by CHARLES DICKENS (1812—1870) in his earlier works. A younger brother of the novelist had been dubbed Moses, in memory of a character in *The Vicar of Wakefield*, and this, says Dickens, "being facetiously pronounced through the nose," became Boses, and, abbreviated, Boz. It gave rise to the epigram:—

"Who the Dickens 'Boz' could be  
Puzzled many a curious elf,  
Till time unveiled the mystery,  
And 'Boz' appeared as Dickens' self."

Thomas Hood, in the character of "an uneducated poet," says:—

"Arn't that 'ere 'Boz' a tip-top feller?  
Lots write well, but he writes *Weller!*"

**Boz, Sketches by**, were originally contributed by CHARLES DICKENS (1812—1870) to the old *Monthly Magazine*, and the *Morning Chronicle*; the first series being republished in January, and the second series in December, 1836. "They were the first of their class, Dickens was the first to unite the delicately playful thread of Charles Lamb's street musings—half experiences, half bookish phantasies—with the vigorous wit and humour and observation of Goldsmith's *Citizen of the World*, his *Indigent Philosopher*, and *Man in Black*, and twine them together in the golden cord of essay, which combines literature with philosophy, humour with morality, amusement with instruction." The most powerful and popular of the sketches are probably those entitled, *A Visit to Newgate*, *The Drunkard's Death*, *Election for Beadle*, *Greenwich Fair*, and *Miss Evans at the Eagle*. The first written, and the first published production of the author, was *Mr. Minns and his Cousin* (q.v.).

**Bozzy.** A familiar name given to James Boswell (q.v.), the biographer of Dr. Johnson.

**Brabantio**, in SHAKESPEARE's *Othello* (q.v.), is a Venetian senator, and the father of Desdemona, the heroine (q.v.).

**Brace, Rev. Charles Loring** (b. 1826), American philanthropist and author, has published *Hungary* in 1851; *Home Life in Germany*; *The Races of the Old World*; *The New West: or, California* in 1867; and other works.

**Bracebridge Hall:** "or, the Humorists." Miscellaneous sketches, in fiction and essay, by WASHINGTON IRVING (1783—1859), (q.v.), published in 1822.

**Brachygraphy.** See WRITING SCHOOLMASTER.

**Brackley, The Baron of.** A ballad, printed by Jamieson and by Buchan in his *Gleanings*. It tells how the baron's wife, Peggy, induces him to fight against long odds, and rejoices with his enemies when he is slain. The fray between John Gordon of Brackley and Farquharson of Inverary took place in September, 1666.

**Bracton, Henry de**, the earliest writer on English law, was, in 1244, appointed by Henry III. one of the judges itinerant. His famous work, *De Legibus et Consuetudinibus Angliæ*, first appeared in 1659, and was reprinted in 1640. "Bracton," says Professor Morley, "painted accurately the state of the law in his time, and he digested it into a logical system."

**Bradbury, S. H.** See QUALLON.

**Braddon, Miss Mary Elizabeth**, novelist (b. 1837), is the author of *Aurora Floyd*; *Birds of Prey*; *The Captain of the Vulture*; *Charlotte's Inheritance*; *Dead Men's Shoes*; *Dead Sea Fruit*; *The Doctor's Wife*; *Eleanor's Victory*; *Fenton's Quest*; *Henry Dunbar* (originally named *The Outcasts*); *Hostages to Fortune*; *John Marchmont's Legacy*;



*Lady Audley's Secret; Lady Lisle; The Lady's Mile; The Lovels of Arden; Lost for Love; Lucius Davoren, Milly Darrell, and other Stories; Only a Clod; Ralph the Bailiff, and other Tales; Robert Ainsleigh; Run to Earth; Rupert Godwin; Sir Jasper's Tenant; A Strange World; Strangers and Pilgrims; Taken at the Flood; The Trail of the Serpent; To the Bitter End; Dead Men's Shoes; Joshua Haggard's Daughter; and Weavers and Weft.* She also published *Garibaldi, and other Poems* (1861), and has written a comediotta called *The Loves of Arcadia* (1860), and a tragedy called *Griselda* (1873). See FORRESTER, GILBERT; and LASCELLES, LADY CAROLINE.

**Bradford, John**, martyr, burnt at Smithfield in 1555, wrote many theological treatises, an edition of which was published by the Parker Society in 1848. See, also, his *Life, Writings, and Selections from his Correspondence in The Fathers of the English Church*, and the *Life and Letters* by Stevens (1832). "Bradford's letters," says Bickersteth, "are among the most edifying and instructive remains of this period."

**Bradley, Edward**, clergyman and humorous writer (b. 1827), has published, among other works, *The Adventures of Mr. Verdant Green; Glencraggan* (1861); *The Curate of Cranston* (1862); *A Tour in Tartan Land* (1863); *The White Wife* (1864); *The Rook's Garden* (1865); *Mattins and Mutton's* (1866); besides contributing to a large variety of periodicals. See BEDE, CUTHBERT.

**Bradshaw, Henry** (who was a contemporary of Dunbar, and d. 1513), wrote a metrical translation of the Latin *Lyfe and History of Saynt Werger* (q.v.), "very fruteful for all Christen People to rede," printed by Pynson in 1521. See Wood's *Athnæ Oxonienses*, Ritson's *Bibliographia*, and Warton's *History of English Poetry*.

**Bradstreet, Anne**, American poetess (1613–1672), published, in 1640, *Several Poems, compiled with great Variety of Wit and Learning, full of Delight*; "wherein especially is contained a comely discourse and description of the four elements, constitutions, ages of man, and seasons of the year, together with an exact epitome of the three first monarchies, viz., the Assyrian, Persian, and Grecian, and the beginning of the Roman Commonwealth to the end of their last king, with divers other pleasant and serious poems, by a gentlewoman of New England." This remarkable work was published in London under the title of *The Tenth Muse, lately sprung up in America*. One of her admirers wrote—

"Now I believe tradition, which doth call  
The Muses, Virtues, Graces, females all;  
Only they are not nine, eleven, or three;  
Our authoress proves them but one unity."

Another described her as "the mirror of her age, and glory of her sex." "These phrases," says Griswold in his *Female Poets of America*, "run into hyperbole, and prove, perhaps, that their authors were more gallant than critical; but we perceive from Mrs. Bradstreet's poems that they are not

destitute of imagination, and that she was thoroughly instructed in the best learning of the age."

**Bradwardine, Baron**, in Sir WALTER SCOTT's romance of *Waverley* (q.v.), is a generous, choleric, but pedantic nobleman, devoted to the cause of Charles Edward Stuart.

**Bradwardine, Rose**, daughter of the above, loves, and is beloved by, Waverley, whom she eventually marries.

**Bradwardine, Thomas**, Archbishop of Canterbury (d. 1349), wrote, among other works, a famous treatise *De Causâ Dei contra Pelagium* (1618), from an apologue to which Parnell is said to have derived the story of his *Hermit*. Chaucer, in his *Nonnes Priestes Tale*, refers to Bradwardine's position among the schoolmen of his time. See Morley's *English Writers*, vol. ii., part 1; also, CAUSE OF GOD AGAINST PELAGIUS; PROFOUND DOCTOR, THE.

**Brady, Nicholas.** See PSALMS OF DAVID.

**Braes of Yarrow, The.** A ballad written by WILLIAM HAMILTON, of Bangour (1704–1754), in imitation of an old Scottish ballad on a similar subject, and with the same burden at the end of each stanza. It was published among his poems in 1760, and is characterised by Hazlitt as "the finest modern imitation" of the old ballad style. It begins:—

"Busk ye, busk ye, my bonnie, bonnie bride."

Scott, Hogg, and Wordsworth have poems on the subject of this famous stream and its legends.

**Brag, Jack.** A novel by THEODORE EDWARD HOOK (1788–1841), published in 1837. The hero is a man of innate vulgarity of disposition, who endeavours to force himself into the higher circles of society by a combination of bluster, fraud, adulation, and servility.

**Brag, Sir Jack**, is the title of an old ballad, in which Gen. John Burgoyne (d. 1792) figures under that appellation.

**Braggadachio.** A blustering, cowardly character in SPENSER's *Faërie Queene* (q.v.), intended to typify the intemperance of the tongue.

**Braid Claith.** A humorous poem by ROBERT FERGUSON (1751–1774), of which the last verse runs:—

"For though ye had as wise a snout on  
As Shakespeare or Sir Isaac Newton,  
Your judgment fouk would hae a doubt on,  
I'll tak my alth,  
Till they could see ye wif a sult on  
O' guld braid claith."

"Braid claith" is, *Anglicè*, broad cloth.

**Brainard, John G. C.**, American poet (1796–1828), published, in 1828, a volume of *Poems*, which was reprinted in 1832, with a *Life* of the author, by John Greenleaf Whittier.

**Brainworm**, in BEN JONSON's comedy of *Every Man in his Humour* (q.v.), "is a particularly dry and abstruse character. We neither know his



business nor his motives: his plots are as intricate as they are useless, and as the ignorance of those he imposes upon is wonderful. "Yet," says Hazlitt, "from the bustle and activity of this character on the stage, the changes of address, the variety of affected tones and gipsy jargon, and the limping, affected gestures, it is a very amusing theatrical exhibition."

**Braithwayte, Richard**, poet (b. 1588, d. 1693), wrote, among many other works, *The Prodigal's Tears* (1614); *The Good Wife: or, a Rare One Among Women* (1618); and *Barnabæ Itinerarium: or, Barnabee's Journal* (1820). His *Life* was published by Haslewood, in 1820. See, also, Wood's *Athenæ Oxonienses*, Brydges' *Censura Litteraria*, the *Biographia Dramatica*, Warton's *English Poetry*, Ellis's *Specimens of the English Poets*, and Lowndes' *Bibliographer's Manual*. "Braithwayte's merits," says Dibdin, in his *Bibliomania*, "are undoubtedly very considerable. Some of his pieces are capable of affording instruction and delight. He was a most extraordinary man in poetry and in prose."

**Bramble, Matthew**, in SMOLLETT'S novel of *Humphrey Clinker* (q.v.), "though not," says Hazlitt, "altogether original, is excellently supported." "It has been observed maliciously, but not," says Sir Walter Scott, "untruly, that the cynicism of Matthew Bramble becomes gradually softened as he journeys northward, and that he, who equally detested Bath and London, becomes wonderfully reconciled to walled cities and the hum of men when he finds himself an inhabitant of the northern metropolis." See ABSOLUTE, SIR ANTHONY.

**Bramble, Tabitha**, sister of the above, is described as "a maiden of forty-five, exceedingly starched, vain, and ridiculous," and eventually marries Captain Lismahago (q.v.).

**Bramhall, John**, Archbishop of Armagh (1593—1663), wrote, among other works, *A Defence of True Liberty*, in reply to Hobbes's *Treatise of Liberty and Necessity* (1655). His *Life and Works* were published, with a *Life* by Bishop Vesey, in 1677, and afterwards in the *Library of Anglo-Catholic Theology* (1842—45).

**Bramine, The**, is the appellation under which STERNE (1713—1768), in his *Letters from Yorick to Eliza* (1775), describes Mrs. Elizabeth Draper (a young Indian lady), for whom he entertained a violent and unbecoming passion. He himself figures as the Bramine.

**Brampton, Thomas**, a confessor of the Minorite Friars, wrote, in 1414, a metrical version of the *Seven Penitential Psalms*; also, it is said, a poem *Against Lollardie*, and *The Ploughman's Tale*, all of which see.

**Brampton, William de**. One of the four justiciars of England in the reign of Edward I. (1274—1307). See FLETA.

**Bramston, James**, Vicar of Starting, Sussex (d. 1744), published *The Art of Politics*, *The Man of Taste*, and *The Crooked Sixpence*. The last was published in *The Repository*, vol. i.

**Bran**, in MACPHERSON'S poem of *Ossian* (q.v.), is the name of Fingal's dog. "Our Highlanders," says Sir Walter Scott, "have a proverbial saying, founded on the traditional renown of this animal. 'If it is not Bran,' they say, 'it is Bran's brother.'"

**Brand, John** (1741—1806), published, in 1789, the *History and Antiquities* of his native town, Newcastle-on-Tyne. His *Observations on Popular Antiquities* was published in 1777.

**Brand, Sir Denys**, is a character who figures in CRABBE'S poem of *The Borough*. He is a country magnate, and may be described as one who apes humility.

**Brandan, St.** A lyric by MATTHEW ARNOLD (b. 1822), telling how the saint, sailing on the northern main, comes upon the figure of "the traitor Judas, out of hell," floating "on an iceberg white," his short emancipation from the eternal fire having been gained by his one act of charity to the leper at Joppa.

**Brande, William Thomas**, chemist and lecturer (1780—1866), wrote many scientific treatises of great value, but his *magnum opus* was *A Dictionary of Science, Literature, and Art* (1842). In the latter work he was assisted by Joseph Cauvin, and other authors of eminence in their respective departments. The last edition was edited by the Rev. George W. Cox (1867).

**Brandon, Samuel**, dramatist (temp. Elizabeth), produced, in 1598, a play called *Virtuous Octavia* (q.v.). See the *Biographia Dramatica*.

**Brandt**. The leader of the band of Indians who destroyed the village of Wyoming, Pennsylvania, in 1788. In Campbell's poem of *Gertrude of Wyoming* (q.v.), Brandt is represented as a monster of cruelty, though, as the poet was afterwards informed, and as he himself publicly stated, he often strove to mitigate the cruelty of Indian warfare.

**Brandt, Sebastian**. See SHYP OF FOLYS OF THE WORLDE, THE.

**Brangtons, The**, in Madame d'ARBLAY'S novel of *Evelina* (q.v.), are a family whose excessive vulgarity is admirably portrayed. "Vulgarity," says Miss Kavanagh, "was indeed Miss Burney's [Madame d'Arblay's] excellence. No vulgar girls can surpass her Miss Brangtons."

**Brasenose, Buller of**. See BULLER OF BRASENOSE.

**Brass, Sally**, and **Sampson Brass**, are brother and sister, in DICKENS'S *Old Curiosity Shop*; the latter a servile, roguish, and cowardly attorney; the former, his equal in fraud and meanness, but his superior in courage and acuteness.

**Brathwaite**. See BRAITHWAYTE.



**Bratti Ferravecchi.** The goldsmith in GEORGE ELIOT'S novel of *Romola* (q.v.).

**Brave Lord Willoughby.** A ballad celebrating the achievements of Lord Willoughby d'Eresby, who, in 1586, distinguished himself at the siege of Zutphen. He died in 1601.

"Brave deserves the fair, None but the."—DRYDEN, *Alexander's Feast*, line 15.

**Bravo of Venice, The.** A tale by MATTHEW GREGORY LEWIS (1775—1818).

**Bray, Mrs. Anna Eliza Kempe Stothard** (b. towards the end of last century), has produced the following novels:—*De Foix, The White Hoods, The Protestant, Fitz of Fitzford, The Talba, Warleigh, Trelawney of Trelawne, Trials of the Heart, Henry de Pomcroy, Courtenay of Walreddon, Trials of Domestic Life, Hartland Forest, and Roseteague*. She has also published several descriptive and historical works, a *Life of Charles Stothard*; the poetical remains and sermons of her second husband; *Fables and other Pieces in Verse, by Mary Maria Colling*; and many other works.

**Bray, The Vicar of.** A vivacious vicar of the Berkshire village so named, who, living under Henry VIII., Edward VI., Mary, and Elizabeth, was first a Papist, then a Protestant, then a Papist, then a Protestant again. But if he changed his religion, he kept true to his own principle, which was "to live and die the Vicar of Bray." His name, by some authorities, is said to have been Symon Symonds; by others, Pendleton; by others, Simon Alleyn. The story, however, is not confined to the church records of Bray. In the well-known song, said to have been written by an officer in Colonel Fuller's regiment (temp. George I.), the vicar lives in the reigns of Charles II., James II., William III., Anne, and George I. The tune is that of "The Country Garden":—

"And this is law that I'll maintain  
Until my dying day, sir,  
That whatsoever king shall reign,  
I'll still be Vicar of Bray, sir."

**Braybrooke, Baron, Richard Griffin Neville** (1783—1858), published, in 1825, the first edition of *The Diary of Samuel Pepys* (q.v.); in 1835, a history of *Audley End and Saffron Walden*; and, in 1842, the *Life and Correspondence of Jane, Lady Cornwallis*.

**Bread and Milk for Babes:** "or, the Conclusions of the Astrolabe," written by GEORGE CHAUCER (1328—1400) for his son Lewis, a boy of ten years of age. He had given the child an astrolabe, and the little treatise, says Morley, was to show him how to use it. Some of its uses, remarked Chaucer, "be too hard for thy tender age of ten years to conceive. By this treatise, divided into five parts, will I show thee wonder light rules and naked words in English, for Latin ne canst thou yet but small, my little son."

"Bread is the staff of life." A phrase in SWIFT'S *Tale of a Tub*.

"Break, break, break, on thy cold gray stones, O sea." First line of a familiar poem by TENNYSON, in which the poet's regrets for Arthur Hallam (q.v.) find, perhaps, their happiest as well as their mournfullest expression. See IN MEMORIAM.

"Break, you may shatter the vase, if you will, You may." A line in MOORE'S popular lyric, beginning:—

"Farewell! but whenever you welcome the hour."

**Breakfast Table, The Autocrat of the.** See AUTOCRAT OF THE BREAKFAST TABLE, THE.

"Breaks a butterfly upon a wheel, Who." Line 307 of Prologue to POPE'S *Satires* (q.v.).

"Breath can make them, as a breath has made, A." Line 54 of GOLDSMITH'S poem of *The Deserted Village* (q.v.).

"Breathes there the man with soul so dead." The opening line of SCOTT'S *Lay of the Last Minstrel*, canto vi., stanza 1.

**Brechin, Bishop of.** See FORBES, ALEXANDER PENROSE.

**Breeches Bible, The.** The name given to an edition of the Scriptures which was first printed at Geneva, by Rowland Hall, in 1560. It arose out of an unusual rendering of Genesis iii. 7. See BIBLE, THE.

**Breeches Review, The.** A nickname bestowed at one time upon the *Westminster Review*, in reference to the share in its proprietorship and conduct possessed by a certain West End breeches-maker called Francis Place.

**Breefe Dialogue between two Preestes' Servauntes named Walkin and Jeffray.** A satire on the monastic orders, by WILLIAM ROY (circa 1526).

**Breen, Henry Hegart** (b. 1805), has written, in addition to several works published anonymously, *The Diamond Roek, and other Poems* (1849); *Modern English Literature: its Blemishes and Defects* (1857).

**Breitmann, Hans.** A fictitious character under whose name CHARLES GODFREY LELAND (b. 1824) has published a series of humorous ballads in the Pennsylvanian Dutch dialect, a species of German-English. Five series of these ballads have been printed: *Hans Breitmann's Party, and other Ballads*; *Hans Breitmann about Town*; *Hans Breitmann in Chureh*; *Hans Breitmann as an Uhlan*; and *Hans Breitmann in Europe*.

**Bremer, Frederica** (1801—1865). A Swedish novelist, many of whose works have been translated into English by Mrs. Howitt, and republished; among others, *The Neighbours*; *The Home: or, Life in Sweden*; *The President's Daughters*; *The Twins, and other Tales*; *Nina*; *Strife and Peace: or, Scenes in Dalecarlia*; *The Homes of the New*



*World; Greece and the Greeks; Two Years in Switzerland; Father and Daughter; The H— Family, and other Tales; New Sketches of Every Day Life; The Parsonage of Mora; Brothers and Sisters; Hertha; The Bondmaid; The Midnight Sun; A Pilgrimage; and Butterfly's Gospel.* The *Life, Letters, and Posthumous Writings* were published in 1868. See Mrs. Howitt's *Three Months with Frederica Bremer in Sweden*.

**Brenda**, in Sir WALTER SCOTT's romance of *The Pirate* (q.v.), is the sister of Minna, and the daughter of Magnus Troil, beloved by Mordaunt, whom she eventually marries.

**Brennoralt**, a tragedy by Sir JOHN SUCKLING (1609—1641), contains a fine passage which Steele, in *The Tatler* (No. 40), quotes side by side with one from Milton about Eve. A lover is looking on his sleeping mistress, and says:—

"Her face is like the milky way 't' the sky,  
A meeting of gentle lights without a name."

The scene of the play is supposed to be laid in Poland, but the Lithuanians are evidently intended for the Scotch. See *IPHIGENIE*.

**Brentford, The Two Kings of.** Two characters in BUCKINGHAM's farce of *The Rehearsal* (q.v.); perhaps intended for Charles II. and James, Duke of York, afterwards James II., or for Boabdellin and Abdalla, the two contending kings of Granada. They are represented as living on terms of the most affectionate intimacy, and as dancing, singing, and walking together with wonderful unanimity. It is not obvious why they should be described as kings of Brentford rather than any other locality. Bayes says (act i., scene 1), "Look you, Sirs, the chief hinge of this play. . . is, that I suppose two kings of the same place, as, for example, Brentford, for I love to write familiarly." In Cowper's *Task*, bk. i., *The Sofa*, l. 77, we read—

"United, undivided, twain at once,  
So sit two kings of Brentford on one throne."

**Brenton, Edward Pelham** (1774—1839), wrote *The Naval History of Great Britain from the year 1783 to 1822* (1823), and a *Life of Earl St. Vincent* (1838).

**Brereton, Jane**, poetess (1685—1740), wrote a number of poetical pieces which were published with her *Life and Letters* in 1744. Sir Egerton Brydges speaks of her in his *Censura Literaria* as displaying "some talents for versification, if not for poetry."

**Breton, Captain**, in Mrs. CENTLIVRE's comedy of *The Wonder* (q.v.), is the lover of Clara, and "a spirited and enterprising soldier of fortune."

**Breton, Nicholas**, poet (1558—1624), wrote *Workes of a Young Wyt trust up with a Fardell of prettie Fancies* (1577); *Wits Trenchmore* (1597), (q.v.); *Pasquil's Madcap and Madeappe's Message* (1600); *Wits Private Wealth*, (1603), (q.v.), and a number of other works, a list of which is

given in *The Bibliographer's Manual*, by Lowndes. He contributed at least eight pieces to *England's Helicon* (1600). See Ritson's *Bibliographia Poetica*. There is a reference to Breton in Phillip's *Theatrum Poetarum*; and Sir Egerton Brydges, writing in the *Censura Literaria* concerning his ballad of *Phyllida and Corydon* (q.v.), says that "if we are to judge from this specimen of his poetical powers—for surely he must have had the powers of a poet—they were distinguished by a simplicity at once easy and elegant." See GRIMELLO'S *FORTUNES; WORKES OF A YOUNG WIT*.

"Brevity is the soul of wit."—*Hamlet*, act ii., scene 2.

**Brewer, Anthony.** See *LINGUA; SUPERIORITY*.

**Brewer, E. Cobham, D.D., LL.D.**, has written, among many other works, a *Guide to Scientific Knowledge of Things Familiar* (1850); and a *Dictionary of Phrase and Fable*, "giving the Derivation, Source, or Origin of Common Phrases, Allusions, and Words that have a Tale to Tell."

**Brewster, Sir David, LL.D.**, philosophical writer (1781—1868), published *A Treatise on the Kaleidoscope* (1829); *Notes to Robinson's System of Mechanical Philosophy* (1822); *A Life of Euler* (1823); *Notes and Introductory Chapter to Legendre's Elements of Geometry* (1824); *A Treatise on Optics* (1831); *Letters on Natural Magic* (1831); *A Life of Sir Isaac Newton* (1831); *The Martyrs of Science: or, the Lives of Galileo, Tycho Brahé, and Kepler* (1841); *A Treatise on the Microscope; More Worlds than One: the Creed of the Philosopher and the Hope of the Christian* (1854); *Memoirs of the Life, Writings, and Discoveries of Sir Isaac Newton* (1855); and other works of a scientific character. For *Biography*, see *The Home Life of Sir David Brewster*, by his daughter (1869).

"Briars is this working-day world,  
O, how full of."—*As You Like It*, act i., scene 3.

**Brick, Mr. Jefferson.** An American politician, in DICKENS's novel of *Martin Chuzzlewit* (q.v.).

**Bride of Abydos, The.** A Turkish tale, told in octo-syllabic verse by Lord BYRON (1788—1824), and published in 1813. It is in two cantos, and opens with the well-known song imitated from Goethe, beginning:—

"Know ye the land where the cypress and myrtle."

The name of the "bride" is Zulcika, and that of her lover, Selim.

**Bride of Lammermoor, The.** A romance by Sir WALTER SCOTT (1771—1832), published in 1819, and characterised by Senior as "a tragedy of the highest order, uniting excellence of plot with Scott's usual merits of character and description." See *ASHTON, LUCY; BALDERSTONE, CALEB; and RAVENSWOOD*.



**Bride's Burial, The.** The title of a ballad published by PERCY in his *Reliques*.

**Bride's Tragedy, The.** A play by THOMAS LOVELL BEDDOES (1803—1849), published in 1822, and evidently intended more for the library than for the stage. "It possesses many passages of pure and sparkling verse." The bride is called Floribel, and is murdered by her husband, Hesperus.

**Bridge, The.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807);—

"Whenever I cross the river  
On its bridge with wooden piers,  
Like the odor of brine from the ocean  
Comes the thought of other years."

"**Bridge of Sighs, I stood in Venice** on the."—BYRON'S *Childe Harold's Pilgrimage*, canto iv., stanza 1.

**Bridge of Sighs, The.** A lyric by THOMAS HOOD (1798—1845), originally published in *Punch*, and beginning—

"One more unfortunate,  
Weary of breath,  
Rashly importunate,  
Gone to her death!"

**Bridgenorth, Major Ralph.** A Roundhead, in Sir WALTER SCOTT'S novel of *Peveril of the Peak* (q.v.).

**Bridget, Mrs.** A character in STERNE'S *Life and Opinions of Tristram Shandy, Gentleman* (q.v.).

**Bridgewater, Benjamin.** See BIBLIOPOLE, RELIGIO.

**Bridgewater, Earl of, Francis Henry Egerton** (1736—1829), is notable as founder of the *Bridgewater Treatises* (see next paragraph). He published editions of the *Hippolytus* of Euripides, a fragment of an *Ode* by Sappho from Longinus, and another *Ode* by Sappho from Dionysius of Halicarnassus; and prepared for the *Biographia Britannica*, a Life of Lord Chancellor Egerton.

**Bridgewater Treatises, The**, originated in the will of the Right Hon. and Rev. FRANCIS HENRY EGERTON, eighth Earl of BRIDGEWATER, by which he bequeathed eight thousand pounds to be paid to the person or persons who should be appointed by the President of the Royal Society to prepare a work "on the Power, Wisdom, and Goodness of God, as manifested in the Creation, illustrating such work by all reasonable arguments; as, for instance, the variety and formation of God's creatures in the animal, vegetable, and mineral kingdoms; the effect of digestion, and thereby of conversion; the construction of the hand of man, and an infinite variety of other arguments; as also by discoveries, ancient and modern, in arts, sciences, and in the whole extent of literature." The treatises are eight in number: *On the Adaptation of External Nature to the Moral and Intellectual Constitution of Man*, by the Rev. Thomas Chalmers, D.D.; *On the Adaptation of External Nature to the Physical Constitution of Man*, by John Kidd, M.D.; *Astronomy and*

*General Physics considered with reference to Natural Theology*, by the Rev. William Whewell; *The Hand: its Meehanism and Vital Endowments, as evincing Design*, by Sir Charles Bell; *On Animal and Vegetable Physiology, considered with reference to Natural Theology*, by Peter Mark Roget, M.D.; *On Geology and Mineralogy*, by the Rev. William Buckland, D.D.; *Animals: their History, Habits, and Instincts*, by the Rev. William Kirby; and *Chemistry, Meteorology, and the Function of Digestion, considered with reference to Natural Theology*, by William Prout, M.D. They were all published between 1833 and 1836, and have frequently been reprinted. A *soi-disant* ninth Bridgewater Treatise by Charles Babbage (q.v.), appeared in 1837.

**Bridlington, John of.** The name of the reputed author of a satire on the court of Edward III., which took the form of a prophecy in Latin verse, and was divided into three parts, containing revelations during three accesses of fever.

**Briefe View of the State of the Church of England, A**, "as it stood in Queen Elizabeth's and King James's reigns to the yeere 1608," by Sir JOHN HARYNGTON (d. 1612), published in 1653. In this treatise the author speaks strongly against the marriage of bishops.

**Briggs, Charles F.** See FRANCO, HARRY.

**Briggs, Matilda.** The companion of Miss Crawley, and afterwards of Mrs. Rawdon Crawley (née Becky Sharp). See THACKERAY'S *Vanity Fair*.

"**Bright-eyed Fancy.**" An expression used in GRAY'S *Progress of Poesy*, part ii., stanza 3.

**Bright, Timothy**, physician and divine (d. 1615), wrote, among other works, a treatise *On Melancholy* (q.v.).

"**Bright particular star, That I should love a.**"—*All's Well that Ends Well*, act i., scene 1.

"**Bright star! would I were steadfast as thou art.**" First line of a sonnet by JOHN KEATS.

"**Brightest and best of the sons of the morning.**" First line of HEBER'S hymn on the Epiphany—

"Dawn on our darkness, and lend us thine aid."

**Brigida, Monna.** A character in GEORGE ELIOT'S novel of *Romola* (q.v.), a kinswoman of the heroine.

**Brigs of Ayr, The.** A poem by ROBERT BURNS (1759—1796), occasioned by the erection of a new bridge across the river Doon at Ayr, in place of the dilapidated structure built in the reign of Alexander III. It is in the form of a conversation between the two bridges.

**Brimley, George**, essayist and critic (1819—1857), contributed numerous papers to *The Spectator* and *Fraser's Magazine*, selections from which appeared in 1860 under the editorship of



W. G. Clark, who prefixed a short *Memoir*. Among the *Essays* are two very able criticisms of Tennyson and Wordsworth.

**Brisk, Fastidious**, in BEN JONSON's comedy of *Every Man out of his Humour* (q.v.), is "a neat, spruce, affecting courtier, one that wears clothes well and in fashion; swears tersely, and with variety; cares not what lady's favour he believes, or great man's familiarity; a good property to perfume the heel of a coach."

**Bristol, Earl of.** See ELVIRA.

**Bristow Tragedy, The**: "or, the Death of Sir Charles Bawdin." A ballad by THOMAS CHATBERTON (1752—1770).

**Britain, Benjamin**, in DICKENS's *The Battle of Life* (q.v.), is sometimes called Little Britain, to distinguish him from the Greater Britain.

**Britain, History of.** A fragment, in six books, by JOHN MILTON (1608—1674), extending from fabulous times to the Norman Conquest, and published in 1670.

**Britain's Ida.** A poem, in six cantos, by EDMUND SPENSER (1552—1599).

**Britannia**: "sive Florentissimorum Regnorum Angliæ, Scotiæ, Hiberniæ, et Insularum adjacentium ex intima Antiquitate Chorographica Descriptio." The famous "chorographical description of Great Britain and Ireland, together with adjacent islands," written in Latin by WILLIAM CAMDEN (q.v.), and published in 1586—1607. It was translated into English by Professor Holland in 1610, by Bishop Gibson in 1772, and by Richard Gough in 1789, the latter edition being reprinted in 1806—the first volume under the editorship of Gough, the other two under the supervision of John Nichols.

**Britannia.** A poem by JAMES THOMSON (1700—1748), published in 1727, and written to express the poet's indignation at the interruption of British trade by the Spaniards in America. "By this piece he declared himself an adherent of the Opposition, and had therefore no favour to expect from the court."

"**Britannia needs no bulwarks.**" A line in CAMPBELL's song of *Ye Mariners of England* (q.v.):—

"Her march is o'er the mountain-waves;  
Her home is on the deep."

**Britannia Rediviva.** A poem by JOHN DRYDEN (1631—1701), celebrating the birth of the son of James II. and Mary of Modena.

"**Britannia rules the waves.**" See THOMSON's famous lyric, *Rule Britannia*, in *Alfred* (q.v.).

**Britannia's Pastorals.** A poem by WILLIAM BROWNE (1590—1645), published (book i.) in 1613 and (book ii.) in 1616, with commendatory verses by Drayton, Selden, Jonson, Wither, and others. In 1852 a third book was printed, from the original manuscripts in the library of Salisbury Cathedral.

The poem is written in the ten-syllabled couplet, interspersed with various lyrics, of which those beginning—

"Venus, by Adonis' side,"

and—

"Shall I tell you whom I love?"

are the best known.

**British Apollo, The**, "containing two thousand answers to curious questions in most arts and sciences, serious, comical, and humorous," "performed by a Society of Gentlemen," and published in 1740.

**British Birds, The.** A metrical satire by MORTIMER COLLINS, suggested by *The Birds* of Aristophanes, and published in 1872. It professes to be a communication from the ghost of the famous comic writer.

**British Critic, The.** A periodical which commenced in May, 1783, and terminated in 1843. The first series, from 1783 to 1813, extended to 42 vols.; the second series, from 1814 to 1825, to 23 vols.; the third series, from 1825 to 1826, to 3 vols.; and the fourth series, from 1827 to 1843, to 34 vols. Keble, the author of *The Christian Year*, contributed some valuable papers to this magazine.

**British Jeremiah, The.** A title bestowed by GIBBON, the historian, upon the old English writer, Gildas (q.v.).

**British Librarian, The**, "exhibiting a compendious view of all unpublished and valuable books," was compiled by WILLIAM OLDYS (1689—1761), and printed in 1737.

**British Magazine, The.** A periodical, published monthly, price sixpence, started on January 1, 1760, "with a fervid dedication to Pitt, and the unusual distinction of a royal licence to Dr. Smollett as its editor." To this journal Oliver Goldsmith was a regular contributor, his essays and criticisms forming not the least attractive of its pages, in which Smollett's novel of *Sir Launcelet Greaves* appeared in successive instalments till its conclusion in December, 1761. Three other periodicals of the same name have since been started; the first existed from July, 1782, to December, 1783; the second was issued in 1800, and the third lasted from 1832 to 1849.

**British Museum Library, The**, originated with the grant by Parliament (April 5. 1753), of £20,000 to the daughters of Sir Hans Sloane, in payment for his fine library and vast collections of the productions of nature and art, which had cost him £50,000. In 1757, George II. presented the Old Royal Library; and many important additions have been given and bequeathed to it since. It was first placed in Montagu House, and afterwards removed to the present building. The great reading-room, erected by Sydney Smirke, was opened May 18, 1857. It affords accommodation for 300 readers, who have free access, under certain slight restrictions, and contains upwards of



80,000 volumes. In 1870 it was estimated that the library of the British Museum contained 1,600,000 volumes and MSS. It is constantly receiving additions, being one of the five Public Libraries, which, under the Copyright Act, are entitled to a copy of every book published in Great Britain and Ireland.

**British Pausanias, The.** A name conferred upon the scholar and antiquary, WILLIAM CAMDEN (q.v.).

**British Review, The,** was first published in 1811, and continued till 1825. Byron has an amusing passage in his *Don Juan* about "My grandmother's review [q.v.], The British," which was seriously resented by the then editor of the periodical. See Moore's *Life of Byron*.

**Britomart, or Britomartis**—from the Greek, *Βριτώμαρτις*, sweet maiden—was a Cretan epithet of Diana; whence, in SPENSER's poem of the *Faërie Queene* (book iii.), she personifies Chastity, and is armed with a magic spear which nothing can resist,—

"A mighty spear,  
Which Bladud made by magick art of yore,  
And used the same in batteill aye to beare."

Sir Walter Scott says:—

"She charmed at once, and tamed the heart,  
Incomparable Britomart."

**Briton, The.** A tragedy by AMBROSE PHILIPS (1671—1749), produced in 1722. The two principal characters are Vanor, the British prince, and Valens, the Roman general.

"Britons never shall be slaves." A line in *Rule Britannia*, in THOMSON's *Alfred* (q.v.).

**Britton, John**, antiquarian (1771—1857), published, among other works, *The Beauties of Wiltshire* (1801); *The Architectural Antiquities of Great Britain* (1805); *The Cathedral Antiquities of Great Britain* (1814); *Picturesque Antiquities of English Cities* (1830); *The Union of Architecture, Sculpture, and Painting* (1827); *Fine Arts of the English School* (1812); *A Dictionary of the Architecture and Archaeology of the Middle Ages* (1830); *Fonthill Abbey* (1823); *Public Buildings of London* (1828); *Historical Notices of Windsor Castle* (1842); *A Memoir of John Aubrey* (1845); and *The Authorship of the Letters of Junius Elucidated* (1848). See Knight's *English Cyclopædia* and *The Gentleman's Magazine* for 1857.

**Broad Grins.** A series of humorous tales in verse, by GEORGE COLMAN the younger (1762—1836), originally published in 1797 under the title of *My Nightgown and Slippers*.

"Broadcloth without and a warm heart within." A line in COWPER's *Epistle to Joseph Hill*.

**Brobdingnag.** The country to which Gulliver made his second voyage. As compared with the natives of Lilliput, the inhabitants are giants of the greatest size, and everything else is in

enormous proportion. Gulliver finds himself a Lilliputian among them, and is treated accordingly.

**Brock, Mrs. Carey**, novelist, is the author, among other works, of *Charity Heston*, *Sunday Echoes*, *Penny Wise and Pound Foolish*, *Home Memories*, and *Margaret's Secret*.

**Broken Heart, The.** A tragedy by JOHN FORD (1586—1639), printed in 1633, and "generally reckoned his finest." See LOVE's SACRIFICE.

**Brome, Alexander**, poet and dramatist (1620—1666), wrote *The Cunning Lovers* (1654); *Faney's Festivals* (1657); *Songs, and other Poems* (1660), (q.v.); and *A Translation of Horace* (1666). In 1672 appeared *Covent Garden Drollery, or a Collection of all the choicest Songs, Poems, Prologues, and Epilogues* of Brome. See Walton's *Lives*, where Brome's lyric poems are referred to as—

"Those cheerful songs which we  
Have often sung with mirth and merry glee  
As we have marched to fight the cause  
Of God's anointed and His laws."

It is said that Brome's love of wine and song gave him among the Cavaliers the title of "the English Anacreon." Cotton, in a poem addressed to him, says:—

"Anacreon, come, and touch thy jolly lyre,  
And bring in Horace to the choir."

**Brome, Richard**, poet and dramatist, temp. Elizabeth (d. 1652), wrote *Lachrymæ Musarum*; a series of *Elegies* (1650); *The Jovial Crew* (1652), (q.v.); *The Northern Lass* (1632); *The Madd Couple well Matched*; *Novella*; *The Court Beggar*; *The City Witt*; *The Damselle*; *The English Moor*; *The Lovesick Court*; *Covent Garden Weeded*; *The New Academy*; *The Queen and the Concubine*; *The Sparagus*; *The Antipodes* (q.v.); *The Queene's Exchange*; *The Royall Exchange*; ten of which were edited and published by Alexander Brome in 1653. Brome also assisted Heywood in *The Lancashire Witches*, *The Life and Death of Martyn Skink*, and *The Apprentice's Prize*. He was originally a servant of Ben Jonson's, on whose style he endeavoured, not altogether unsuccessfully, to mould his own. Jonson himself speaks of Brome's

"Observation of those comic laws  
Which I, thy master, first did teach the stage."

See the *Biographia Dramatica*.

**Bromyard, John of** (d. 1419). See SUMMA PREDICANTIUM.

**Brontës, The**, novelists and poets: ANNE (b. 1820, d. 1849), author of *The Tenant of Wildfell Hall*, *Agnes Grey* (1847), and *Poems* (1846); CHARLOTTE (b. 1816, d. 1855), author of *Jane Eyre* (q.v.), (1849), *Shirley* (1849), *Villette* (1850), *The Professor* (q.v.), (1856), and *Poems* (1846); and EMILY (b. 1818, d. 1848), author of *Wuthering Heights* (1847), and *Poems* (1846). See *Charlotte Brontë*, by T. W. Reid (1877); *Life of Charlotte Brontë* by Mrs. Gaskell; Miss Martineau's *Biographical Sketches*; *The Edinburgh Review* (1850);



Bayne's *Essays*; Roscoe's *Essays*; Thackeray's *Roundabout Papers*; and A. C. Swinburne's *Note on Charlotte Brontë*. "Though passion," says Miss Martineau, "occupies too prominent a place in her pictures of life, though women have to complain that she represents love as the whole and sole concern of their lives, and though governesses especially have reason to remonstrate, and do remonstrate, that their share of human conflicts is laid open somewhat rudely and inconsiderately, and with enormous exaggeration, to social observation, it is a true social blessing that we have had a female writer who has discountenanced sensationalism and feeble egotism with such practical force as appears in the works of Currer Bell." See BELL, CURRER.

**Bronze, The Age of.** See AGE OF BRONZE, THE.

**Bronzomarte.** The steed of the hero in SMOLLETT'S *Adventures of Sir Launcelot Greaves*, described as "a fine, mettlesome sorrel, who had got blood in him."

**Brook, Master.** A name assumed by Ford (q.v.), in *The Merry Wives of Windsor* (q.v.).

**Brook, The.** "An idyll," by ALFRED TENNYSON (b. 1809), published in 1855, and including the famous lyric, which begins—

"I chatter, chatter, as I flow."

It has been observed how strikingly in this song the sound is made to illustrate the sense.

**Brooke, Arthur** (d. about 1563), wrote *The Tragical History of Romeus and Juliet* (q.v.); and *Agremente of Sundrie Places of Scripture, seeming in sheve to jarre*, a translation from the French (1563). Turberville, in his *Poems* (1567), writes of Brooke:—

"In prooffe that he for Myter did excell,  
As may be judge for Juliet and her Mate:  
For there he shewde his cunning passing well,  
When he the Tale to Englishe did translate."

See Carew Hazlitt's *Shakespeare Library*.

**Brooke, Charlotte**, daughter of Henry Brooke (q.v.), (d. 1793), published, in 1789, *Reliques of Irish Poetry, Translated into English Verse, with Notes*, and an *Irish Tale*; in 1796, *A Dialogue between a Lady and her Pupils, disclosing a Journey through England and Wales*; a novel entitled *Emma: or, the Foundling of the Wood* (1803); and a tragedy called *Belisarius*. See the *Life* by Seymour (1816).

**Brooke, Frances**, poetess, novelist, and dramatist (b. 1745, d. 1789), wrote *The Old Maid* (1755); *Virginia, a Tragedy, with Odes, Pastorals, and Translations* (1756); *The History of Lady Julia Mandeville* (1763); *The History of Emily Montague* (1769); *Memoirs of the Marquis of St. Forlaix* (1770); *The Excursion* (1777); *The Siege of Sinope, a Tragedy* (1781); *Rosina, a Play* (1782); *Marian, a Play* (1788); *The History of Charles Mandeville* (1790).

**Brooke, Henry**, poet, dramatist, novelist, politician, and divine (b. 1706, d. 1783), wrote *Universal Beauty* (q.v.), (1735); a translation of the first three books of *Gierusalemme Liberata* (1737); *Gustavus Vasa* (q.v.), (1739); *Constantia: or, the Man of Law's Tale* (1741); *Farmer's Letters* (1745); *The Earl of Westmoreland, a Tragedy* (1748); *Fairy Tales* (1750); *The Earl of Essex, a Tragedy* (1760); *The Trial of the Roman Catholicks* (1762); *The Fool of Quality* (1766), (q.v.); *Redemption, a Poem* (1772); and *Juliet Grenville: or, the History of the Human Heart* (1774). His *Works* were published by his daughter in 1792, in four volumes octavo. See the biographical introduction to Canon Kingsley's edition of *The Fool of Quality*, a volume called *Brookiana* (1804), and Chalmers's *Biographical Dictionary*.

**Brooke, Lord.** See GREVILLE, FULKE.

**Brooke, Stopford Augustus**, clergyman and miscellaneous writer, is the author of *The Life of Frederick William Robertson*, *Freedom in the Church of England*, *Sermons*, *Christ in Modern Life*, *Theology in the English Poets*, and other works.

**Brooks, Charles Shirley**, novelist, dramatist, and miscellaneous writer (b. 1815, d. 1874), wrote *Our New Governess*, *Honours and Tricks*, *The Creole*, and some other plays; *Aspen Court*, *The Silver Cord*, *The Gordian Knot*, *Sooner or Later*, and various other works. He succeeded Mark Lemon as editor of *Punch*, and retained the position until his death. His *Poems of Wit and Humour*, contributed to *Punch* between 1852 and 1874, were edited by his son, and published in 1875.

**Brooks, James Gordon**, American poet (b. 1801, d. 1841), wrote *Genius* (1827), and, in conjunction with his wife, *The Rivals of Este*, and other *Poems* (1829). His poetry is described by Griswold as "spirited and smoothly versified, but diffuse and carelessly written."

**Brooks, Maria**, an American poetess (b. about 1795, d. 1845), wrote *Judith*, *Esther*, and other *Poems* (1820); *Zophiel: or, the Bride of Seven* (q.v.), (1825); and *Idomen: or, the Vale of Yumuri* (1843). See Southey's *Life and Correspondence*, and Griswold's *Female Poets of America*.

**Broome, William** (1689—1745), translated some books of the *Iliad* into prose, which were afterwards printed in the book called *Ozell's Homer*. He was afterwards employed by Pope in making extracts from Eustathius for the notes to his translation of the *Iliad*, and, at a later period, he assisted the poet by translating a considerable part of the *Odyssey*, including books two, six, eight, eleven, twelve, sixteen, eighteen, and twenty-three. Hence the well-known epigram by Henley—

"Pope came off clean with Homer: but they say  
Broome went before and kindly swept the way."

Yet Pope does not seem to have been grateful. In his *Art of Sinking in Poetry* he describes Broome as one of those "parrots who repeat another's words



such a hoarse odd tone as makes them seem their own;" and in *The Dunciad* he has the following reference to him—

"Hibernian pollies, O Swift, thy doom,  
And mine, translating ten whole years with Broome."

Broome's *Poems on Several Occasions* were printed in 1727; his *Sermons* in 1737. He wrote some translations of Anacreon for *The Gentleman's Magazine*, under the signature of "Chester." See BELINDA.

**Broomstick, A Meditation upon a**, by JONATHAN SWIFT (1667—1745), written "according to the style and manner of the Honourable Robert Boyle's Meditations," which Lady Berkeley was wont to require Swift to read to her more often than he cared to do. The story of how he ingeniously turned off this amusing parody upon her ladyship is really one of Boyle's own compositions, is told in some detail by Dr. Sheridan in his *Life of Swift*. It was on being told that the dean had written a charming poem on himself and Vanessa (q.v.), that she (q.v.) said, "Oh, we all know that the dean could write beautifully about a broomstick."

**Brother, The Bloody.** A tragedy by FRANCIS BEAUMONT (1586—1616), published in 1599. It is also called *Rollo*.

**Brothers, The.** A play by JAMES SHIRLEY (1594—1666), published in 1652. A companion play, entitled *The Sisters*, appeared in the same year.

**Brothers, The.** A tragedy by EDWARD YOUNG (1684—1765), produced in 1728, but withdrawn almost immediately on the author's appointment to a royal chaplaincy. "The epilogue to the play was," Dr. Johnson thought, "the only one of the kind. He calls it an historical epilogue. Finding that 'guilt's dreadful close his narrow scene denied,' he, in a manner, continues the tragedy in the epilogue, and relates how Rome revenged the shade of Demetrius, and punished Perseus 'for this guilt's deed.'"

**Brothers, The.** A comedy by RICHARD CROMBERLAND (1732—1811), produced in 1769. It was received with applause, and is still, says Sir Walter Scott, "on the stock-list of acting plays. The sudden assumption of spirit by Sir Benjamin Love, like Luke's change from servility to insolence, is one of those incidents which always tell well upon the spectator. The author acknowledges his obligations to Fletcher's *Little French Lawyer*."

**Brothers, The.** A poem by WILLIAM WORDSWORTH (1770—1850), written in 1800.

**Brougham and Vaux, Lord, Henry Brougham**, politician and miscellaneous writer (b. 1779, d. 1868), wrote *The Colonial Policy of the European Powers*; *Discourses of Natural Theology* (1835); *Collected Speeches* (1838); *Dissertations on Subjects of Science* (1839); *Historic Sketches of Statesmen who Flourished in the Time of George III.* (1839—1843); *Political Philosophy* (1840); *Albert Lunel*, anonymously, and after-

wards suppressed (1844), (q.v.); *Lives of Men of Letters and Science* (1845); *The Late Revolution in France* (1849); *Dialogue on Instinct* (1849); *An Analytical View of Sir Isaac Newton's Principia*, published jointly with E. J. Routh (1855); *Contributions to the Edinburgh Review* (1857); and *Recherches Analytiques et Expérimentales sur les Alvéoles des Abeilles* (1858). His *Works* have been published in a complete form. See the *Bibliographical List* of them issued in 1873. His *Autobiography*, edited by his brother, was published in 1871. See Hazlitt's *Spirit of the Age*, Roebuck's *Whig Ministry* of 1830, Blackwood for 1834, and *Edinburgh Review* for 1858.

**Brougham Castle, Song of the Feast of**, "upon the restoration of Lord Clifford, the shepherd, to the estates and honours of his ancestors." A poem by WILLIAM WORDSWORTH (1770—1850), written in 1807. The Lord Clifford referred to was a scion of the House of Lancaster; and, to save him from the vengeance of the House of York, his mother put him in the charge of a shepherd, to be brought up as one of his own children. On the accession of Henry VII., being then thirty-one years of age, he was restored to his possessions. He died in 1543,—

"And, ages after he was laid in earth,  
'The Good Lord Clifford' was the name he bore."

**Brougham, John** (b. 1814), is the author of upwards of a hundred dramatic pieces, including *The Game of Life*, *The Game of Love*, *Romance and Reality*, and *All's Fair in Love*. He has also contributed extensively to American magazines.

**Broughton, Lord, John Cam Hobhouse**, miscellaneous writer (b. 1786, d. 1869), wrote *Travels in Greece*; *Imitations and Translations from the Classics, with original Poems* (1809); *Journey through Albania and other Provinces of Turkey with Lord Byron* (1812); *The Last Reign of Napoleon* (1816); *Letters to an Englishman* (1820); *Historical Illustrations of the Fourth Canto of Childe Harold*; and various contributions to *Blackwood's* and *Fraser's Magazines*, and to the *Westminster* and other *Reviews*. Shelley had "a very slight opinion" of Hobhouse; but Byron, on the contrary, called him his "best friend, the most lively and entertaining of companions, and a fine fellow to boot."

**Broughton, Rhoda**, novelist, has written *Cometh up as a Flower*; *Not Wisely, but too Well*; *Red as a Rose is She*; *Good-bye, Sweetheart*; *Naney*; *Joan*; and a volume of short stories.

**Browdie, John.** A jovial Yorkshireman, in DICKENS'S novel of *Nicholas Nickleby* (q.v.), "who, with his hearty laugh and thoroughly English heart, will ever be an immense favourite."

**Brown Adam.** A ballad, printed by Sir WALTER SCOTT in his *Border Minstrelsy*, which tells how "a fu' fause knight" came tempting the "gay ladye" of Brown Adam, and how he fared when his treachery was discovered.



**Brown, Anthony.** See COUNTRY GIRL, THE.

**Brown, Charles Brockden,** American novelist and journalist (b. 1771, d. 1810), wrote *Alcuin: a Dialogue on the Rights of Women* (1797); *Wieland: or, the Transformation* (1798); *Ormond: or, the Secret Witness* (1799); *Arthur Mervyn: or, Memoirs of the Year 1793* (second part in 1800); *Edgar Huntly: or, the Adventures of a Sleep Walker*; *Clara Howard* (1801); *Jane Talbot* (1804); and various miscellaneous works, besides editing several periodicals. For *Biography*, see the *Life* by Dunlop, prefixed to the 1827 edition of the novels, and the *Life* by Prescott, in his *Miscellanies* (1855). For *Criticism*, see Griswold's *Prose Writers of America*.

**Brown, James Baldwin,** Independent minister (b. 1820), has published *The Divine Life in Man*, *The Divine Treatment of Sin*, *The Divine Mystery of Peace*, *The Christian Policy of Life*, *The Home Life in the Light of its Divine Idea*, *First Principles of Ecclesiastical Truth*, *Misread Passages of Scripture*, *The Higher Life*, *The Doctrine of Annihilation*, and other works.

**Brown, John, M.D.** (b. 1810), is the author of *Horæ Subsecivæ* (q.v.), and various contributions to the periodicals of the day.

**Brown, John,** Scottish divine (1722—1787), was the author of the *Self-Interpreting Bible* (1791), a *Dictionary of the Holy Bible, on the Plan of Calnet* (1769)—two works which have been frequently reprinted—and a *General History of the Christian Church to the Present Times* (1771). See the *Life* by his son (1857).

**Brown Jug, The.** A once popular song by FRANCIS FAWKES (1721—1777), which relates how the body of Toby Fillpot, having in time turned to clay, was fashioned into the form of a brown jug,—

“Now sacred to friendship, and mirth, and mild ale.”

**Brown Robyn's Confession.** A ballad, founded on the story of a Roman Catholic miracle, and printed by Buchan in his *Collection*.

**Brown, Thomas,** metaphysical writer and poet (b. 1778, d. 1820), wrote *Observations on Darwin's Zoonomia* (1798); *Poems* (1804); *The Relation of Cause and Effect* (1804); *The Paradise of Coquettes* (1814); *The Wanderer in Norway* (1815); *The War Fiend* (1816); *The Bower of Spring* (1817); *Agnes* (1818); *Emily* (1819); and *Lectures on the Philosophy of the Mind* (1820). His *Life* has been written by Dr. Welsh (1825). See Morell's *History of Modern Philosophy* and Mackintosh's *Second Preliminary Dissertation in The Encyclopædia Britannica*. “As a philosopher,” says Dr. McCosh, “he may be regarded as a sort of combination of the Scottish school of Reid and Stewart, and of the French sensational school.”

**Brown, Thomas,** poet (d. 1704), and described by Addison as “of facetious memory,” was the author of numerous dialogues, letters, poems, and other miscellanies, first collected in 1707. He

was not, says Dr. Johnson, in his *Life of Dryden*, “a man deficient in literature, nor destitute of fancy; but he seems to have thought it the pinnacle of excellence to be ‘a merry fellow,’ and therefore laid out his powers upon small jests and gross buffoonery, so that his performances have little intrinsic value, and were read only while they were recommended by the novelty of the event that occasioned them. What sense or knowledge his works contain is disgraced by the garb in which it is exhibited.” *The Beauties of Tom Brown* were published in 1808 by C. H. Wilson.

**Brown, Thomas, the Younger.** The *nom de plume* under which THOMAS MOORE, the poet (1779—1852), issued several of his earlier publications.

**Brown's, Tom, School Days.** A story by THOMAS HUGHES (q.v.), published in 1856.

**Browne, Charles Farrer.** An American humorist (b. 1832, d. 1867), best known under his *nom de plume* of “Artemus Ward” (q.v.).

**Browne, Edward Harold, D.D.,** successively Bishop of Ely and Winchester (b. 1811), has published (1850—1853) an *Exposition of the Thirty-nine Articles*; *Sermons On the Atonement* (1859), and *On the Messiah as Foretold and Expected* (1862); and a work, in reply to Bishop Colenso (q.v.), on *The Pentateuch and Elohistic Psalms* (1863). Bishop Browne has also contributed to *Aids to Faith*, and other religious works, besides publishing various charges, sermons, and pamphlets.

**Browne, Frances,** poet and novelist (b. 1816), has written *Songs of Our Land* (1840); *Legends of Ulster*; *The Ericksons*; *My Share of the World* (1861); *The Hidden Sin* (1865); and *The Exile's Trust*.

**Browne, Isaac Hawkins,** poet (b. 1706, d. 1760), was the author of *Design and Beauty*, *The Immortality of the Soul*, and other works.

**Browne, John Ross,** American traveller, &c., has written *Etchings of a Whaling Cruise*, and *Notes of a Sojourn on the Island of Zanzibar*; *Yusef: or, the Journey of the Frangi, a Crusade in the East*; *Washoc*; *An American Family in Germany*; *The Land of Thor*; *Crusoe's Island*; *The Apache Country*; and other works.

**Browne, Mary Anne,** American poetess (b. 1812, d. 1844), wrote poetry at the early age of fifteen, and published, among other works, *Mont Blane*, *The Coronet*, *The Birthday Gift*, and *Ignatia*. “Though her poetry never reaches the height she evidently sought to attain, it is excellent for its pure taste and just sentiment, while a few instances of bold imagination show vividly,” says Mrs. Hale, in her *Records of Women*, “the ardour of a fancy which prudence and delicacy always controlled.”

**Browne, Matthew.** The *nom de plume* under which W. B. RANDES has contributed largely to the



periodical literature of the day. He is also the author of *Chaucer's England, Views and Opinions*, and *Lilliput Levée*. See HOLBEACH, HENRY, and FIELDHOUSE, TIMON.

**Browne, Moses**, clergyman and poet (b. 1703, d. 1787), wrote *Poems on Various Subjects* (1739); and *Angling Sports, in Nine Piscatorial Eclogues* (1773).

**Browne, Robert**, founder of the sect of brownists (b. 1549, d. 1630), was the author of a work on *The Life and Manners of True Christians*.

**Browne, Sir Thomas**, physician, and miscellaneous writer (b. 1605, d. 1682), wrote *Religio Medici* (1643); *Pseudoxia Epidemica* (1646); *Udrotaphia* (1658); *The Garden of Cyrus* (1658); and *A Treatise on Christian Morals* (1756), (all of which see). A collection of his *Miscellanies* was published by Dr. Tenison in 1684. His *Life* has been written by Dr. Johnson (1756). Complete editions of the *Works* were published in 1686, and by Simon Wilkin, in 1836. The latter edition has once been republished in Bohn's *Antiquarian Library*. "The mind of Browne," says Hallam, "was fertile, and, according to the correct use of the word, ingenious; his analogies are original, and sometimes brilliant; and, as his learning is also in some things out of the beaten path, this gives a peculiar and uncommon air to his writings, and especially to the *Religio Medici*. He was, however, far removed from philosophy, both by his turn of mind, and by the nature of his erudition; he seldom reasons, his thoughts are desultory, sometimes he appears sceptical or paradoxical, but credulity and deference to authority prevail. He belonged to the class, numerous at that time in our Church, who halted between popery and Protestantism, and this gives him, on all such topics, an appearance of vacillation and irresoluteness which probably represents the real state of his mind. His style is not flowing, but vigorous; his choice of words not elegant, and even approaching to barbarism as English phrase; yet there is an impressiveness, an air of reflection and sincerity in Browne's writings, which redeem many of their faults. His egotism is equal to that of Montaigne, but with this difference, that it is the egotism of a melancholy mind."

**Browne, William**, poet (b. 1590, d. 1645), wrote *Britannia's Pastorals* (1613 and 1616), (q.v.); *Shepherd's Pipe* (1614); *The Inner Temple Masque* (1620); and miscellaneous poems. His *Works* were collected and printed in 1772, and are to be found in the fifth volume of Chalmers's edition of the poets. See the edition by Carew Hazlitt; also, *The Prospective Review*, vol. iii., and Wood's *Athenæ Coniunctis*. See ELIZA; POETICAL MISCELLANIES.

**Brownie of Blednoch, The**. A ballad by WILLIAM NICHOLSON (d. 1849), known as "the Alloway Poet."

**Browning, Elizabeth Barrett**, poetess (b. 1809, d. 1861), wrote *The Battle of Marathon*;

*An Essay on Mind, and other Poems* (1826); *Prometheus Bound* (q.v.), translated from the Greek of Æschylus, and *Miscellaneous Poems* (1833); *The Seraphim* (q.v.), and *other Poems* (1838); *The Romaunt of the Page* (1839); *Poems* (1844); *Casa Guidi Windows* (1851), (q.v.); *Aurora Leigh* (1856), (q.v.); *The Greek Christian Poets*; essays; and various contributions to the magazines. Her *Works* have been published in five volumes. A book of *Selections* from her works, has also been published. For notices, biographical and critical, see her *Letters*, edited by Richard Hengist Horne (1877), Bayne's *Essays*, Roscoe's *Essays*, Poe's *Critical Sketches*, and *Contemporary Review*, 1873. See BERTHA IN THE LANE; COWPER'S GRAVE; CRY OF THE CHILDREN, THE; DEAD PAN, THE; DEAD ROSE, A; DRAMA OF EXILE, A; DUCHESS MAY; FLUSH, MY DOG, TO; GERALDINE'S COURTSHIP, LADY; GREEK CHRISTIAN POETS; POEMS BEFORE CONGRESS; RHAPSODY OF LIFE'S PROGRESS; ROMANCE OF THE SWAN'S NEST; SONNETS FROM THE PORTUGUESE; VISION OF POETS, A.

**Browning, Robert**, poet (b. 1812), published in 1865 an edition of his *Works*, containing the following poems:—vol. i., *Lyrics, Romances, Men and Women*; vol. ii., *Pippa Passes, King Victor and King Charles, The Return of the Druses, A Blot on the Scutcheon, Colombe's Birthday, Luria, A Soul's Tragedy, In a Balcony, Strafford*; and vol. iii., *Paracelsus, Christmas Eve and Easter Day, Sordello*. Since then he has produced *The Ring and the Book* (1869); *Balaustion's Adventure* (1871); *Prince Hohenstiel-Schwangau, Saviour of Society* (1871); *Fifine at the Fair* (1872); *Red Cotton Nightcap Country* (1873); *Aristophanes' Apology* (1875); *The Inn Album* (1876); *Pacchiarotto* (1876); and a translation from Æschylus (completed in 1877). For *Criticism* see Buchanan's *Master-Spirits*; *The Quarterly Review* (April, 1869, and July and October, 1865); *The Edinburgh Review* (July and October, 1864, and July, 1869); *The North British Review* (December, 1868); *The British Quarterly Review* (April, 1869); *The Contemporary Review* (1867); *Fraser's Magazine* (October, 1867); and *The Fortnightly Review* (vol. v., new series). See BELLS AND POMEGRANATES; EVELYN HOPE; HOME THOUGHTS FROM ABROAD; LIGHT WOMAN, A; LOST LEADER, A; LOST MISTRESS, THE; PARACELSUS; PIED PIPER OF HAMELIN; RING AND THE BOOK, THE; STRAFFORD; WARING.

**Brownson, Orestes Augustus, LL.D.**, an American writer (b. 1802), has published *New Views of Christianity, Society, and the Church* (1836); *Charles Elwood* (1840); *The Spirit-Rapper* (1854); *The Convert: or, Leaves from my Experience* (1857); and *The American Republic* (1865); besides editing *The Boston Quarterly Review* (1838—1842), afterwards merged into *Brownson's Quarterly* (1844).

**Brownsword, John** (d. 1589), published *Progymnasmata Aliquot Poemata* (1590), and "was deservedly," says Anthony à Wood, "numbered



among the best Latin poets that lived in the reign of Qu. Elizabeth."

**Bruce, The.** An historical poem by JOHN BARBOUR (1316—1396), which relates the adventures of King Robert I. of Scotland. It is divided, by one of its editors, into twenty books, consists of about 14,000 octo-syllabic lines in rhyming couplets, and was apparently compiled in great measure from the accounts of eye-witnesses of the scenes described. It was written about 1376, and is described as "far from being destitute of poetical spirit or rhythmical sweetness and harmony." Some of the battle-pieces are full of force and fire, and the descriptive passages are frequently clear and vivid. It has been edited by Pinkerton in 1790, and by Dr. Jamieson in 1820 (reprinted in 1869).

**Bruce, Michael,** poet (b. 1746, d. 1767). His *Works* were first published by John Logan in 1770, were reprinted in 1784 and 1807, and in 1837 were republished, with a *Life* of the author, by the Rev. William Mackelvie. His chief *Poems* are included in Anderson's edition of the *British Poets*. An edition of Bruce's *Works* was edited, with a *Life*, by A. B. Grosart in 1865. See Principal Shairp in *Good Words* for November, 1873; and Drake's *Literary Hours*. See CUCKOO, ODE TO THE; ELEGY WRITTEN IN SPRING; LOCHLEVEN; MOUSIAD.

**Bruised Reede and Smoaking Flax,** "in some sermons" by RICHARD SIBBES (1577—1635). a devotional work which, published in 1631, was so much admired by Izaak Walton that he desired his daughter might read it, "so as to be well acquainted with it." It was to a perusal of these sermons that Richard Baxter (q.v.) professed to owe his "conversion."

**Brunellus.** An ass, and the hero of WIREKER'S *Speculum Stultorum* (q.v.).

**Brunne, Robert de, or Robert Manning** (b. about 1270), wrote a *Handling of Sins* (q.v.), and a *Metrical Chronicle of England*, the first part of which, from the times of Æneas to the death of Cadwallader, is translated from Wace's *Brut d'Angleterre*; and the second part, from Cadwallader to the end of the reign of Edward I., from a French chronicle written by Peter Langtoft (q.v.). See Ellis's *Specimens*, Warton's *English Poetry*, Wright's *Biographia Britannica*, and Morley's *English Writers*. "The style of Robert de Brunne," says Campbell, "is less marked by Saxonisms than that of Robert of Gloucester; and though he can scarcely be said to come nearer the character of a true poet than his predecessors, he is certainly a smoother versifier, and evinces more facility in rhyming." Brunne is now Bourn, a town in Lincolnshire. See CHÂTEAU D'AMOUR, and RICHARD CŒUR DE LION.

**Brunton, Mary,** novelist (b. 1778, d. 1818), wrote *Self Control* (1811), (q.v.); *Discipline* (1814); and *Emmeline*, an unfinished tale.

**Brut, The.** See LAYAMON.

**Brute, Sir John,** in VANBRUGH'S play of *The Provoked Wife* (q.v.), "is an animal of the same English growth [as Sir Tunbelly Clumsy (q.v.)], but of a cross-grained breed. He has a spice of the demon mixed up in the brute; is mischievous as well as stupid; has improved his natural parts by a town education and example; opposes the fine-lady airs and graces of his wife by brawling oaths, impenetrable surliness, and pot-house valour; and thinks to be master in his house by roaring in taverns, reeling home drunk every night, breaking lamps, and beating the watch. This was Garrick's favourite part."

**Brute, The.** The title of an historical work, probably composed in rhyme, which has not come down to us, but which is attributed by Andrew Wyntoun, in his *Chronykil of Scotland*, to JOHN BARBOUR (q.v.). It seems to have contained a complete genealogy of the Kings of Scotland, whose origin was derived by the author from the Trojan Brutus:—

"Fra quham Barbere sutely  
Has made a propyr Genealogy,  
Tyl Robert oure secownd Kyng,  
That Scotland had in governyng.

"Of Bruttus lyneage quha wyll her,  
He luk the tretis of Barbere,  
Mad in-tyl a Genealogy  
Rycht wele, and uare perfytyl  
Than I can on ony wys  
Wytht all my wyt to yowe dewys."

See BRUCE, THE, and Warton's *English Poetry*, *passim*.

"**Brutus is an honourable man, For.**"  
—*Julius Caesar*, act iii., scene 2.

**Brutus, Marcus and Decius.** Characters in *Julius Caesar*.

**Bryan and Pereene.** A West Indian ballad, founded on an actual occurrence, which happened in the island of St. Christopher, about 1760.

**Bryan, Sir Francis,** poet, nephew of Lord Berners, is mentioned by Drayton, in one of his poetical epistles, as a contributor to *Tottel's Miscellany* (q.v.). "He hath written," says Anthony à Wood, "songs and sonnets; some of these are printed with the Songs and Sonnets of Hen., Earl of Surrey, and Sir Tho. Wyatt the elder, which Songs and Sonnets shew him to have been most passionate to bewail and bemoan the perplexities of love." Sir Francis, who died in 1520, was also the translator, from the French of Allégre, of Guevara, Bishop of Mondevent's Castilian poem, *A Dispraise of the Life of a Courtier* (1548). "Bryan," says Warton, "was one of the brilliant ornaments of the court of King Henry the Eighth."

**Bryan, Michael** (b. 1757, d. 1821), was the author of a *Dictionary of Painters and Engravers*, published in 1812.

**Bryant, William Cullen,** American poet and journalist (b. 1784), has written *The Embargo*: or, *Sketches of the Times*, a satire (1808); *The Spanish Revolution, and other Poems* (1808); *Thana-*



*topsis* (1817); *The Ages* (1821); *The Fountain, and other Poems* (1842); *The White-footed Deer, and other Poems* (1844); *Letters from the East* (1869); translations of the *Iliad* and the *Odyssey* (1870—71); *Little People of the Snow* (1872); *Orations, Addresses, and Essays* (1873); *Among the Trees* (1874); and *History of the United States* (1877). An edition of his *Works* was collected and published by Washington Irving in 1832, and by Gilfillan in 1866. His *Poems, Collected and Arranged*, were published in 1873. "The chief charm of Bryant's genius," wrote Professor Wilson, "consists in a tender pensiveness, a moral melancholy, breathing over all his contemplations, dreams, and reveries, even such as in the main are glad, and giving assurance of a pure spirit, benevolent to all human creatures, and habitually pious in the felt omnipresence of the Creator. His poetry overflows with natural religion—with what Wordsworth calls 'the religion of the woods.'"

**Brydges, Sir Samuel Egerton**, literary critic, novelist, and poet (b. 1762, d. 1837), published, among other works, *Sonnets and Poems* (1785—95); *Mary de Clifford*, a novel (1792); *Arthur Fitz-Albini*, a novel (1798); *Le Forester*, a novel (1802); *Censura Literaria* (1805); *The British Bibliographer* (1810); *Restituta* (1814); *Res Literariæ* (1820); *Letters on Lord Byron* (1824); and *Desultoria* (1842); besides the numerous editions of old and standard authors referred to throughout this Dictionary. His *Autobiography* appeared in 1834. For a list of his *Works*, see Allibone's *Dictionary of English and American Authors*. See, also, vol. viii. of *The Gentleman's Magazine*.

"Bubble reputation, Seeking the."—*As You Like It*, act ii., scene 7.

"Bubbling cry of some strong swimmer in his agony, The." See stanza 53, canto ii., of Byron's *Don Juan*.

**Buccaneer, The**. A poem by RICHARD HENRY DANA, sen. (b. 1787), published in 1827, and reviewed by Professor Wilson in *Blackwood's Magazine*. "We pronounce it by far the most powerful and original of American compositions. The power is Mr. Dana's own; but the style, though he has made it his own, too, is coloured by that of Crabbe, of Wordsworth, and of Coleridge."

**Buchan, William, M.D.** (b. 1729, d. 1805), was the author of a popular work on *Domestic Medicine*, which, published in 1769, was translated into several European languages, and is said to have brought in to its publisher the annual income of £700 for forty years.

**Buchanan, Claudius, D.D.** (b. 1766, d. 1815), was the author of *Christian Researches*. See the *Life* by Pearson (1819).

**Buchanan, George**, poet and scholar (b. 1506, d. 1582), published *Rudimenta Grammatica*, Thomæ Linaeri (1550); *Præfatus, et alia*

*Pœmata* (1564); *Anæ Admonition direct to the true Lordis Maintenaris of the King's Grace's authoritie* (1571); *De Maria Scotorum Regina Curia* (1572); *Baptistes, seu Tragedia de Calumnia* (1579), (q.v.); *Tragediæ Sacræ Jephthes et Baptistes* (1554); *Dialogus de Jure Regni apud Scotos* (1579); *Rerum Scoticorum Historia* (1582), (q.v.); *Paraphrasis Psalmorum Davidis Poetica* (1569); *De Prosodia Libellus* (1600). For a list of his other *Works*, see Lowndes' *Bibliographer's Manual*. His *Life* was written by Irving in 1807. His writings were published by Ruddiman in 1715, and by Burmann in 1725. For *Criticism*, see Crawford's *History of the House of Este*; Theissier's *Éloges des Hommes Scavans*; Le Clerc's *Bibliothèque Choisie*; Orme's *Bibliotheca Biblica*; Burnet's *History of the Reformation*; Laing's *History of Scotland*; Mackenzie's *Scotch Writers*; Hannay's *Satire and Satirists*; and Hallam's *Literature of Europe*. See CHAMELEON; SOMNIUM.

**Buchanan, Robert**, poet and essayist (b. 1841), has published *Undertones* (1860); *Idyls and Legends of Inverburn* (1865); *London Poems* (1866); *Ballad Stories of the Affections* (1866); *North Coast, and other Poems* (1867); *David Gray, and other Essays* (1868); *Life of Audubon* (1869); *Napoleon Fallen* (1870); *The Book of Orm* (1870); *The Fleshly School of Poetry* (1871), (q.v.); *The Land of Lorne* (1871); *The Drama of Kings* (1871); *Master Spirits* (1873); *St. Abe* (1872); *White Rose and Red* (1873); *The Shadow of the Sword* (1876); *Balder the Beautiful* (1877). Besides being joint author with Charles Gibbon of a novel called *Storm-beaten*, he has written a tragedy called *The Witchfinder*, and a comedy called *A Madcap Prince*. See *The Contemporary Review* for November, 1873. See CALIBAN.

**Buckeridge, John**, successively Bishop of Rochester, Bath and Wells, and Ely (d. 1631), wrote a treatise *De Potestate Papæ in Rebus Temporalibus*, &c.

**Buckhurst, Lord**. See GORBODUC, THE TRAGEDY OF; INDUCTION, THE; and SACKVILLE.

**Buckingham, Duke of, George Villiers** (b. 1627, d. 1688), wrote *The Rehearsal* (q.v.), and *The Battle of Sedgemoor*; and adapted from Beaumont and Fletcher the comedy of *The Chances*. He also produced several religious tracts. A complete edition of his *Works* was published in 1775. He was the original of the famous character of Zimri (q.v.) in Dryden's *Absalom and Achitophel*.

**Buckinghamshire, Duke of, John Sheffield**, poet (b. 1649, d. 1721), wrote *The Vision* (1680), *The Election of a Laureat* (1719), and many other works, included in the *Poems, Historical Memoirs, Speeches, Characters, Critical Observations, and Essays*, collected and edited in 1723. See LAUREAT, THE ELECTION OF A; LOST MISTRESS, THE; POETRY, AN ESSAY ON; SATIRE, AN ESSAY UPON; VISION, THE.



**Buckingham, James Silk** (1786—1855), is best known as the founder of *The Athenæum* (q.v.). He also published a large number of books of travel, and established a journal at Calcutta. See his *Autobiography*.

**Buckland, Francis Trevelyan**, writer on natural history (b. 1826), has published, among other works, *Curiosities of Natural History* (four series); *Fish-hatching*; and *A Familiar History of British Fishes*; besides contributing largely to the *Times*, *Land and Water*, and other publications.

**Buckland, William, D.D.**, Dean of Westminster, geologist, and father of the above (1784—1856), was the author of *Vindiciæ Geologicæ* (1819); *Reliquiæ Diluvianæ* (1823); and a *Bridge-water Treatise on Geology* (1836).

**Buckle, Henry Thomas**, philosophical writer (b. 1822, d. 1862), wrote five volumes of a *History of Civilization* (1857—61), but did not live to complete it. His *Miscellaneous and Posthumous Works* were edited by Emily Taylor, and published in 1872.

**Buckstone, John Baldwin**, comedian and dramatist (b. 1802), has written and published upwards of 100 pieces for the stage, among the best known of which are, *The Green Bushes*, *The Flowers of the Forest*, *The Dream at Sea*, *The Wreck Ashore*, *Rural Felicity*, *Married Life*, *Popping the Question*, *Leap Year*, and *The Irish Lion*.

**Budgell, Eustace**, essayist and politician (b. 1685, d. 1736), produced in 1733 a pamphlet called *The Bee* (q.v.), and contributed to *The Spectator* the essays signed "X." He also published a translation of Theophrastus' *Characters* (1713), and *Memoirs of the Boyle Family* (1732). Pope refers to him:—

"Let Budgell charge low Grub Street on my quill,  
And write whate'er he please, except my will."

The allusion in the latter line is to the legacy of two thousand pounds left to Budgell by Dr. Tindal in his will, which Budgell was popularly supposed to have forged. See Drake's *Literary Essays*.

**Budgen, Miss L. M.** See ACHETA DOMESTICA.

**Bufo**, in POPE's *Epistle to Dr. Arbuthnot* (q.v.), is a satirical portrait, which Warton imagined was intended for Lord Halifax, though Roscoe has shown that it cannot so be referred. He is described as "puff'd by every quill," and

"Fed with soft dedication all day long."

"Build the lofty rhyme, He knew himself to sing, and."—Line 10 of MILTON's poem of *Lycidas* (q.v.).

"Built God a church, and laughed His Word to scorn." See COWPER's poem of *Retirement*. The allusion is to Voltaire, who actually erected a small chapel at Ferney, on the Lake of Geneva. It bore the inscription, "Deo crexit Voltaire." "It is the mode among tourists to

wonder at this piety, and to call it inconsistent with the tenets of its founder. But tourists," says Lord Lytton, "are seldom profound inquirers. Any one, the least acquainted with Voltaire's writings, would know how little he was of an Atheist."

"Built my soul a lordly pleasure-house, I." A line in TENNYSON's poem of *The Palace of Art* (q.v.).

**Bulgruddery, Dennis and Mrs.** The host and hostess of the "Red Cow" in COLMAN's comedy of *John Bull* (q.v.).

**Bull, George**, Bishop of St. Davids (b. 1634, d. 1710), published *Harmonia Apostolica* (1670); *Defensio Fidei Nicenæ ex Scriptis* (1685); *De Necessitate Credendi quod Dominus noster Jesus Christus sit verus Deus* (1694); *The Corruptions of the Church of Rome* (1705); *Seven Sermons, and other Discourses* (1713); *A Companion for Candidates for Holy Orders* (1714); and various other works, editions of which were published by Grabe in 1703, and by Burton in 1827 and 1846. Translations of the first two above-mentioned are included in the *Library of Anglo-Catholic Theology*. See the *Life* by Nelson (1717).

**Bull, The History of John.** A prose political satire by JOHN ARBUTHNOT, M.D. (1675—1735), published in 1713, and intended to ridicule the Duke of Marlborough and to render the nation dissatisfied with the share of this country in the war of the Spanish Succession. The *History* is made to turn upon a certain lawsuit between John Bull, the clothier (England), and Mr. Frog, the linen-draper (Holland), on the one hand, and Lord Strutt (Philip, Duke of Anjou), on the other hand; and, in the course of the narrative, Louis XIV. is personified as Lewis Baboon; the Archduke Charles of Austria as Esquire South; the Duke of Savoy as Ned, the chimney-sweeper; the King of Portugal as Tom, the dustman; and John Churchill, Duke of Marlborough, as Humphrey Hocus, the attorney; all of whom are referred to under their special headings. The leading title of the piece is *Law is a Bottomless Pit*. (See next paragraph.)

**Bull, John**, in Dr. ARBUTHNOT's *History* of that name, is intended as a personification of the English nation, and is represented as a clothier. "an honest, plain-dealing fellow, choleric, bold, and of a very inconstant temper," which "depended very much upon the air; his spirits rose and fell with the weather-glass." "He dreaded not old Lewis [Louis XIV. of France] either at backword, single falchion, or cudgel play; but then he was very apt to quarrel with his best friends, especially if they pretended to govern him: if you flattered him, you might lead him like a child." "But no man alive was more careless in looking into his accompts, or more cheated by partners, apprentices, and servants. This was occasioned by his being a boon-companion, loving his bottle and his diversion: for, to say truth, no man kept a better house than



John, nor spent his money more generously." By John Bull's mother is intended the Church of England, and by his sister Peg (q.v.), the Scottish Church and nation.

**Bull, John.** A comedy by GEORGE COLMAN the younger (1762—1836), produced in 1805, and raised by Sir Walter Scott as by far the best sample of our later comic drama. "The scenes of broad humour are executed," he says, "in the best possible taste; and the whimsical, yet native characters, reflect the manners of real life."

**Bull, Esq., Letters to John,** "on the Management of his Landed Estates." An argument by Lord LYTTON (1805—1873), published in 1851, for the adjustment of the Corn-Law question on the basis of a fixed duty.

**Bullen, Anne,** figures as a character in SHAKESPEARE'S *Henry VIII.*

**Buller of Brasenose.** A name given by Professor WILSON, in the *Noctes Ambrosianæ* (q.v.), to JOHN HUGHES, who, however, belonged to Oriel, and not to Brasenose College, Oxford, and was the author of *An Itinerary of the Rhone.*

**Bulls, An Essay on Irish,** by MARIA EDGEWORTH (1767—1849), was published in 1802.

**Bulteel, John.** See AMOROUS ORONTUS.

**Bulwer, Sir Edward.** See LYTTON, LORD.

**Bulwer, Sir Henry Lytton Earle.** See CALLING AND BULWER, LORD.

**Bulwer, John, M.D.,** author of *Chirologia* (q.v.), and other works, flourished about 1644. See ANTHROPOMETAMORPHOSIS.

**Bumble, Mr.** The officious, amorous, and afterwards hen-pecked beadle of the workhouse in DICKENS'S novel of *Oliver Twist* (q.v.).

**Bumpkin's Disaster:** "or, the Journey to London; containing the whimsical adventures of Houghshare and Clodpole," written by JOSEPH TRUTT (1749—1802), and published posthumously in 1808. The work includes a "legendary history of Waltham Cross."

**Bunbury, Selina,** novelist and miscellaneous writer, wrote *Coombe Abbey* (1843); *Evenings and Days in the Pyrenees* (1844—48); *Star of the Court: or, the Maid of Honour and Queen of England, Anne Boleyn* (1845); *Evelyn* (1849); *Our Own Story* (1856); *Russia after the War* (1857); and other works.

**Bunch, Mother.** The fabled author of a serious and once popular book, published in 1760, entitled, *Mother Bunch's Closet newly broke open, containing Rare Secrets of Art and Nature, tried and experimented by Learned Philosophers, and recommended to all Ingenious Young Men and Maids, teaching them, in a Natural Way, how to get Good Wives and Husbands.* By a Lover of Mirth and Hater of Treason. "It is Mother Bunch," says *The Quarterly Review*,

"who teaches the blooming damsel to recall the fickle lover, or to fix the wandering gaze of the cautious swain attracted by her charms, yet scornful the fetters of the parson, and dreading the still more fearful vision of the churchwarden, the constable, the justice, the warrant, and the jail."

**Buncle, John, Esq.:** "Containing various Observations and Reflections made in several parts of the world, and many extraordinary Relations," by THOMAS AMORY (1691—1788), published between 1756 and 1766, and written in the form of an autobiography. Thus, he tells us he had seven wives one after another, and that he thinks it "unreasonable and impious to grieve immoderately for the dead. A decent and proper tribute of tears and sorrow, humanity requires, but when that duty is paid, we must remember that to lament a dead woman is not to lament a wife. A wife must be a living woman." He accordingly gives us a full description of the character and appearance of each successive spouse; enlivening his narrative from time to time by dissertations on all sorts of subjects, such as the Athanasian Creed, earthquakes, fluxions, muscular motion, and so on. See AMORY, THOMAS; MEMOIRS CONTAINING, &c.

**Bungay.** The bookseller and publisher of *The Pall Mall Gazette* (q.v.), in THACKERAY'S novel of *Pendennis* (q.v.).

**Bunsby, Jack.** A ship's commander in DICKENS'S novel of *Domby and Son* (q.v.); described as having a "rapt and imperturbable manner," and as being "always on the look out for something in the extremest distance."

**Bunyan, John** (1628—1688), wrote *Sighs from Hell* (1650); *Gospel Truths Opened* (1656); *The Holy City: or, the New Jerusalem* (1665); *Grace Abounding to the Chief of Sinners* (1666), (q.v.); *Justification by Jesus Christ* (1671); *Defence of the Doctrine of Justification* (1672); *Differences about Water-Baptism no bar to Communion* (1673); *The Pilgrim's Progress* (1678 and 1684), (q.v.); *The Life and Death of Mr. Badman* (1680); *The Holy War* (1684), (q.v.); *The Barren Fig Tree* (1683); *The Pharisee and Publican* (1685); *The Jerusalem Sinner Saved* (1688); and other works, a full list of which is given in Charles Doe's Catalogue-Table (1691), reprinted at the end of George Offor's edition of *The Pilgrim's Progress* (1856). The *Works* were published in 1692, and again in 1767, with a preface by George Whitefield; and, in 1784, with notes by Mason. A complete edition was published in 1853, with a *Life* by George Offor. See the *Biographies* by Southey, Macaulay, Ivimey (1809), and Philip (1839). "Bunyan's," says Southey, "is a homespun style, not a manufactured one. If it is not a well of English undefiled, to which the poet as well as the philologist must repair, if they would drink of the living waters, it is a clear stream of current English—the vernacular speech of his age. To this natural style Bunyan is in some degree beholden for his general popularity;



his language is everywhere level to the most ignorant reader and to the meanest capacity. Another cause of his popularity is, that he taxes the imagination as little as he does the understanding. The vividness of his own occasioned this. He saw the things of which he was writing as distinctly with his mind's eye as if they were, indeed, passing before him in a dream."

**Burchell, Mr.**, in GOLDSMITH'S *Vicar of Wakefield* (q.v.), is a baronet in disguise, his proper name being Sir William Thornhill. He is conspicuous for ejaculating "Fudge!" whenever he wishes to express his dissent from any proposition.

**Burchell, Old.** A *nom de plume* assumed by ELIHU BURRITT (b. 1810), the American author and linguist (q.v.). He is known, also, as "The Learned Blacksmith," having begun life at the forge.

"**Burden of the Mystery, The.**" A phrase used by WORDSWORTH in his lines on *Tintern Abbey* :—

"The heavy and the weary weight  
Of all this unintelligible world."

**Burgess, Sir James Bland.** See EXODIAD, THE.

**Burgh, Benedict**, Archdeacon of Colchester, translated, about 1470, the *Morals of Cato* into English stanzas, and Church's *Cato Parvus*. He is also said to have concluded the metrical version of *De Regimine Principum* (q.v.), left incomplete by Lydgate. He died in 1488. See Warton's *History of English Poetry*.

**Burgon, The Rev. John William**, miscellaneous writer (b. about 1819), has published *The Life and Times of Sir Thomas Gresham* (1839); *Oxford Reformers* (1854); *Historical Notices of the Colleges of Oxford* (1857); *Portrait of a Christian Gentleman* [Patrick Fraser Tytler], (1861); and many other works.

**Burgoyne, General John**, dramatist (d. 1792), published a defence of his American campaign, under the title of *State of the Expedition from Canada* (1780), and was the author of the following plays:—*The Maid of the Oaks*, *The Lord of the Manor*, *The Heiress*, and *Richard Cœur de Lion*.

**Burial of Sir John Moore, The.** A ballad by the Rev. CHARLES WOLFE (1791—1823), of which an admirable parody may be found in Barham's *Ingoldsby Legends*. It begins:—

"Not a drum was heard, not a funeral note."

**Buried Life, The.** A lyric by MATTHEW ARNOLD (b. 1822), included in his collected *Poems* :—

"Through the deep recesses of our breast  
The unregarded river of our life  
Pursues with indiscernible flow its way."

**Burke, Edmund**, politician and political writer (b. 1729, d. 1797), wrote *A Vindication of Natural Society* (1756); *A Philosophical Inquiry into*

*the Origin of our Ideas of the Sublime and Beautiful* (1757); *The Present State of the Nation* (1769); *Thoughts on the Present Discontents* (1770); *Reflections on the Revolution of France* (1790); *Appeal from the New to the Old Whigs*; *Letters to a Noble Lord* (1796); *Letters on the Proposals for Peace with the Regicide Directory of France* (1796 and 1797); *Observations on the Conduct of the Minority* (1797); and various *miscellanea*. A complete edition of his *Works* was published in 1801, in sixteen volumes; his *Speeches* in 1816, his *Epistolary Correspondence* in 1817 and 1844, his *Beauties* in 1796. His *Select Works* have been edited by E. J. Payne (1874). His *Life* has been written by McCormick (1797); Bisset (1798); Prior (1824); Croly (1840); Napier (1862); Morley (1867); Macknight; and Peter Burke. Goldsmith wrote of him, in his *Retaliation* (q.v.) :—

"Here lies our good Edmund, whose genius was such,  
We scarcely can praise it or blame it too much;  
Who, born for the universe, narrowed his mind,  
And to party gave up what was meant for mankind."

Johnson thought him "an extraordinary man," and Gibbon "admired his eloquence." Mackintosh described him as "the greatest philosopher in practice the world ever saw," Macaulay as "in amplitude of comprehension and richness of imagination superior to every orator, ancient or modern." "Burke," says Matthew Arnold, "is so great because, almost alone in England, he brings thought to bear upon politics, he saturates politics with thought; it is his accident that his ideas were at the service of an epoch of concentration, not of an epoch of expansion; it is his characteristic that he so lived by ideas, and had such a source of them welling within him, that he could float even an epoch of concentration and English Tory politics with them." See FRENCH REVOLUTION; SUBLIME AND BEAUTIFUL.

**Burke, John**, genealogist (b. 1786, d. 1848), was the originator of *The Peerage and Baronetage*, the first issue of which took place in 1826. He also compiled, with the aid of his son, a *History of the Landed Gentry*, a *General Armoury*, and *Extinct Peerages and Baronetages*.

**Burke, Sir John Bernard**, son of the above, knight, and Ulster King at Arms (b. 1815), has continued, since the death of his father, the annual publication of *The Peerage and Baronetage*, and is the author of several works on heraldic and antiquarian subjects, among others, *The Landed Gentry*, *Family Romance*, *Anecdotes of the Aristocracy*, *Vicissitudes of Families*, and *The Rise of Great Families*.

**Burke, Peter**, brother of Sir J. B. Burke (b. 1811), has written *The Romance of the Forum*, *Life of Edmund Burke*, and numerous legal and other books.

**Burleigh, Lord.** See CECIL, WILLIAM; WELL ORDERING AND CARRIAGE OF A MAN'S LIFE.

**Burleigh, The Lord of.** See LORD OF BURLEIGH, THE.



**Burleigh, Lord**, in Mr. Puff's tragedy of *The Spanish Armada*, included in SHERIDAN's play of *The Critic* (q.v.), is distinguished by a famous shake of the head, which is interpreted to mean a very great deal indeed. "By that shake of the head he gave you to understand that even though they had more justice in their cause, and wisdom in their measures—yet, if there was not a greater spirit shown on the part of the people, the country would at last fall a sacrifice to the hostile ambition of the Spanish monarchy."

**Burlesque upon Burlesque.** See SCAR-  
RONIDES.

**Burley, Balfour of.** See BALFOUR OF  
BURLEY.

**Burley, John**, in Lord LYTTON's story of *My Novel*, is "a finished portrait, so real that we cannot help believing that it is taken from life;—poor, honest, reckless, ne'er-do-well John Burley, a very Falstaff among authors—never sober, never solvent, but always genial, always witty, preserving through a wild and dissipated life something of the innocence and freshness of his childhood; and, on his death-bed, like Falstaff, babbling of green fields."

**Burnand, Francis Cowley**, dramatist and comic writer (b. 1836), has written a large number of dramatic pieces, and has published, among other humorous works, *Happy Thoughts*, *More Happy Thoughts*, *Happy Thought Hall*, *My Health*, *Out of Town*, *About Buying a Horse*, *Tracks for Tourists*, *The New Sandford and Merton*, and *My Time, and what I have done with it*. He has contributed largely to *Punch*.

**Burnet, Gilbert**, Bishop of Salisbury (b. 1643, d. 1715), wrote *A Modest and Free Conference between a Conformist and a Nonconformist*; *A Vindication of the Authority, Constitution, and Laws of the Church and State of Scotland*; *Memoirs of the Duke of Hamilton* (1676); *The History of the Reformation of the Church of England* (1679, 1681, and 1715); *The Life and Death of the Earl of Rochester* (1680); *Life of Sir Matthew Hale* (1682); *Life of Bishop Bedell* (1692); *A Discourse of the Pastoral Care* (1692); *Exposition of the XXXIX. Articles of the Church of England* (1699); *History of his Own Times* (1724); *Sermons*; and numerous minor works, a list of which will be found in Lowndes' *Bibliographer's Manual*. His *Life* was written by Le Clerc (1715) and Flexman. He is described by Dryden, in *The Hind and the Panther*, as—

"A theologian more by need than genial bent,  
By breeding sharp, by nature confident,  
Interest in all his actions was discern'd,  
More learn'd than honest, more a wit than learn'd."

Fox considered his style perfect, saying that "the style of some authors might need a little mending, but that Burnet's required none." Macaulay refers to "his high animal spirits, his boastfulness, his undissembled vanity, his propensity to plunder, his provoking indiscretion, his unabashed

audacity." See OWN TIME, HISTORY OF; REFORMATION OF THE CHURCH IN ENGLAND; ROCHESTER, SOME PASSAGES IN THE LIFE OF; THIRTY-NINE ARTICLES.

**Burnet, Thomas, D.D.**, divine and scholar (b. 1635, d. 1715), wrote *The Sacred Theory of the Earth: containing an Account of the Original of the Earth, and of all the General Changes which it hath already undergone, or is to undergo, till the Consummation of all Things* (1680 and 1691). In this work the Biblical account of the origin of the world is made the foundation of a scientific treatise. The first edition was in Latin; the second in English. See the *Life* by Heathcote.

**Burnet, James.** See MONBODDO, LORD.

**Burnett Prize, The**, was founded by a Scottish gentleman of that name, who died in 1784, bequeathing a sum of money, the interest of which is to be allotted every forty years to the authors of the two best essays on "The evidence that there is a Being all-powerful, wise, and good, by whom everything exists," &c. The successful competitors have hitherto been, Dr. W. L. Brown, Rev. J. B. Sumner, afterwards Archbishop of Canterbury (1815), Rev. R. A. Thompson, and Dr. J. Tulloch (1855).

**Burney, Charles** (b. 1726, d. 1814), wrote *An Essay towards the History of Comets* (1769); *The Present State of Music in France and Italy* (1771); *A Plan for a Music School* (1774); *A General History of Music* (1776—89); *Account of the Musical Performances in Commemoration of Handel* (1785); and a *Life of Metastasio* (1796). His *Life* was written by his daughter, Madame d'Arblay (q.v.). See MUSIC, A HISTORY OF.

**Burney, Frances.** See D'ARBLAY, MADAME.

**Burney, Captain James.** See SOUTH SEA.

**Burney, Sarah Harriet**, half-sister of Madame d'Arblay, and novelist, wrote *Geraldine Fauconberg* (1808); *Traits of Nature* (1812); *The Wanderer: or, Female Difficulties* (1814); *The Shipwreck* (1815); *Country Neighbours*; and other works. "This lady," says one of her critics, "has copied the style of her relative, but has not her raciness of humour or power of painting the varieties of the human species."

**Burning Babe, The.** A lyric by ROBERT SOUTHWELL (1560—1595), of which Ben Jonson said, that the author "had so written that piece of his, that he (Jonson) would have been content to destroy many of his."

**Burning Pestle, The Knight of the.** A comedy by FRANCIS BEAUMONT (1586—1616), first represented in 1611, and written in ridicule of the old chivalrous romances. It is said to have suggested Buckingham's farce of *The Rehearsal* (q.v.).

**Burns, At the Grave of.** Stanzas by WILLIAM WORDSWORTH (1770—1850), written in 1803, seven years after the former poet's death. A



companion piece was addressed by the poet *To the Sons of Burns, after visiting the grave of their father*. *An Ode to the Memory of Burns* was written by Thomas Campbell (1777—1844). See also *The Centenary Poem* by Isa Craig-Knox (q.v.).

**Burns, Helen**, in CHARLOTTE BRONTË's novel of *Jane Eyre* (q.v.), is described by Mrs. Gaskell as "being as exact a transcript of Maria Brontë as Charlotte's wonderful power of reproducing character could give." It will be remembered that in the novel, Helen is represented as being most cruelly treated by her governess, Mrs. Scatcherd (q.v.); and Mrs. Gaskell says that Charlotte's "heart beat, to the latest day on which we met, with unavailing indignation at the worrying and cruelty to which her gentle, patient, dying sister" was subjected by the original of this woman at the famous school at Cowan's Bridge, near Leeds.

**Burns, Robert**, poet (b. 1759, d. 1796), published his first volume of poems in 1786. The second edition appeared in 1787, and was followed by a third edition in 1793. In 1800, Dr. Currie issued Burns's works complete, in four volumes, including his correspondence and some miscellaneous pieces. Since that date the editions of his poems have been so numerous as to have become incalculable; the best being probably those prepared by Alexander Smith, by Dr. Robert Chambers, and by W. S. Douglas. Very valuable and interesting, also, are those printed at Kilmarnock (1869), and by the Rev. P. Hately Waddell (1869). The *Biography* of Burns has been written by Heron (1797), Currie (1800), Lockhart (1828), Allan Cunningham (1847), Chambers (1859), W. S. Douglas, and others. For *Bibliography*, see the *Burns Catalogue*, issued by McKie (1875). For *Criticism* see Carlyle's *Miscellaneous Essays*, Professor Wilson's *Works*, Hazlitt's *English Poets*; also, the poetical tributes of Campbell, Coleridge, and Montgomery. "Burns," says Hazlitt, "was not like Shakespeare in the range of his genius, but there is something of the same magnanimity, directness, and unaffected character about him. He was not a sickly sentimentalist, or namby-pamby poet, a mincing metre ballad-monger, any more than Shakespeare. With but little of his imagination or inventive power, he had the same life of mind; within the narrow circle of personal feeling or domestic incidents, the pulse of his poetry flows as healthily and vigorously. He had an eye to see, a heart to feel,—no more. His pictures of good fellowship, of social life, of quaint humour, are equal to anything; they come up to nature, and they cannot go beyond it. The sly jest collected in his laughing eye at the sight of the grotesque and ludicrous in manners; the large tear rolled down his manly cheek at the sight of another's distress." See AULD LANG SYNE; BONNIE LESLEY; BRIGS OF AYR, THE; CLARINDA; COTTER'S SATURDAY NIGHT; DEATH AND DR. HORNBOOK; DEIL, ADDRESS TO THE; DUNCAN GRAY; EDINBURGH, ADDRESS TO; HALLOWE'EN; HIGHLAND MARY; HOLY FAIR, THE;

HOLY WILLIE'S PRAYER; INVENTORY, THE; JOLLY BEGGARS, THE; LOUSE, TO A; MARY MORISON; MARY, QUEEN OF SCOTS; MOUNTAIN DAISY, TO A; MOUSE, TO A; PEASANT BARD; SCOTS, WHA HAE; SYLVANDER; TAM O' SHANTER; TAM SAMSON'S ELEGY; TOOTHACHE, ADDRESS TO THE; TWA DOGS, THE; WANDERING WILLIE.

"Burns with one love, with one resentment glows." In POPE's translation of *The Iliad*, book ix., line 725.

**Burritt, Elihu**, American writer, linguist, and lecturer (b. 1810), has written *The Mission of Great Suffering*, *Old Burchell's Pocket for the Children*, *Prayers and Devotional Meditations*, *Sparks from the Anvil*, *Thoughts and Notes at Home and Abroad*, *A Walk from London to John O'Groats's House*, *Walks in the Black Country*, *Olive Leaves*, and *Ten Minutes' Talks*, and other works. See BURCHELL, OLD.

**Burrowings, The**. A poem attributed to MERDDIN, the bard (circa 500), in the *Myvyrian Archaeology*.

**Burton, John Hill, LL.D.**, historian and miscellaneous writer (b. 1809), has written *A History of Scotland*, published in 1853—70; *Life and Correspondence of David Hume* (1846); *Lives of Simon, Lord Lovat, and Duncan Forbes, of Culloden* (1847); *Political and Social Economy* (1849); *Narratives from Criminal Trials in Scotland* (1852); *The Book Hunter* (1863); *The Scot Abroad* (1864); *The Cairngorm Mountains* (1864); *The Reign of Queen Anne* (1877); and several works on the law of Scotland.

**Burton, Captain Richard Francis**, traveller and linguist (b. 1821), has written *The Lake Regions of Central Africa*; *Abeokuta* (1863); *The Highlands of Brazil* (1868); *Zanzibar, City, Island, and Coast* (1872); *Akim-Foo* (1875); and other works of a similar kind.

**Burton, Robert** (b. 1576, d. 1639), wrote *The Anatomy of Melancholy* (q.v.). For *Biography*, see Wood's *Athenæ Oxonienses*, and Fuller's *Worthies*. Carlyle speaks of "the mosaic brain of old Burton," and Beekford declared that "half our modern books are decanted out of *The Anatomy*." See DEMOCRITUS JUNIOR.

**Burton, Thomas of**, nineteenth Abbot of Meaux, wrote a chronicle of the abbey from 1150 to 1396, of which Burd edited an edition in the year 1866.

**Burton, William**, topographer (b. 1575, d. 1645), wrote *A History of Leicestershire*; and a namesake of his (b. 1697, d. 1759), was the author of *A History of Yorkshire*.

**Bury, Lady Charlotte**, née Campbell, wrote *A Diary illustrative of the Times of George IV.* (1838); *Memoirs of a Peeress: or, the Days of Fox* (1867); and numerous novels, among others, *The Divorced*, *Family Records*, *Love*, *The Courtier's Daughter*, *Flirtation*, *Alla Giornata*, *The Devoted*, *Conduct is Fate*, *The Disinterested and the Ensnared*, *High Life*, and *The Two Baronets*.



**Bury, Richard of.** See PHILOBIBLON.

**Burying of the Mass, The.** Written "in English rithme" by WILLIAM ROY, and intended as a satire on Cardinal Wolsey. We find it among a number of books whose circulation was prohibited in 1531 and 1542. It was probably first printed at Worms in 1526.

**"Bury the Great Duke."** First line of an *Ode on the Death of the Duke of Wellington*, by ALFRED TENNYSON, published on the day of the duke's funeral (1850), but afterwards frequently revised. Landor wrote of the author in 1855, "I wish he had not written the Wellington Ode."

**Busbequius.** A translation of the curious narrative of this old traveller was published in 1610. It contains much valuable information. See *The Retrospective Review*, vol. xiii.; *The Penny Magazine*; and Kingsley's *Old Stories Retold*. Busbequius is the Latinised name of AUGHER GHISLEN BUSBEC (1522—1592).

**Busby, Thomas** (b. 1755, d. 1838), published, in 1785, *The Age of Genius*, a poem; *Arguments and Facts proving that the Letters of Junius were written by J. L. de Lolme* (1816); a translation of *Lucretius*; a *Musical Dictionary*; a *History of Music*; *Concert Room Anecdotes*; and other works.

**Bush aboon Traquair, The.** A ballad by ROBERT CRAWFORD (d. 1733), beginning,—

"Hear me, ye nymphs, and every swain,  
I'll tell how Peggy grieves me."

The locality of the Bush is still pointed out to the traveller in the valley of the Tweed, near Innerleithen.

**Bush, George** (b. 1796), Swedenborgian minister, and Professor of Hebrew and Oriental Literature in New York, has published a *Life of Mahommed* (1832); a *Treatise on the Millennium* (1836); a *Hebrew Grammar*; *Commentaries on Books of the Old Testament*, extending to eight volumes, and commenced in 1840; and a *Commentary on the Book of Psalms*, begun in 1848.

**Bushnell, Horace, D.D.**, American theologian (b. 1802, d. 1876), wrote *Christian Nurture* (1847), *God in Christ* (1849), *Christ in Theology* (1851), *Sermons for the New Life* (1856), *Nature and the Supernatural* (1858), *Work and Play* (1864), *The Vicarious Sacrifice* (1865), *The Moral Uses of Dark Things* (1869), *Sermons on Living Subjects* (1872), *Forgiveness and Law* (1874), and other works.

**"Business and bosoms, Come home to men's."** A phrase occurring in the dedication of Lord Bacon's *Essays* (1615).

**Busiris, King of Egypt.** A tragedy by EDWARD YOUNG (1684—1765), produced at Drury Lane in 1719.

**Busk, Hans** (b. 1815), "the Founder of Britain's Volunteer Army," has written many

works on the rifle, military drill, the volunteer movement, and kindred topics. Besides writing *Maiden Hours* and *Horæ Viatricæ*, he founded *The New Quarterly Review*, which he conducted for some years.

**"Busk ye, busk ye, my bonny bride."** First line of *The Braes of Yarrow* (q.v.).

**Bussy d'Ambois.** A tragedy by GEORGE CHAPMAN (1557—1634), produced in 1607, and described by Campbell as "a piece of frigid atrocity."

**"Busy, curious, thirsty fly."** The first line of a *Song sung extempore by a Gentleman, occasioned by a Fly drinking out of his Cup of Ale*, attributed to the pen of WILLIAM OLDYS (1689—1761), and included in a *Select Collection of British Songs*, published by J. Johnson in 1783.

**"Busy hum of men, The."** In MILTON'S *L'Allegro*, line 118.

**Busy, Zeal-of-the-Land,** in JONSON'S comedy of *Bartholomew Fair* (q.v.), intended as a caricature of the Elizabethan Puritans, is represented as a Bombay man, a suitor to Dame Purecraft.

**Busyboddy, The.** A comedy by Mrs. SUSANNAH CENTLIVRE (1667—1723), acted in 1709, and founded on the *Sir Martin Mar-All* of Dryden, which in its turn was taken from a play by the Duchess of Newcastle. "It is inferior," says Hazlitt, "to *The Wonder* in the interest of the story and the characters; but it is full of bustle and gaiety from beginning to end. The plot never stands still; the situations succeed one another like the changes of machinery in a pantomime. The nice dove-tailing of the incidents and cross-reading in the situations supply the place of any great force of wit or sentiment."

**Busyboddy, The.** A periodical started in 1759 by a publisher called Pottinger, and issued thrice a week. Notwithstanding the fact that Oliver Goldsmith was one of its principal contributors, it only reached twelve numbers.

**"Butchered to make a Roman holiday."** A line in BYRON'S *Childe Harold's Pilgrimage*, canto iv., stanza 141.

**Butler, Alban** (b. 1710, d. 1773), wrote *The Lives of the Fathers, Martyrs, and other Principal Saints* (1745); *Letters on the History of the Popes* (1778); *The Life of Mary of the Cross*; a *Treatise on Natural and Revealed Religion*; *The Moveable Feasts and Fasts, and other Annual Observances of the Catholic Church* (1774); *Sermons*; and *A Short Life of Sir Toby Matthews* (1795). A *Life*, by Charles Butler, is prefixed to an edition of the *Lives* published in 1812. *An Account of his Life and Writings* had previously appeared in 1793. See FATHERS, MARTYRS, &c.

**Butler, Charles**, nephew of the above (b. 1750, d. 1832), published among other works, *Horæ Biblicæ* (1797); *Horæ Juridicæ Subsecivæ* (1804); and



a continuation of *The Lives of the Saints* (1823). His writings were issued in a collected form in 1817. See Allibone's *Dictionary of English and American Authors*; Orme's *Bibliotheca Biblica*, and *The Gentleman's Magazine* for 1832.

**Butler, Charles**, scholar, grammarian, and miscellaneous writer (b. 1559, d. 1647), wrote *Rhetoricæ Libri duo* (1600); *The Feminine Monarchie: or, a Treatise concerning Bees, and the due Ordering of them* (1609); *ΣΥΓΓΡΗΜΑΤΑ De Propinquitatē Matrimonium impediēte Regula* (1625); *The English Grammar* (1633); and *Oratoricæ Libri duo* (1633); *Principles of Musick* (1636). See Wood's *Athenæ Oxonienses*. Butler's *English Grammar* was highly praised by Dr. Johnson. "He was evidently," says Dr. Rimbault, "a man of great learning and ingenuity, but his English works are disfigured by a peculiar orthography, partly of his own invention, and partly borrowed from the Saxon alphabet."

**Butler, Joseph**, successively Bishop of Durham and Bristol (b. 1692, d. 1752), wrote *Sermons* (1726), and *The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature* (1736), (q.v.). His *Life* was written by Dr. Fitzgerald, Bishop of Cork (1849), Bartlett (1839), and Steere. Editions of his *Works* appeared in 1807, 1849, and 1867. For *Criticism*, see Bishop Wilson's preface to the *Analogy*, Hallam's *Literature of Europe*, Mathias's *Pursuits of Literature*, Reid's *Essay on the Intellectual Powers*, Mackintosh's *Second Preliminary Dissertation to Encyclopædia Britannica*, and Hunt's *History of Religious Thought*. We are told that Pitt was by no means satisfied with the reasoning of the *Analogy*, but, on the other hand, Sydney Smith says, "To his *Sermons* we are indebted for the complete overthrow of the selfish system, and to his *Analogy* for the most noble and surprising defence of revealed religion, perhaps, which has ever yet been made of any system whatever."

**Butler, Mrs.** See KEMBLE, FRANCES ANNE.

**Butler, Samuel**, poet (b. 1600, d. 1680), wrote *Hudibras* (1663, 1664, and 1678), (q.v.), and various minor pieces. His *Posthumous Works*, in *Prose and Verse, with a Key to Hudibras*, were published by Sir Roger l'Estrange in 1715; but few of these are believed to be genuine. The *Remains in Verse and Prose*, published in 1759, by Thyer, are more trustworthy. See the edition of the *Works* edited by Gilfillan in 1854. For *Biography*, see the *Life* by Dr. Johnson; and for *Criticism*, Hallam's *Literature of Europe*, Hazlitt's *Comic Poets*, and Hunt's *Wit and Humour*. "Butler," says Macaulay, "had as much wit and learning as Cowley, and knew, what Cowley never knew, how to use them. A great command of good homely English distinguishes him still more from the other writers of the time." "In general," says Hazlitt, "he ridicules not persons, but things, not a party, but their principles, which may belong, as time and

occasion serve, to one set of solemn pretenders or another. This he has done most effectually, in every possible way, and from every possible source, learned or unlearned. He has exhausted the moods and figures of satire and sophistry. His rhymes are as witty as his reasons." Wesley wrote, in reference to his statue—

"While Butler, needy wretch, was yet alive,  
No generous patron would a dinner give.  
See him, when starv'd to death and turn'd to dust,  
Presented with a monumental bust;  
The poet's fate is here in emblem shown:  
He ask'd for bread, and he receiv'd a stone."

See ELEPHANT IN THE MOON, THE; RIDICULOUS IMITATION.

**Butler, William Archer**, Irish clergyman, and Professor of Moral Philosophy at Dublin (b. about 1814, d. 1848), wrote *Letters on Dr. Newman's Theory of Development* (1845), and other works. See the *Life* by Woodward.

**Butts, Doctor**. Physician to the king, in SHAKESPEARE'S *Henry VIII*.

**Buxton, Charles** (b. 1822, d. 1871), wrote *Ideas of the Day on Policy* (1868), and *Notes of Thought* (1873); the latter of which was published with a biographical preface by the Rev. J. Llewelyn Davies.

**Buzfuz, Sergeant**, in DICKENS'S novel of *The Pickwick Papers* (q.v.), is counsel on the part of the plaintiff in the case of *Bardell v. Pickwick*. "A driving, chaffing, masculine bar orator," says Dr. Brewer, "who twists 'chops and tomato sauce' into a declaration of love."

**Byerley, Thomas**. See PERCY ANECDOTES, THE.

**Byrom, John**, poet and essayist (b. 1691, d. 1763), published *Miscellaneous Poems* (1773), and a system of stenography in a work entitled, *The Universal English Shorthand* (1767). His *Remains* have been edited for the Chetham Society, by Dr. Parkinson, of St. Bees. For *Biography*, see Chalmers's *Dictionary*, and the *Biographia Britannica*. See COLIN AND PHEBE; SHADOW, JOHN.

**Byron, George Gordon Noel, Lord**, poet and dramatist (b. 1788, d. 1824), published †*Hours of Idleness* (1807); *Poems* (1808); †*English Bards and Scotch Reviewers* (1809); *The Curse of Minerva* (1812); †*Childe Harold's Pilgrimage* (cantos i. and ii. in 1812, canto iii. in 1816, and canto iv. in 1818); †*The Waltz* (1813); †*The Giaour* (1813); †*The Bride of Abydos* (1813); *Ode to Napoleon Buonaparte* (1814); †*The Corsair* (1814); †*Lara* (1814); †*Hebrew Melodies* (1815); †*The Siege of Corinth*, and †*Parisina* (1816); †*The Prisoner of Chillon* (1816); †*Manfred* (1817); *The Lament of Tasso* (1817); †*Monody on the Death of the Right Hon. R. B. Sheridan* (1817); †*Beppo* (1818); †*Mazeppa* (1819); †*Don Juan* (cantos i. and ii. in 1819, cantos iii., iv., and v. in 1821, cantos vi., vii., and viii. in 1823, cantos ix., x., xi., xii., xiii., and xiv. in 1823, cantos xv. and xvi. in 1824); †*A Letter to* \* \* \* \* \*



John Murray], on the Rev. W. L. Bowles's *Strictures on the Life and Writings of Pope* (1821); †*Marino Faliero*, and †*The Prophecy of Dante* (1821); †*Sarapanalus*, †*The Two Foscari*, and †*Cain* (1821); *Werner* (1822); †*The Vision of Judgment* (1822); *Heaven and Earth* (1822); †*The Island* (1823); *The Age of Bronze* (1823); canto i. of the *Morgante Maggiore di Messer Luigi Pulci*, translated; *The Deformed Transformed* (1824); *Parliamentary speeches in 1812 and 1813* (1824). The following is a list of the principal publications which have appeared in connection with the life of the poet:—*Remarks, Critical and Moral, on the Talents of Lord Byron, and the Tendencies of Don Juan, by the Author of Hypocrisy, a Satire* [C. Colton], (1819); *Memoirs, Historical and Critical, of the Life and Writings of Lord Byron, with Anecdotes of some of his Contemporaries* (1822); *Lord Byron's Private Correspondence, including his Letters to his Mother, written from Portugal, Spain, Greece, and other parts of the Mediterranean; published from the originals, with Notes and Observations, by A. R. C. Dallas* (1824); *Recollections, by A. R. C. Dallas* (1824); *Conversations with Lord Byron, noted during a Residence with his Lordship at Pisa in the years 1821 and 1822, by Thomas Medwin* (1824); *Letters on the Character and Poetical Genius of Lord Byron, by Sir Egerton Brydges* (1824); *Lord Byron, by Madame Louise—w. Belloc* (1824); *Anecdotes of Lord Byron, from authentic Sources, with Remarks illustrative of his connection with the Principal Literary Characters of the Present Day* (1825); *The Last Days of Lord Byron, with his Lordship's Opinions on various Subjects, particularly on the State and Prospect of Greece, by William Parry* (1825); *Lord Byron en Italie en Grèce, ou Aperçu de sa Vie et de ses Ouvrages, après des Sources authentiques, by the Marquis de Salvo* (1825); *Narrative of Lord Byron's Voyage to Corsica and Sardinia, 1821* (1825); *A Short Narrative of Lord Byron's last Journey to Greece, extracted from the Journal of Count Peter Gamba* (1825); *Correspondence of Lord Byron with his Friend, including his Letters to his Mother, written in 1809, 1810, and 1811, edited by A. R. C. Dallas* (1825); *Life by J. Galt* (1825); *An Inquiry into the Moral Character of Lord Byron, by J. W. Simmonds* (1826); *Memoir by Sir H. Bulwer* (1826); *Life, by W. Lake* (1826); *Lord Byron and some of his Contemporaries* (1828); *Life, by Sir Egerton Brydges* (1828); *Memoirs of Lord Byron, by G. Clinton* (1828); *Life, Letters, and Journals, edited by Moore* (1830); *Conversations with Lord Byron, by Lady Blessington* (1831); *Life, by Armstrong* (1846); *The true Story of Lady Byron's Life, by Mrs. Beecher-Stowe* (1867); *Medora Leigh, by Dr. Mackay* (1869); *Recollections of Lord Byron, by the Countess Guiccioli* (1870); *Life, by Karl Elze* (1871). For *Criticism*, see *Jeffrey's Essays*; *Hazlitt's Spirit of the Age*, and *English Poets*; *Macaulay's Essays*; *Winburne's* preface to a *Selection from the Poems*; *Henry Taylor's* preface to his own *Poems*; *Trimley's Essays*; *W. M. Rossetti's* preface to an edition of the *Poems*; *Kingsley's Miscellanies*;

*Quarterly Review* for July, 1868. Separate notices of poems marked † will be found under their respective letters. See, also, DARKNESS; DREAM, THE; HINTS FROM HORACE; HORNEM, HORACE; MAID OF ATHENS.

**Byron, The Life of Lord**, by THOMAS MOORE, the poet (1779—1852), was published in 1830. The noble lord's memoirs had been entrusted to Moore for the purpose of working them up into a biography; but they contained so much that reflected disagreeably upon many influential persons, that Moore destroyed them; and the present work was compiled chiefly from Moore's own recollections and the letters he had received from his friend.

**Byron, Miss Harriet**, in RICHARDSON'S novel of *Sir Charles Grandison* (q.v.), is eventually married to the hero.

**Byron, Henry James**, novelist, dramatist, and comedian (b. 1835), has written numerous pieces for the stage, including *Cyril's Success*; *An American Lady*; *Old Sailors*; *Our Boys*; and *Weak Woman*; a novel, called *Paid in Full*; and various contributions to periodical literature.

## C

**Cabbala, The Threefold**. A work by HENRY MORE (1614—1687), in which he interpreted and defended the first three chapters of Genesis. The Jewish Cabbala was a sort of traditional exposition of the Pentateuch said to have been received by Moses from the mouth of God.

**"Cabined, cribbed, confined."**—*Macbeth*, act iii., scene 4.

**Cabinet Cyclopædia, The**, was edited by DIONYSIUS LARDNER (1793—1859), from 1829 to 1846. It includes works by Robert Bell, Sir David Brewster, Professor De Morgan, Eyre Crowe, Sismondi, John Forster, Gleig, Grattan, Herschel, James, Keightley, Mackintosh, Nicholas, Roscoe, Scott, Stebbing, and Swainson.

**Cabinet Minister, The**. A novel by Mrs. GORE (1799—1861), published in 1839. The scene is laid during the regency of George IV., and among the *dramatis personæ* is Richard Brinsley Sheridan (q.v.).

**Cadenus**. The pseudonym under which SWIFT describes himself in his poem entitled *Cadenus and Vanessa*. Cadenus is the Latin word *decanus*, dean, transposed; Vanessa is made up of "Van," the first syllable of Vanhomrigh, and "Essa," the diminutive of Esther, and was the poetical name bestowed by Swift upon Miss Esther Vanhomrigh, a young lady who had fallen in love with him, and had proposed marriage. The poem is Swift's reply to her proposal.

**Cadwal**. The name assumed by Arviragus in SHAKESPEARE'S tragedy of *Cymbeline* (q.v.).



**Cadwallader, Mrs.** The rector's wife in GEORGE ELIOT's novel of *Middlemarch* (q.v.).

**Cædmon** (d. about 680), is first mentioned by Bede in his *Ecclesiastical History* as celebrating in magnificent strains much of the Old and New Testament history, "the terrors of the day of judgment, the pains of hell, and the sweetness of the heavenly kingdom." In 1655, Junius published a MS. supposed to contain some of the poetry of this distinguished bard. The most complete edition is that of Thorpe, published in 1832 by the London Society of Antiquaries, and consisting of a text founded carefully on the original MS., and accompanied by a literal English version. See Morley's *English Writers*, the same writer's *Library of English Literature*, and Warton's *English Poetry*. See PARAPHRASES.

"**Cæsar (Imperial) dead, and turned to clay**"—*Hamlet*, act v., scene 1—

"Might stop a hole to keep the wind away."

"**Cæsar with a senate at his heels.**"  
--POPE's *Essay on Man*, epistle iv., line 254.

**Cain.** "A Mystery," by Lord BYRON (1788—1824), published, in three acts, in 1821, and called "a mystery," the writer tells us, in conformity with the ancient title annexed to dramas upon similar subjects. He further explains that he has adopted in this poem the theory of Cuvier, that the world had been destroyed several times before the creation of man; that where he at any time uses the language of Scripture, he gives it with as little alteration as possible; and that he gives the name of Adah to Cain's wife, and of Zillah to the wife of Abel, because these are the earliest female names that occur in Genesis. Adam and Eve and Lucifer also figure in the poem. "Cain," says Campbell, "disdains the limited existence allotted to him; he has a rooted horror of death, attended with a vehement curiosity as to its nature; and he nourishes a sullen anger against his parents, to whose misconduct he ascribes his degraded state. Added to this, he has an insatiable thirst for knowledge beyond the bounds prescribed to mortality; and this part of the poem bears a strong resemblance to *Manfred*, whose counterpart, indeed, in the main points of character, Cain seems to be."

**Cain, The Wanderings of.** A prose poem, written by SAMUEL TAYLOR COLERIDGE, at Stowey, in 1798.

**Caird, John, D.D.**, Principal of Glasgow University (b. 1823), has published, by command of Queen Victoria, a sermon on *The Religion of Common Life* (1856), a volume of *Sermons* (1858), *The Universal Religion* (1874), and other works.

**Caius, Dr.** A French physician in SHAKESPEARE's comedy of *The Merry Wives of Windsor* (q.v.), whose "clipped English" is referred to by Macaulay.

**Caius Marius, The History and Fall of.** A play by THOMAS OTWAY (1651—1685), acted in 1680.

"**Cakes and ale.**" See SHAKESPEARE's *Twelfth Night*, act ii., scene 3, where Sir Toby Belch asks the clown, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" and the clown replies, "Yes, by Saint Anne; and ginger shall be hot i' the mouth too."

**Calamitate, Excidio, et Conquestu Britanniae, De.** A well-known treatise, attributed to the old English writer, GILDAS (q.v.), and characterised by Ellis as "a virulent and frantic satire on the miseries and vices of his countrymen." It was translated into English by Habington in 1638, by Dr. Stevenson in 1838, and by Dr. Giles in 1841, and is included in Bohn's *Six Old English Chronicles*.

**Calamy, Benjamin, D.D.** (d. 1686), wrote *A Discourse about a Scrupulous Conscience*.

**Calamy, Edmund**, Nonconformist divine (b. 1600, d. 1666), wrote *Jus Divinum Ministerii Evangelicæ Anglicanæ* (1654); *The Godly Man's Ark: or, a City of Refuge in the Day of his Distress; Sermons on the Trinity*; and memoirs of John Howe, Dr. Mather, and other persons. He was one of the writers whose initials formed the famous word "Smectymnuus" (q.v.). His *Account of his own Life* appeared in 1829, edited with notes by Rutt.

**Calandrino.** A character in the *Decameron* of BOCCACCIO, "whose misfortunes have made all Europe merry for four centuries."

**Calderon de la Barca.** Scenes from the *Magico Prodigioso* of this famous Spanish writer were translated by PERCY BYSSHE SHELLEY (q.v.). See, also, *Dramas from the Spanish of Calderon*, by Denis Florence M'Carthy (1853); *Six Dramas of Calderon*, freely translated by Edward Fitzgerald (1853); and a small volume on Calderon by Archbishop Trench (1856).

**Calderwood, David**, Presbyterian divine (b. 1575, d. 1651), wrote *The True History of the Church of Scotland, from the beginning of the Reformation to the end of the Reign of James VI.* (1678); *Altare Damascenum* (1621), (q.v.); and other works. See the publications of the Wodrow Society.

**Caleb.** The personification of Lord Grey in *Absalom and Achitophel* (q.v.).

**Caleb Stukely.** A novel by SAMUEL PHILLIPS (1815—1854), published in 1843.

**Caleb Williams.** See WILLIAMS, CALEB.

"**Caledonia, stern and wild.**"—SCOTT, *Lay of the Last Minstrel*, canto vi., stanza 2:—

"Meet nurse for a poetic child."

**Calendar of Shepherds, The.** An anonymous work, translated from the *Kalendrier de Bergers*. "It is a sort of perpetual almanack, consisting of mingled prose and verse, and containing, like many of our modern almanacks, a vast variety of hetero-



aneous matter." It was published about 1480. See Warton's *English Poetry*.

**Calianax.** "A blunt, satirical courtier" in MAUMONT and FLETCHER'S *Maid's Tragedy* (q.v.); a character of much humour and novelty."

**Caliban.** The savage and deformed slave of Prospero (q.v.), in SHAKESPEARE'S play of *The Tempest* (q.v.); described by Coleridge as "all earth, condensed and gross in feelings and images. He is the dawns of understanding, without reason, the moral sense; and in him, as in some brute animals, this advance to the intellectual faculties, without the moral sense, is marked by the appearance of vice." He is represented as the "freckled melp" of Sycorax, a hideous hag, who had been banished from Algiers to the desert island on which Prospero was afterwards shipwrecked. See *Caliban the Missing Link*, by Dr. Daniel Wilson.

**Caliban.** The signature under which ROBERT CHANAN (b. 1841) contributed several poems to the *Spectator* in 1867.

**Calidore** (from the Greek, "finely or beautifully endowed") represents Courtesy in SPENSER'S *Faërie Queene*, and personifies Sir PHILIP SIDNEY.

**Calidore.** The title of a poetical fragment by JOHN KEATS (1796—1821):—

"A hand that from the world's bleak promontory  
Had lifted Calidore for deeds of glory."

**Calipolis.** A character in PEELE'S play of *The Battle of Alcazar* (q.v.).

**Calista.** The heroine of ROWE'S tragedy of *The Fair Penitent* (q.v.). "The title of the play," says Dr. Johnson, "does not sufficiently correspond with the behaviour of Calista, who at last shows no evident signs of repentance, but may be reasonably suspected of feeling pain from detection rather than from guilt, and expresses more shame than sorrow, and more rage than shame."

**Calistus.** "A tragical comedy," of which the full title runs as follows:—"A new comodye in glyshe, in manner of an enterlude, ryght elygant and full of craft of rhetoryk, wherein is shewd and scribed, as well the bewte and good properties of women, as theyr vycys and evyll cōdiciōs, with a brall cōclusion and exhortacyon to vertew." This is published in 1530, and is apparently referred to in a Puritanical tract called *A Second and Third Part of Retrait from Plaies and Theaters*, printed that year. The hero of the piece is one Calistus, who is enamoured of Melibea, but is not considered favourably by that damsel. He accordingly calls for his aid a vile woman, called Scelestina, who deavours to entice the heroine into her toils, and, lying, pretends that Calistus has a dreadful fit of pethache, which can only be cured by the loan of the relic-hallowed girdle of Melibea.

**Callcott, Lady** (b. 1788, d. 1843), is best known, perhaps, as the author of *Little Arthur's History of England*, and other books for children.

She also wrote a *History of Spain*, and a *Life of Poussin*.

"Call it not vain;—they do not err."  
See stanza i., canto v., of SCOTT'S *Lay of the Last Minstrel* (q.v.):—

"Who say, that, when the poet dies,  
Mute Nature mourns her worshipper,  
And celebrates his obsequies."

"Calm is the morn without a sound."  
Sect. xi. of *In Memoriam*, by ALFRED TENNYSON.

**Calvary:** "or, the Death of Christ." A poem in eight books, by RICHARD CUMBERLAND (1732—1811), published in 1792, and extravagantly characterised by Dr. Drake as "a work imbued with the genuine spirit of Milton, and destined, therefore, most probably, to immortality."

**Calverley, Charles Stuart,** comic poet, hymn writer, and translator, has published, under the initials "C. S. C.," *Verses and Translations, Translations into English and Latin*, and *Fly Leaves* (1872).

**Calvert, George Henry,** American poet and miscellaneous writer (b. 1803), has published *Illustrations of Phrenology* (1832); a metrical version of Schiller's *Don Carlos* (1836); *Scenes and Thoughts in Europe* (1846 and 1852); *Cabiri*, a poem (1840 and 1864); *Comedies* (1856); *The Gentleman* (1863); *First Year in Europe* (1867); *Ellen*, a poem (1869); and other works.

**Calvo, Baldassare.** See BALDASSARE CALVO.

**Calypso and Telemachus.** An opera, by JOHN HUGHES (q.v.), "intended to show that the English language might be very happily adapted to music."

**Camaralzaman.** A prince in the *Arabian Nights* who fell in love with Badoura at first sight.

**Camball.** See CAMBUSCAN.

**Cambel, or Cambalo.** A character in SPENSER'S *Faërie Queene* (q.v.), who challenged every suitor for the hand of his sister Canacë. He vanquished all except Triamond, who married her.

**Cambridge, Richard Owen,** poet and miscellaneous writer (b. 1717, d. 1802), wrote *An Account of the War in India*, 1750—60 (1761); *A History of the Coast of Coromandel* (1761); *The Scribleriad* (1751), (q.v.); and other *Works*, republished, with an account of his *Life and Character*, by the Rev. George Owen Cambridge, his son, in 1803.

**Cambrio-Britons and their Harp, To the.** In *The Ballad of Agincourt*, by MICHAEL DRAYTON (1563—1631), included in his *Odes, and other Lyric Poesies*. See CHARGE OF THE LIGHT BRIGADE.

**Cambuscan.** A king of Tartary, in CHAUCER'S *Squier's Tale*, referred to by Milton in the following lines:—

"Or call up him who left half told  
The story of Cambuscan bold,  
Of Camball, and of Algarsiffe,  
And who had Canace to wife,  
That owned the virtuous ring and glass;  
And of the wondrous horse of brass  
On which the Tartar king did ride."



"I think it not unlikely," says Keightley, "that Chaucer had seen *The Travels of Marco Polo*, and that Cambuscan, or Cambu's Can, is a contraction of Cambalu Can. We may observe that one of his sons is Camballo. Of Algarsife, the other son, I can give no account. The name of his daughter, Canace, is Greek." It is noticeable, further, that whereas Milton throws the emphasis on the second syllable of the word Cambuscan, Chaucer throws it on the third. See CAMBEL.

**Cambyases, The Lamentable Tragedy of King**, by THOMAS PRESTON, was licensed to be acted in 1569, and reprinted in Hawkins' *Origin of the English Drama*, vol. i. It is referred to by Shakespeare in 1 *Henry IV.*, act ii., scene 4: "For I must speak in passion, and I will do it in King Cambyases' vein." "There is, indeed," says Campbell, "matter for weeping in the tragedy; for in the course of it an elderly gentleman is flayed alive. To make the skinning more pathetic, his son is witness to it, and exclaims:—

"What child is he of Nature's mould could hide the same to see,  
His father fleeced in this wise? O how it grieveth me!"

It may comfort the reader to know that this theatric decortication was meant to be allegorical, and we may believe that it was performed with no degree of stage illusion that could deeply affect the spectator."

**Camden Society, The**, an association for the republication of British historical documents, was founded in 1838, and still exists. A number of works of great historical value have been published by the society, for the details of which see *The Descriptive Catalogue of the Works of the Camden Society*, by John Gough Nichols (1862).

**Camden, William**, scholar and antiquary (b. 1551, d. 1623), published *Britannia* (1586—1607); *Institutio Græcæ Grammatices Compendiaria* (1597); *Anglica, Hibernica, Normanica, Cambrica, and Veteris Scripta* (1604); *Remains Concerning Britain* (1605); *Reges, Reginae, Nobiles, et alii in Ecclesia Collegiata B. Petri Westmonasterii Sepulti, usque ad annum 1606* (1606); *Annales Rerum Anglicarum et Hibernicarum regnante Elizabetha* (1615); *A Description of Scotland* (1695); and some minor works. For *Biography*, see *Guillelmi Camdeni et Illustrium Virorum ad G. Camdenum Epistolæ*, published by T. Smith in 1691; Wood's *Athenæ Oxonienses*; *The Biographia Britannica*; and Gough's edition of the *Britannia*. See BRITANNIA.

**Camelot**. The seat of Arthur's court in TENNYSON'S *Idylls*, described in *Gareth and Lynette*, and referred to in *The Lady of Shalott*.

**Camilla**: "a Picture of Youth." A novel by Madame D'ARBLAY (1752—1840), published by subscription in 1796. It realised three thousand pounds, but it is very inferior to *Evclina* (q.v.) and *Cecilia* (q.v.). The heroine, Camilla, is a "light, airy, poor, and imprudent, but gentle" girl. Her lover, Edgar, is a "prudent, rich, and wise" young man. "Camilla trusts too much, and Edgar too little," and, consequently, they are "miserable through

the five volumes," in which the story originally appeared.

"**Camilla scours the plain, Not so, when swift.**"—POPE'S *Essay on Criticism*, part ii., line 365.

**Camoëns**: "The Lusiad." English translations of this poem were published by Sir R. Fanshawe, in 1655; by Mickle, in 1771; and by Sir T. Mitchell, in 1854. John Adamson, the biographer of the poet (1820), also edited another version of a portion of the work; and Lord Strangford executed some translations of Camoëns' minor poems.

**Campaign, The**. A poem addressed by JOSEPH ADDISON (1672—1719) to the great Duke of Marlborough, whose victories he celebrates in heroic verse. It was published in 1704, and contains the famous passage about the angel, who—

"Pleased th' Almighty's orders to perform,  
Rides in the whirlwind and directs the storm."

Warton calls it a "gazette in rhyme."

**Campaigne, Sir John Suckling's**. A satirical ballad by Sir JOHN MENNIS, in *Musarum Deliciæ* (1656), ridiculing the retreat, before the Scots at Dunse, of a troop of horsemen equipped and presented to Charles I. by Suckling (q.v.).

**Campaigner, The Old**. Mrs. Mackenzie, mother of Rosa, who marries Clive Newcome, in THACKERAY'S novel of *The Newcomes* (q.v.).

**Campaspe**. See ALEXANDER AND CAMPASPE.

**Campbell, Bonnie George**. A ballad, printed in *The Scottish Minstrel* (1810—14), and showing how the hero—

"Rode out on a day,  
Saddled and bridled,  
And gallant to see;  
Hame cam' his gude horse,  
But hame cam' na he."

**Campbell, George, D.D.**, theologian and miscellaneous writer (b. 1719, d. 1796), published *A Dissertation on Miracles* (1763); *The Philosophy of Rhetoric* (1776); *The Success of the First Publishers of the Gospel, considered as a Proof of its Truth* (1777); *A New Translation of the Gospels* (1778); *Lectures on Systematic Theology* (1807); *Lectures on the Pastoral Character* (1811); *Lectures on Ecclesiastical History*; and other works, since published in a uniform edition. Some account of the *Life and Writings* of Dr. Campbell was prefixed by the Rev. G. S. Keith to an edition of the last-named work in 1813.

**Campbell, John**, historical and political writer (b. 1708, d. 1775), published *The Military History of Prince Eugene and the Duke of Marlborough* (1736); *A History of the New Testament, Digested into the Order of Time* (1738); *Lives of the British Admirals* (1742); *Hermippus Revived* (1743); *A Political Survey of Britain* (1774); and other works. See M'Culloch's *Literature of Political Economy*, Boswell's *Life of Johnson*, and the *Biographia Britannica*. See BANBURY, THE SHEPHERD OF; HERMIPPUS REVIVED.



**Campbell, John**, Lord Chancellor (b. 1779, 1861), wrote *The Lives of the Lord Chancellors and the Keepers of the Great Seal of England, from the Earliest Times till the Reign of George IV.* (1845-47); and *The Lives of the Chief Justices of England, from the Norman Conquest till the Death of Lord Mansfield* (1849). See *The Quarterly Review*, December, 1847; and *The Edinburgh Review*, October, 1857.

**Campbell, Thomas**, poet and miscellaneous writer (b. 1777, d. 1844), wrote *The Pleasures of Poesy* (1799); *Poems* (1803); *Annals of Great Britain, from the Accession of George III. to the Peace of Amiens* (1806); *Gertrude of Wyoming, and other Poems* (1809); *Specimens of the British Poets, with Biographical and Critical Notices, and an Essay on English Poetry* (1819, 1841, 1845, 1848); *Theodric* (1824); *The Life of Mrs. Siddons* (1834); *Letters from the South* (1837); *The Life and Times of George the Fourth* (1841); *The Pilgrim of Glencoe, and other Poems* (1842); *Frederick the Great: his Court and Times* (1843); *The History of Our Own Times* (1843); and *A Poet's Residence in Algiers* (1845). For Biography, see the *Life and Letters* by Dr. Beattie (1849), and the *Sketch* prefixed by William Allingham to the Aldine edition of the *Poetical Works* (1875). For Criticism, see Hazlitt's *Spirit of the Age*, Jeffrey's *Essays*, Moir's *Poetical Literature of the Past Half-Century*, and W. M. Rossetti's Introduction to his edition of the *Poems*. Campbell, says Allingham, "wrote in the taste of the time, yet with recognisable originality; and he handled topics of immediate, though not ephemeral interest. His little-pieces, too, on names and subjects known to all, had the true popular ring, a bold tramp of metre. Little matters how Campbell managed to produce *Ye Mariners of England*, *The Soldier's Dream*, *The Battle of the Baltic*, the fine passages of *The Desires of Hope*, *Gertrude*, and *O'Connor's Child*. Indeed, how, exactly, no critical acumen could by any possibility find out. He had the touch, that is what is certain. Many of his other short poems bear the unmistakable stamp of our artist upon them. Compared as lyrical writers, Campbell seems to me to have a finer touch than Scott or Byron, the former of whom is apt to be rough, the latter rigid. But in whatever rank one or another order may place the poetry of Thomas Campbell, all will agree that he made genuine additions to English literature." See ANNALS OF GREAT BRITAIN; LIFE OF ERIN; GERTRUDE OF WYOMING; HOHENFELDEN; LETTERS FROM THE SOUTH; PLEASURES OF POESY; SPECIMENS OF THE BRITISH POETS.

**Campden, Hugh** (temp. Henry V.), translated *The History of King Boccus and Sydrack* from French. See BOCCUS.

**Campion, Thomas**, poet, critic, and musician (1560—1623), was the author of *Observations in the History of English Poesie* (1601); *The Description of a Maske, presented before the Kinges Majestic* (1607); and *Relation of the late Royall Entertainment, given by*

*the Lord Knowles* (1613); *Songs of Mourning, bewailing the untimely Death of Prince Henry* (1613); *A New Way of Making foure parts of Counterpoint, by a most familiar and infallible rule* (1613); *The Description of a Maske presented at Whitehall* (1614); *Tho. Campioni Epigrammatum*, libri ii., and *Umbra Elegiarum*, liber i. (1619); and four pieces contributed to Davison's *Poetical Rhapsody* (q.v.). See Hazlitt's *Early English Literature*. See ART OF ENGLISH POESIE.

**Canace.** See CAMEL and CAMBUSCAN.

**"Candid friend, The."** See "SAVE ME! OH, SAVE ME!"

**Candlish, Robert Smith, D.D.**, Presbyterian minister (1807—1873), wrote *Contributions towards the Exposition of the Book of Genesis*; *The Atonement: its Reality and Extent*; *Life in a Risen Saviour*; and numerous other works, chiefly of a theological and doctrinal character. See the *Biographical Sketch* prefixed to the *Sermons* (1873).

**Candour, Mrs.**, in SHERIDAN's comedy of *The School for Scandal* (q.v.), is a conspicuous scandal-monger, "whose name," says Moore, "has become one of those formidable by-words which have more power in putting folly and ill-nature out of countenance than whole volumes of the wisest remonstrances and reasoning."

**Cane-bottomed Chair, The.** A poem by WILLIAM MAKEPEACE THACKERAY.

**Canning, George**, statesman (b. 1770, d. 1827), contributed several poetical *jeux d'esprit* to *The Anti-Jacobin Review* (q.v.), and an article in *The Cornhill Magazine* for 1867. For Biography, see the *Lives* by Therry (1828), Stapleton (1831), and Bell (1846). See MICROCOSM, THE.

**Canterbury Tales, The**, by GEOFFREY CHAUCER (1328—1400), consist of a *Prologue* and twenty-four narratives, of which two only, *Chaucer's Tales of Melibæus* and *The Parson's Tale*, are in prose, the remainder being written in couplets of ten syllables, which have laid the foundation for the most popular form of English verse. The plan of the poem is as follows:—The author supposes that, on the evening before he starts on a pilgrimage to the shrine of St. Thomas-à-Becket, at Canterbury, he stops at the Tabard Inn, in Southwark, where he finds himself in the midst of a company of twenty-one of all ranks and ages and both sexes, who are also bound for the same destination. After supper, the host of the Tabard, Harry Bailly by name, proposes that, to beguile the journey there and back, the pilgrims shall each of them tell two tales as they come and go, and that he, who by the general voice shall have told his story best, shall, on their return to the hostelry, be treated to a supper at the common cost. This is agreed to with acclamation; and, accordingly, the pilgrims start next morning on their way, listening as they ride to the heroic tale of the brave and gentle knight, who has been chosen to narrate the first tale. It



will be understood that Chaucer does not profess to give to the world all the stories told. As a matter of fact, he gives only twenty-four, of which two have been already named, the remainder being those told by the Knight, the Miller, the Reeve, the Cook, the Man of Law, the Wife of Bath, the Friar, the Sompnour, the Clerk, the Squire, the Franklin, the Doctor, the Pardoner, the Shipman, the Prioress, the Monk, the Nun's Priest, the second Nun, the Canon's Yeoman, the Manciple, and Chaucer himself (Sir Topas). Unfinished as it is, however, the poem was immensely popular, even in the author's time, and it was one of the first books that issued from the press of Caxton, probably in 1475. The first edition of importance was that by Godfrey, in 1532, succeeded, in 1721, by that of Urry, and, in 1775, by that of Tyrwhitt. Saunders published, in 1845, *Chaucer's Canterbury Tales Explained*, and Cowden Clarke has done for them the office that Charles Lamb performed for Shakespeare's plays. For references to criticism, see the article CHAUCER; also, see Dibdin's *Typographical Antiquities*, and Lowndes' *Bibliographer's Manual*. There is an allusion to this famous poem in Hawes's *Pastime of Pleasure* :—

"And upon hys Imaginacyon,  
He made also the Tales of Canterbury,  
Some virtuous, and some glad and merry."

**Canterbury Tales, The.** Stories by SOPHIA (1750—1824) and HARRIET LEE (1756—1851); of which, *The Young Lady's Tale* and *The Clergyman's Tale* were written by Sophia, and the remainder, including *Kruitzner: or, the German's Tale*, by her sister Harriet. It was on the story of Kruitzner that Byron founded his dramatic poem of *Werner* (q.v.). "It made a deep impression on me," he says, "and may indeed be said to contain the germ of much that I have since written." "The main idea," says a writer in *Blackwood's Magazine*, "which lies at the root of it, is the horror of an erring father—who, having been detected in vice by his son, has dared to defend his own sin, and so to perplex the son's notions of moral rectitude—on finding that the son in his turn has pushed the false principles thus instilled to the last and worst extreme—on hearing his own sophistries flung in his face by a murderer."

**Canton.** A valet to Lord Ogleby in COLMAN and GARRICK's comedy of *The Clandestine Marriage* (q.v.).

**Cantwell, Dr.** The leading character in CIBBER's comedy of *The Hypocrite*, who endeavours to seduce Lady Lambert, the wife of the man who has befriended and enriched him.

**Capella, Bianca.** See BIANCA CAPELLA.

**Capern, Edward,** poet (b. 1819), has published *Poems* (1856); *Ballads and Songs* (1859); *Wayside Warbles* (1865); *The Devonshire Melodist*; and various miscellaneous pieces. See BIDEFORD, THE RURAL POSTMAN OF; POSTMAN POET, THE.

**Capgrave, John,** Provincial of the Austin

Friars in England (b. 1393, d. 1464), wrote a *Nova Legenda, sive vitæ Sanctorum Angliæ* (1516); *A Chronicle of England*; *The Book of the Noble Henries*; and numerous religious works, all in Latin; also, *A Life of Saint Katharine*, in English verse. "He exceeded," says Morley, "all men of the reign of Henry VI. in the industry of a great erudition without genius." See Warton's *English Poetry*; also, BOOK OF THE NOBLE HENRIES; CHRONICLE OF ENGLAND; KATHARINE, LIFE OF ST.

**Capricious Lovers, The.** A comic opera by ROBERT LLOYD (1733—1764), produced in the latter year at Drury Lane. It is founded on Favart's *Caprices d'Amour*.

**Captain, The.** "A Legend of the Navy," by ALFRED TENNYSON, first published in *Selections from the Works*.

**Captain Mario.** A comedy by STEPHEN GOSSEN (1554—1623), written in 1577; called by the author "a cast of Italian devises," and probably founded on some Italian novel.

**Captives, The.** A tragedy by JOHN GAY (1688—1732), produced at Drury Lane in 1723.

**Captivity, The.** An oratorio in three acts by OLIVER GOLDSMITH (1728—1774). The *dramatis personæ* are two Jewish prophets, two Chaldean priests, an Israelitish and a Chaldean woman, and a chorus of youths and virgins.

**Capulet,** in SHAKESPEARE'S tragedy of *Romeo and Juliet* (q.v.), is the head of a noble family in Verona, whose rivalry with the house of Montague in the thirteenth and fourteenth centuries is a matter of history. His wife, Lady Capulet, "with her train of velvet, her black hood, her fan, and her rosary," is described by Mrs. Jameson as "the very beau-ideal of a proud Italian matron" of that time. "Yet she loves her daughter, and there is a touch of remorseful tenderness in her lamentations over her which adds to our impression of the timid softness of Juliet and the harsh subjection in which she has been kept."

"**Capulets, The tomb of all the.**"—BURKE, *Letter to Matthew Smith*.

**Carabas, The Marquess of.** A character in DISRAELI'S novel of *Vivian Grey* (q.v.), said to be intended for Lord LYNTHURST. "He was servile, and pompous, and indefatigable, and loquacious—so whispered the world; his friends hailed him as at once a courtier and a sage, a man of business and an orator."

**Caractacus.** A drama by WILLIAM MASON (1725—1797), which Campbell thought superior to Beaumont and Fletcher's play on the same subject. It was produced in 1759. See GRAY'S *Letters*.

**Caradoc the Great:** "or, the Valiant Watchman." A "Chronicle History," by ROBERT ARNIM, published in 1615.

**Carathis.** The mother of the Caliph Vathek, in BECKFORD'S story of that name (q.v.).



**"Card, Speak by the."** An expression used in *Hamlet* (q.v.), where the gravedigger says, "How absolute the knave is! we must speak by the card, or equivocation will undo us" (act v., scene 1).

**Card, The.** A novel in the form of letters, published by Newberry in 1755, and said to be written by a well-known clergyman of the period. It is probably the earliest example in English literature of that burlesque imitation of novels and novelists which has in our own time resulted in hackeray's *Novels by Eminent Hands* and Bret Harte's *Sensation Novels Condensed*. See Clara Reeve's *Progress of Romance* (q.v.), where reference is made to it.

**Cardiphonia:** "or, Utterance of the Heart, the course of a real Correspondence." A series of letters by the Rev. JOHN NEWTON (1722—1807), published in 1781.

**"Care for nobody, no, not I, I."** The refrain of the well-known old English ballad, *The Tiller of Dee*.

**Careless.** A friend of Charles Surface, in HERIDAN's comedy of *The School for Scandal* (q.v.).

**Careless Husband, The,** a play by COLLEY CIBBER (1671—1757), acted in 1704, is "a very elegant piece of agreeable, thoughtless writing; and the incident of Lady Easy throwing her handkerchief over her husband, whom she finds asleep in a chair by the side of her waiting-woman, was a admirable contrivance, taken, as the author informs us, from real life."

**Careless Lover, The.** A lyric by Sir JOHN SUCKLING (1609—1641).

**"Caressed or chidden by the slender hand, And singing airy trifles, this or that."** First lines of a sonnet by ALFRED TENNYSON.

**Carew, Lady Elizabeth.** The author of a tragedy, published in 1613, and entitled, *Marian, the Fair Queen of Jewry*, of which Langbaine remarks that, "for the play itself, it is very well en'd, considering these times and the lady's sex."

**Carew, Thomas,** poet (b. 1589, d. 1639), wrote *Cælium Britannicum, a Maske* (q.v.), (1634), and some miscellaneous pieces, which first appeared in a collected edition in 1640; afterwards, under the editorship of T. Maitland, Lord Sandrengren, in 1824. They are included, with the masques, in the collection edited by Anderson and Chalmers. See the complete edition of Carew's Works, prepared by W. Carew Hazlitt for the Roxburghe Club. See, also, *The Retrospective Review*, vol. vi., and *The Quarterly Review*, vol. iv. The Life of Carew is given in Wood's *Athenæonienses*. For Criticism, see Hallam's *Literary History*, Campbell's *English Poets*, and Hazlitt's *English Poetry and Age of Elizabeth*. There are allusions to Carew in Oldys' MS. notes on Langbaine's *Dramatick Poetry*, Lloyd's *Worthies*, and the works of Bishop Percy, Phillips, and the Earl

of Clarendon. He figures in Suckling's *Session of the Poets*:—

"Tom Carew was next, but he had a fault  
That would not well stand with a laureat.  
His muse was hede-bound, and the issue of 's brain  
Was seldom brought forth but with trouble and pain."

**Carey, Alice,** American authoress (b. 1822), has published *Poems* (1850); *Clovernook: or, Recollections of our Neighbourhood in the West* (1851), (q.v.); *Hagar, a Story of To-day* (1851); *Lyra, and other Poems* (1852); *Clovernook*, second series, and *Clovernook Children* (1854); *Poems* (1855); *Married, not Mated*, a novel (1855); *Hollywood*, a novel (1855). See Griswold's *Female Poets of America*, and Mrs. Hale's *Records of Women*. "No American woman," says *The Westminster Review*, "has evinced, in prose and poetry, anything like the genius of Alice Carey."

**Carey, George Saville,** son of the poet (d. 1807), was, like his father, a voluminous song writer, and published, among other works, *Poetical Efforts* (1787), *Balnea* (1799), and *Eighteen Hundred* (1800). See the *Biographia Dramatica*.

**Carey, Henry,** second Earl of Monmouth (b. 1596, d. 1661), wrote a *History of Flanders*, some *Politie Discourses*, and various translations.

**Carey, Henry,** poet, dramatist, and musician (1663—1743), published *Poems* (1713); *The Contrivances*, and another farce (1715); *Poems* (1720); *Hanging and Marriage* (1722); *Cantatas and Essays* (1724); *Verses on Gulliver's Travels* (1727); an enlarged edition of his *Poems* (1729); *Chrononhotonthologos* (1734), (q.v.); *Amelia and Teraminta* (1732); *The Honest Yorkshireman* (1736); *The Dragon of Wantley* (1737); *Margery: or, the Dragoness* (1738); *Nancy: or, the Parting Lovers* (1739); and *The Musical Century in 100 English Ballads* (1734—40). He is best known, perhaps, as the author of the famous ballad, *Sally in our Alley* (q.v.). His dramatic Works were collected and published in 1743. See the *Biographia Dramatica*, and Sir John Hawkins' and Burney's *Histories of Music*. See NAMBY PAMBY.

**Carey, Henry Charles,** American political economist (b. 1793), has published *The Principles of Political Economy* (1837—40); *The Credit System* (1838); *The Past, the Present, and the Future* (1848); *The Principles of Social Science* (1858); *Miscellanies* (1869); *The Unity of Law* (1873); and other works.

**Carey, Henry Lucius,** Viscount Falkland (d. 1663), wrote *The Marriage Night*, a play, published in 1664. See Walpole's *Royal and Noble Authors*, Lloyd's *State Worthies*, Langbaine's *Dramatick Poetry*, and the *Biographia Dramatica*.

**Carey, Matthew,** Irish publisher and author (b. 1760, d. 1840), is best known as the publisher of *The Freeman's Journal* (1783), and *The Pennsylvania Herald* (1785). He also wrote *The Olive Branch* (1814), and *Vindiciæ Hiberniæ* (1818). See his *Autobiography* contributed to *The New England Magazine*.



**Carker, Mr.**, in DICKENS'S novel of *Dombey and Son* (q.v.), is the confidential manager of Mr. Dombey's business, and is chiefly remarkable for his villainy and his white teeth.

**Carleton, William**, novelist (1798—1869), wrote *Traits and Stories of the Irish Peasantry* (1830 and 1832); *Fardarougha the Miser: or, the Convicts of Lisnamona* (1839); *The Fawn of Spring Vale*, and other stories (1841); *Valentine M'Clutehy* (1845); *Willy Reilly* (1855); and other works. "His tales," says *The Quarterly Review*, "are full of vigorous, picturesque description, and genuine pathos. They may be referred to as furnishing a very correct portrait of the Irish peasantry." "Never," according to Professor Wilson, "was that wild, imaginative people better described; and, amongst all the fun, frolic, and folly, there is no want of poetry, pathos, and passion." See DENNIS O'SHAUGHNESSY, &c.; FARDAROUGH; HEDGE SCHOOL, THE; SCHOLAR, THE POOR.

**Carlisle, Earl of**, Frederick Howard (1748—1826), produced *Poems* (1773); *The Father's Revenge*, a tragedy (1783); *The Stepmother*, a tragedy (1800); *Thoughts on the Present Condition of the Stage* (1808); and other works. His *Tragedies and Poems* were collected and published in 1807. Lord Carlisle was the subject of an acrimonious attack by Byron in the *English Bards and Scotch Reviewers*, for which the poet afterwards made reparation in the third canto of *Childe Harold*.

**Carlyle, Thomas**, historian, biographer, essayist, and miscellaneous writer (b. 1795), has written in Brewster's *Edinburgh Encyclopædia* (1820—23) articles on Lady Mary Wortley Montagu, Montaigne, Montesquieu, Montfaucon, Dr. Moore, Sir John Moore, Necker, Nelson, Netherlands, Newfoundland, Norfolk, Northamptonshire, Northumberland, Mungo Park, Lord Chatham, William Pitt; in *The New Edinburgh Review* (1821—22), papers on Joanna Baillie's *Metrical Legends*, and on Goethe's *Faust*; a translation of *Legendre's Geometry*, with an essay on *Proportion* (1824); *Schiller's Life and Writings* (1823—25); a translation of Goethe's *Wilhelm Meister* (1824); *German Romances: Specimens of the Chief Authors, with Biographical and Critical Notices* (1827); essays in various reviews and magazines, republished in the *Miscellanies* (1827—37); *Sartor Resartus* (1833—34); *The French Revolution* (1837); *Chartism* (1839); *Heroes and Hero-Worship* (1840); *Past and Present* (1843); *Oliver Cromwell's Letters and Speeches, with Elucidations and a Connecting Narrative* (1845); *Latter-Day Pamphlets* (1850); articles in *The Examiner* (1848), on "Louis Philippe" (March 4), "Repeal of the Union" (April 29), "Legislation for Ireland" (May 13); articles in *The Spectator* (1848), on "Ireland and the British Chief Governor," and "Irish Regiments (of the New Era)" (May 13); "The Death of Charles Buller," in *The Examiner* (December 2, 1848); *Life of John Sterling* (1851); *Life of Friedrich II.* (1865); *Shooting Niagara—and after?* in *Mae-*

*millan's Magazine* for 1867; and *On the Choice of Books* (1866). In 1875, Mr. Carlyle published a small volume on the *Early Kings of Norway, and the Portraits of John Knox*. For *Biography*, see *Men of the Time*; *Imperial Dictionary of Biography*, by Professor Nichol; Horne's *Spirit of the Age*; the preface to *The Choice of Books*. And for *Criticism*, see *Essays*, by George Brimley; Greg's *Literary and Social Judgments*; Morley's *Critical Miscellanies*; *Quarterly Review* for July, 1865; *Westminster Review* for January, 1865; *British and Foreign Review* for October, 1843, by Giuseppe Mazzini; and J. Russell Lowell's *My Study Windows*. "With the gift of song," says Lowell, "Carlyle would have been the greatest of epic poets since Homer. Without it to modulate and harmonise and bring parts into proper relation, he is the most amorphous of humorists, the most shining avatar of whim the world has ever seen. Beginning with a hearty contempt for shams, he has come at length to believe in brute force as the only reality, and has as little sense of justice as Thackeray allowed to women. We say *brute force* because, though the theory is that this force should be directed by the supreme intellect for the time being, yet all inferior wits are treated rather as obstacles to be contemptuously shoved aside than as auxiliary forces to be conciliated through their reason. But, with all deductions, he remains the profoundest critic and the most dramatic imagination of modern times. Never was there a more striking example of the *ingenium perfervidum* long ago said to be characteristic of his countrymen. Though he seems more and more to confound material with moral success, yet there is always something wholesome in his unswerving loyalty to reality, as he understands it. History, in the true sense, he does not and cannot write, for he looks on mankind as a herd without volition and without moral force; but such vivid pictures of events, such living conceptions of character, we find nowhere else in prose. Though not the safest of guides in politics or practical philosophy, his value as an inspirer and awakener cannot be over-estimated." See FRENCH REVOLUTION, THE; FRIEDRICH II. OF PRUSSIA; HEROES AND HERO-WORSHIP; LATTER-DAY PAMPHLETS; PAST AND PRESENT; ROMANCES, GERMAN, &c.; SARTOR RESARTUS; SCHILLER; WILHELM MEISTER.

**Carmen de Commendatione Cerevisiæ.** A poem by ROBERT DE BEAUFAY (circa 1197), written in honour of ale.

**Carmen Lillienae, Titmarsh's.** A ballad in four parts, by WILLIAM MAKEPEACE THACKERAY, written on September 2, 1843, when awaiting remittances from England:—

"He had no cash, he lay in pawn,  
A stranger in the town of Lille."

**Carmen Seculare for the Year 1700.** A poem in English verse, by MATTHEW PRIOR (1664—1721), in which the author celebrates the virtues of King William III., and which Johnson



characterises as "one of his longest and most splendid compositions." It is notable as containing an incidental suggestion of an academy such as Swift had hinted at in his *Proposal for ascertaining the English Language*, Tickell had suggested in his *Prospect of Peace*, and Matthew Arnold has foreshadowed in one of the most interesting of his *Essays in Criticism*. Prior advocates a society at

"With care true eloquence shall teach,  
And to just Idioms fix our doubtful speech;  
That from our writers distant realms may know  
The thanks we to our monarchs owe."

**Carmen Triumphale**, "for the Commencement of the Year 1814;" written by ROBERT BOUTHEY (1774—1843), and published in 1815.

**Carolan, Turlough O'**. An Irish bard (b. 1670, d. 1738). "His songs in general," says Goldsmith, "may be compared to those of Pindar, they have frequently the same flight of imagination, and are composed (I don't say written, for he could not write) merely to flatter some man of fortune upon some excellence of the same kind." See Walker's *Irish Bards*.

**Caroline**. A poem in two parts, by THOMAS CAMPBELL (1777—1844), the second part being addressed "To the Evening Star."

"O bring with thee my Caroline,  
And thou shalt be my Ruling Star!"

**Caroline Gann**. The heroine of THACKERAY'S *Madam Fawcett's Story* (q.v.). She afterwards reappears as the deserted wife of Brand Firmin (q.v.), *The Adventures of Philip* (q.v.), where she figures as "the little sister."

**Carpenter, William Benjamin, M.D.**, physiological writer (b. 1813), has published *The Principles of General and Comparative Physiology* (1839), *The Microscope and its Revelations*, and many other works of high scientific interest.

**Carr, Sir John**, bart., of the Middle Temple (b. 1772, d. 1832), published *The Stranger in France* (1803), *Poems* (1803, 1809), *The Stranger in Ireland* (1806), *A Rove through Holland* (1807), *Edenian Sketches* (1809), and *Descriptive Travels* (1811). See STRANGER IN IRELAND.

**Carrington, Noel Thomas**, poet (1777—1830), wrote *The Banks of Tamar* (1820), *Dartmoor* (1826), and *My Native Village*. His *Poems* were afterwards collected.

**Carroll, Lewis**. The *nom de plume* under which C. LUTWIDGE DODGSON has published *Alice's Adventures Under Ground* (q.v.), *Through the Looking-glass, and what happened there* (q.v.), *Humpty Dumpty*, and miscellaneous contributions to the magazines.

**Carruthers, Robert**, Scottish journalist and miscellaneous writer (b. 1799), has published a *History of Huntingdon* (1826), and *The Poetry of Milton's Prose* (1827). Conjointly with Dr. Robert Chambers, he edited *The Cyclopædia of English Literature*, of which he wrote nearly all the original portions. He has also edited the works of Pope

(1858), and contributed to the *Encyclopædia Britannica*. He has edited the *Inverness Courier* since 1828.

**Carte, Thomas**, historian (b. 1686, d. 1754), produced *A History of the Life of James, Duke of Ormonde*, 1610—88 (1735—36); *A General History of England from the Earliest Times to A.D. 1654* (1747—55), and other minor works.

**Carter, Elizabeth**, poetess and scholar (b. 1717, d. 1806), published *Poems on Several Occasions* (1738); *A Series of Letters between Mrs. Elizabeth Carter and Miss Catherine Talbot 1741—70*, to which are added *Letters to Mrs. Vesey*, 1763—87 (1808); *Letters to Mrs. Montagu*, 1755—1800 (1817); translations of *Epictetus*, *Crousaz's Examen of Pope's Essay on Man*, *Algaroth's Explanation of Newton's Philosophy*; two papers in *The Rambler* (Nos. 44 and 100), and *Poems* (1762). Her *Memoirs*, with a new edition of her poems and other miscellaneous writings, appeared in 1807. See the *Life* by Pennington (1816). See ELIZA.

**Carton, Sydney**. A leading character in DICKENS'S *Tale of Two Cities*.

**Cartwright, Edmund**, poet and inventor (b. 1743, d. 1823), wrote *Constantia* (1768), *Armine and Elvira* (1775), *The Prince of Peace* (1779), *Sonnets to Eminent Men* (1783), *Letters and Sonnets addressed to Lord John Russell* (1807), some contributions to *The Monthly Review*, and other works.

**Cartwright, William**, poet and dramatist (b. 1611, d. 1643), wrote *The Royal Slave* (1639), (q.v.); *The Lady Errant* (1651); *The Ordinary* (1651), (q.v.); *The Siege: or, Love's Convert* (1651); *To Philip, Earle of Pembroke and Montgomerie* (1641); *Of the Signal Days in the Month of Nov., in Relation to the Crown and Royal Family* (1641); *An Offspring of Mercy, issuing out of the Womb of Cruelty: or, a Passion Sermon preached in Ch. Ch. in Oxon* (1652); and other poems, printed in Henry Lawes' *Ayres and Dialogues* (1653). His *Comedies, Tragi-Comedies, with other Poems*, appeared in a collected form in 1651. See Wood's *Athenæ Oxonienses*. "My son Cartwright," said Ben Jonson, "writes like a man."

**Carvel, Hans**. A story in verse, by MATTHEW PRIOR (1664—1721), characterised by Johnson as "not over decent." "The adventure of Hans Carvel," he says, "has passed through many successions of merry wits, for it is to be found in Ariosto's satire, and is perhaps yet older."

**Cary, Henry Francis**, poet and biographer (b. 1772, d. 1844), published a translation, in English blank verse, of Dante's *Divina Commedia* (1814), *An Irregular Ode to General Elliot* (1787), *Sonnets and Odes* (1788), versions of *The Birds of Aristophanes* and the *Odes of Pindar*, *Lives of the English and the Early French Poets*, and editions of the works of Pope, Cowper, Milton, Thomson, and Young. See the *Life* by his son.

**Caryll, John**, dramatist (b. 1687, d. 1718),



produced *The English Princess : or, the Death of Richard III.* (1667); and *Sir Solomon : or, the Cautious Coxcomb* (1671); besides a translation from the Vulgate of the Psalms of David (1700). He was an intimate friend of Pope, and is said to have suggested to the poet the idea of *The Rape of the Lock* (q.v.).

**Casa Guidi Windows.** A poem, in two parts, by ELIZABETH BARRETT BROWNING (1809—1861), the first part of which was written in or about 1848. It gives "the impressions of the writer upon events in Tuscany, of which she was a witness" from the house she inhabited, called Casa Guidi.

**Casabianca.** A well-known poem by Mrs. HEMANS (1794—1835).

**Casa Wappy.** An elegiac poem by DAVID MACBETH MOIR (1798—1851), on the death of an infant son of the writer, who died after a very short illness. "Casa Wappy" was a pet name for the child.

**Casaubon, Mr.** The scholar, in GEORGE ELIOT'S novel of *Middlemarch* (q.v.), who eventually marries the heroine, Dorothea Brooke.

**Casca.** One of the conspirators against Julius Cæsar, in SHAKESPEARE'S tragedy of that name (q.v.).

"See what a rent the envious Casca made!"

**Case is Altered, The.** A comedy by BEN JONSON, written between 1596 and 1598.

**Cash, Corn, and Catholics, Odes on,** by THOMAS MOORE, published in 1828.

**Casimere.** A Polish emigrant, in CANNING'S mock tragedy of *The Rovers* (q.v.), in *The Anti-Jacobin* (q.v.).

**Cassandra.** A prophetess, daughter of Priam, in SHAKESPEARE'S *Troilus and Cressida* (q.v.).

**Cassio,** lieutenant to Othello, "is portrayed," says Schlegel, "exactly as he ought to be to excite suspicion without actual guilt—amiable and nobly disposed, but easily seduced." It was with Cassio that Desdemona was said by Iago to be "false to wedlock."

**Cassius.** A character in *Julius Cæsar* (q.v.)—

"Yond' Cassius has a lean and hungry look;  
He thinks too much: such men are dangerous."

**Castara.** A collection of love-songs, by WILLIAM HABBINGTON (1605—1645). Castara was the lady-love whom he afterwards married—Lucy, daughter of William Herbert, first Lord Powis. Probably the name is from "Casta," and "ara," a virgin shrine. The poems were printed in 1634, and revised in 1640.

**Castèl-Cuillè, The Blind Girl of.** See BLIND GIRL OF CASTÈL-CUILLÈ, THE.

**Castle of Health, The,** by Sir THOMAS ELYOT (d. 1546), first printed in 1533, is full of professional advice concerning diet and regimen.

**Castle of Indolence, The.** An allegorical poem in two cantos, by JAMES THOMSON (1700—1748), published in 1748. "This poem," says the writer, "being writ in the manner of Spenser, the obsolete words, and a simplicity of diction in some lines which borders on the ludicrous, were necessary to make the imitation more perfect." "The first canto," says Dr. Johnson, "opens a scene of lazy luxury that fills the imagination." "To *The Castle of Indolence* he brought," says Campbell, "not only the full nature but the perfect art of a poet. The materials of that exquisite poem are derived originally from Tasso, but he was more immediately indebted for them to the *Fairy Queen*, and in meeting with the paternal spirit of Spenser he seems as if he were admitted more intimately to the home of inspiration. Every stanza of that charming allegory, at least of the whole of the first part of it, gives out a group of images from which the mind is reluctant to part, and a flow of harmony which the ear wishes to hear repeated." The poet, it may be added, was probably indebted not only to Tasso, but to Alexander Barclay's *Castle of Labour*, and to a poem by Mitchell on *Indolence*.

**Castle of Labour, The,** by ALEXANDER BARCLAY (d. 1552), is an allegorical poem from the French, in seven-line stanzas, printed in 1506.

**Castle of Love, The.** A romance, translated into English from the Spanish, by JOHN BOURCHIER, Lord BERNERS (1474—1532). Some specimens are printed in Park's edition of Walpole's *Royal and Noble Authors*.

**Castle of Otranto, The.** "A Story," by HORACE WALPOLE, fourth Earl of ORFORD (1717—1797), published by him in 1765, as "translated by William Marshal, gent., from the original Italian of Onuphro Muralto, canon of the Church of St. Nicholas at Otranto." It was the author's object, in this story, "to unite the marvellous turn of incident and imposing tone of chivalry, exhibited in the ancient romance, with that accurate display of human character and contrast of feelings and passions which is, or ought to be," says Sir Walter Scott, "delineated in the modern novel." It was written, it appears, in less than two months, and its author explains its origin by recounting how he "waked one morning from a dream, of which all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head like mine, filled with Gothic story), and that on the uppermost bannister of a great staircase I saw a gigantic hand in armour. In the evening I sat down and began to write, without knowing in the least what I intended to say or relate. The work grew on my hands, and I grew fond of it." "I confess to you, my dear friend," he continues, writing to Madame du Deffand, "that this is the only one of my works with which I am myself pleased. I have composed it in defiance of rules, of critics, and of philosophers, and it seems to me just so much the better for that very reason." The poet Gray, writing to Walpole, said the book



made some of them at Cambridge "cry a little, and all, in general, afraid to go to bed o' nights."

**Castle of Perseverance, The.** One of the oldest morals in our language, and in some respects bearing resemblance to a miracle-play. It is ably analysed by J. P. Collier in his *History of Dramatic Poetry*.

**Castle Rackrent.** An Irish story, by MARIA EDGEWORTH (1767—1849), illustrating the evils of absenteeism and other Irish grievances, published in 1799.

**Castle Spectre, The.** A drama by MATTHEW GREGORY LEWIS (1775—1818), produced in 1797, and acted sixty successive nights. "It is full of supernatural horrors, deadly revenge, and assassination, with touches of poetical feeling, and some well-managed scenes," and is still occasionally performed in the provinces.

**Castles of Athlin and Dunbayne, The.** A romance by Mrs. RADCLIFFE (1764—1823), published when the authoress was twenty-five years old. The scene is laid in feudal Scotland, and the plot is wild and improbable.

**Castlewood, Beatrix,** in THACKERAY'S novel of *Esmond* (q.v.), is the daughter of Lady Rachel Castlewood (q.v.), and is described by Hannay as "brilliant, radiant, full of life and force—a Marie Stuart or Cleopatra of the every-day world."

**Castlewood, Lady Rachel,** in THACKERAY'S novel of *Esmond* (q.v.), is the mother of Beatrix, and in love with, and beloved by, Harry Esmond. "Very sweet and pure, without ceasing to be human and fallible."

**Cat, Beware the.** See BEWARE THE CAT.

"Catch the manners living as they rise." A line in POPE'S *Essay on Man* (q.v.).

**Cath-Gabhra, i.e.,** the battle of Gabhra. A poem by FERGUS FIBHEOIL (circa 290), which describes the warfare between the Fenii and Caibre, King of Ireland, who desired to crush out that powerful party.

**Catharos:** "Diogenes in his Singularity," &c. By THOMAS LODGE (1555—1625); christened by him "A Nettle for Niece Noses."

**Catherine.** "A Story," by W. M. THACKERAY, originally published in *Fraser's Magazine*, in 1839 and 1840, under the nom de plume of "Ikey Solomons, jun." It was intended "to counteract the injurious influence of some popular fictions of that day, which made heroes of highwaymen and burglars, and created a false sympathy for the vicious and criminal." With this purpose, the author chose for the subject of his story a woman named Catherine Hayes, who was burned at Tyburn, in 1726, for the deliberate murder of her husband under very revolting circumstances. The aim of the author was obviously to describe the career of this wretched woman and her associates "with such

fidelity to truth as to exhibit the danger and folly of investing such persons with heroic and romantic qualities." He was so far unsuccessful, however, that many Irish readers of the story regarded it as a deliberate insult to the memory of Catherine Hayes, the Irish singer, and were proportionately angry, until the author humorously undeceived them.

**Catherine Parr,** Queen of England (b. 1509, and married to Henry VIII. in 1543), was the author of a volume of *Prayers and Meditations, collected out of Holy Woorkes*, published in 1545, and of *The Lamentation of a Sinner Bewailing the Ignorance of Her Blind Life*, published in 1548, with a preface by Lord Burleigh. She died in 1548.

**Catiline's Conspiracy.** A tragedy by BEN JONSON (1574—1637), produced in 1611; "spun out," says Hazlitt, "to an excessive length with Cicero's artificial and affected orations." *Catiline's Conspiracies* is the title of an historical play by STEPHEN GOSSEN (1554—1623).

**Catius,** in POPE'S *Moral Essays*, epistle i., is intended for CHARLES DARTINEUF, and is described as—

"Ever moral, ever grave,  
Thinks who endures a knave is next a knave,  
Save just at dinner—then prefers, no doubt,  
A rogue with venison to a rogue without."

See the *Imitations of Horace*, bk. ii., ep. ii., 87. Warburton calls Dartineuf "a celebrated glutton."

**Catlin, George,** American artist and author (b. 1795), has published *Illustrations of the Manners, Customs, and Condition of the North American Indians*, with three hundred engravings on steel (1841); *The North American Portfolio of Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America; Notes of Eight Years' Travel in Europe*; and various other works, including *The Breath of Life: or, Shut your Mouth* (1864), issued in fac-simile of the author's handwriting.

**Cato.** A tragedy by JOSEPH ADDISON (1672—1719), produced in April, 1713, with a measure of success which was owing in some degree to political circumstances, but was not undeserved by its excellent dialogue and declamation. It is one of the few English tragedies that foreigners have admired, and was immediately translated into the French, Italian, and German languages. The prologue was written by Pope and the epilogue by Garth.

**Cato, Dionysius.** The *Morals* of this writer were translated into English verse by BENEDICT BURGH, for the use of his pupil, Lord Bourchier, son of the Earl of Essex, in 1470; and printed in 1483 by Caxton. They consist of moral precepts for the young, and in the original are hexameter distiches. See Warton's *English Poetry*.

"Cato gives his little senate laws,  
While." Line 23 of POPE'S *Prologue* to Addison's *Cato*.



**Catullus, Caius Valerius.** A famous Latin poet (b. about 87 B.C.) whose works have often been translated into English. See, especially, the versions by Dunlop and Landor, and those of Cranston, Martin, and Robinson Ellis (1871), who has also edited the original text. Tennyson has "a tiny poem,"

"All composed in a metre of Catullus,"

which will be found among his "Experiments in Quantity."

**Caudle's Curtain Lectures, Mrs.** The title of a series of humorous papers, written by DOUGLAS JERROLD (1803—1857), and first published in *Punch*. They have been frequently reprinted in book form.

**Cauline, Sir.** The hero of a ballad printed in PERCY'S *Reliques*.

**Cause of God against Pelagius and the Virtue of Causes.** A Latin prose work by THOMAS BRADWARDINE, Archbishop of Canterbury (d. 1349), first printed in 1618, in which the author endeavours to treat theology mathematically on the two hypotheses, first, that God is supremely perfect and supremely good; and, second, that no process is infinite *in entibus*, but in every genus there is one that is first.

**Caustic, Christopher.** The pseudonym adopted by THOMAS GREEN FESSENDEN (1771—1837), author of a satirical poem, called *Terrible Tractoration*.

**Caustic, Colonel,** in HENRY MACKENZIE'S *Lounger* (q.v.), is represented as "a fine gentleman of the last age, somewhat severe in his remarks upon the present."

**Cavalier, The History of a.** A tale by DANIEL DEFOE (1663—1731), published in 1723. The great Lord Chatham is said to have been misled, by the extraordinary air of truthfulness which distinguishes this book as a facsimile of nature, into considering it "a true biography."

**Cave, Edward,** printer and publisher (b. 1691, d. 1754), contributed to *Mist's Journal*, corrected the *Gradus ad Parnassum*, wrote *An Account of the Criminals*, and several pamphlets, and started *The Gentleman's Magazine* in 1731. His *Life* was written by Dr. Johnson.

**Cave, William,** theological writer (b. 1637, d. 1713), was the author of *Primitive Christianity* (1672), *Tabulæ Eeclesiasticæ* (1674), *Antiquitates Apostolicæ* (1676), *Apostolici* (1677), *Eeclesiastici* (1682), and *Scriptorum Eeclesiasticorum Historia Literaria* (1688—98), reprinted in 1740—43.

**Cave of Mammon, The,** is the abode of the god of wealth, in SPENSER'S *Færie Queene* (q.v.).

**Cavendish.** An accepted authority on whist. His real name is HENRY JONES.

**Cavendish, George.** See WOOLSEY, THE NEGOTIATIONS OF THOMAS.

**Cavendish, Margaret.** See NEWCASTLE, DUCHESS OF.

**Cavendish, William.** See NEWCASTLE, DUKE OF.

"Caviare to the general."—*Hamlet*, act ii., scene 2.

**Cawthorne, James,** poet (b. 1719, d. 1761), was the author of several works, chiefly in imitation of the style of Pope, which have long since fallen into well-merited oblivion. They included an *Epistle of Abelard to Eloisa*, and an heroic poem on *Prussia*, celebrating the victories of Frederick the Great.

**Caxton Society, The,** was established in London in 1845, and became extinct in 1854. Its object was the publication of the chronicles and literature of the Middle Ages; and sixteen works were published during its existence. A complete list will be found in the supplement to Bohn's edition of Lowndes' *Bibliographer's Manual*.

**Caxton, William,** author, translator, and printer (b. 1412, d. 1491), translated into English Le Fevre's *Recueil des Histoires de Troyes*, begun in Bruges in 1468, finished at Cologne in 1471, and afterwards printed by him at his English press; also, the *Lives of the Fathers*, finished, according to Wynkyn de Worde, "at the last day of his life." For *Biography*, see the *Memoirs* by Knight, Lewis, and Blades; Oldys, in *Biographia Britannica*; War-ton's *English Poetry*; Dibdin's *Typographical Antiquities*. For a list of the works issued from his press, see Lowndes' *Bibliographer's Manual*. See GAME AND PLAYE; DICTES; PYLGRIMAGE OF THE SOWLE, THE; TROYE, RECUEIL OF, &c.

**Caxtoniana:** "or, Essays on Life, Literature, and Manners," by EDWARD, LORD LYTTON, originally published in *Blackwood's Magazine*, and reproduced in 1863.

**Caxtons, The.** A novel by EDWARD, LORD LYTTON, which, originally appearing in *Blackwood's Magazine*, was published in a complete form in 1849. It is supposed to be written by one Pisistratus Caxton, the *nom de plume* under which the author wrote *My Novel* (q.v.), and the series of essays called *Caxtoniana*, and reminds the reader in style, character, and incidents, of Sterne's *Tristram Shandy* (q.v.). The author, says J. C. Jeaffreson, "conceived the happy idea of drawing a picture of life in the present century, which should be in every respect a companion picture to Sterne's of the last. Conscious of his power to realise the bold and bewitching imagination, he did not hesitate to put on his canvas the self-same characters that are preserved in *Tristram Shandy*. The scholarly recluse, residing in the country; the old captain, wounded and on half pay; the simple, gentle wife; the family doctor; the son, the pride and hope of his father! Just as Sterne had these in the foreground of his work, so are they to be found in *The Caxtons*."



**"Cease your funning."** First line of a song in GAY's *Beggar's Opera* (q.v.).

**Cecil:** "or, the Adventures of a Coxcomb." A novel by Mrs. GORE, published in 1841. It contains some descriptions of life in London clubs, which are said to have been furnished by William Beckford, author of *Vathek* (q.v.).

**Cecil, Davenant.** The *nom de plume* adopted by the Rev. DERWENT COLERIDGE (b. 1800) in contributing to Charles Knight's *Quarterly Magazine* (q.v.).

**Cecil, Richard,** divine (b. 1748, d. 1810), wrote several biographies, sermons, and miscellaneous tracts, and published a collection of psalms and hymns. His *Works* were published in 1811, and again in 1838; his *Original Thoughts* in 1851.

**Cecil, Robert,** Earl of Salisbury (b. 1550, d. 1612), wrote *The State and Dignity of a Secretary of State's Place* (1642). Some of his papers are in the Harleian MSS. 305 and 354. See Walpole's *Royal and Noble Authors*. Ben Jonson has an allusion to him in one of his *Epigrams*.

**Cecil, William,** Lord Burleigh, father of the above (b. 1520, d. 1598), wrote *The Execution of Justice in England* (1583), *Precepts* (1586), *Advice to his Son*, and many other works. See his *Memoirs of his Life*, Walpole's *Royal and Noble Authors*, and the *Biographies* by Collins (1732), and Nares (1828). Like his son, he is referred to in Ben Jonson's *Epigrams*.

**Cecilia.** A novel by Madame d'ARBLAY (1752—1840), published in 1782, the proof-sheets having been revised by Dr. Johnson. It realised for the author the sum of two thousand pounds. Miss Kavanagh describes it as "an acute mirror of the passing follies of the day. It is admirably adapted to display Miss Burney's [Madame d'Arblay's] faculty for bringing out forcibly the weaknesses and foibles of men and women." The heroine is an heiress, and her lover is a Mr. Delville.

**Cecilia Vaughan.** The heroine of LONGFELLOW's story of *Kavanagh* (q.v.).

**Cecilia's Day, A Song for St.,** was written by JOHN DRYDEN (1631—1701), and set to music by Handel. See ALEXANDER'S FEAST.

**Cecilia's Day, Ode for St.,** by JOSEPH ADDISON (1672—1719), with music by Henry Purcell, was performed at Oxford in 1699.

**Cecilia's Day, Ode on St.,** by ALEXANDER POPE (1688—1744), was written in 1708 at the desire of Sir Richard Steele, in praise of an art, "of the principles of which he was ignorant, while to its effects he was insensible." It was set to music by Maurice Greene, and performed at the public commemoration at Cambridge, July 6, 1730.

**Cecropia,** in Sir PHILIP SIDNEY's *Arcadia* (q.v.), "cruel, deceitful, bloody," is probably intended for Catherine de Medici.

**Cedric.** A Saxon thane in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.).

**Celadon,** figures in THOMSON's *Seasons*.

**"Celestial rosy red, love's proper hue."**—MILTON's *Paradise Lost*, book viii., line 618.

**Celia.** Daughter of Frederick, the usurping duke, in *As You Like It* (q.v.); the mother of Faith, Hope, and Charity, in the *Faërie Queene* (q.v.); also the name given to his "lady-love," by THOMAS CAREW (q.v.).

**Celia Brooke.** Sister of Dorothea, and wife of Sir James Chettam, in *Middlemarch* (q.v.).

**Celia Singing.** The title of several songs by THOMAS CAREW (1589—1639).

**Cenci, Beatrice.** See BEATRICE CENCI.

**Cenci, The.** "A tragedy in five acts," by PERCY BYSSHE SHELLEY, published in 1819, dedicated to Leigh Hunt, and worthy to be ranked with some of Shakespeare's dramas. "Unfortunately, in his indignation against every conceivable form of oppression, Shelley took a subject unsuitable to the stage; otherwise, besides grandeur and terror, there are things in it lovely as heart can worship; and the author showed himself," says Leigh Hunt, "able to draw both men and women, whose names would have become 'familiar in our mouths as household words.' The utmost might of gentleness, and of the sweet habitudes of domestic affection, was never more balmily impressed through the tears of the reader than in the unique and divine close of this dreadful tragedy."

**Cennini.** The jeweller in GEORGE ELIOT's novel of *Romola* (q.v.).

**Censor of the Age, The.** The name given by certain reviewers to THOMAS CARLYLE (q.v.).

**Centlivre, Susannah,** dramatist (b. 1667, d. 1723), wrote *The Perjured Husband*; *The Gamester*; *The Busybody* (q.v.); *The Wonder* (q.v.); *A Bold Stroke for a Wife* (q.v.); and fourteen other dramas, all of which were published in a collected edition in 1761. See the *Biographia Dramatica* and Hazlitt's *Comic Writers*. "Her plays," says the latter writer, "have a provoking spirit and volatile salt in them, which still preserves them from decay."

**Century White.** A *sobriquet* bestowed upon JOHN WHITE (1590—1645), author of *The First Century of Scandalous Malignant Priests, made and admitted into Benefices by the Prelates*.

**Ceolfrid,** Abbot of Wearmouth (b. 642, d. 716), is said by Bale to have written homilies, epistles, and other works; among others, one *De Sua Peregrinatione*. See Bede's *Abbots of Wearmouth and Ecclesiastical History*, Warton's *English Poetry*, and Wright's *Biographia Britannica Literaria*.



**“Cerberus, three gentlemen at once, Like.”** A phrase used by Mrs. Malaprop in SHERIDAN'S comedy of *The Rivals*, act iv., scene 2.

**Cerdon.** A rabble leader in BUTLER'S *Hudibras* (q.v.); said to be a personification of HEWSON, a one-eyed cobbler, afterwards a colonel and preacher in the Rump Army.

**Cerimon.** A lord of Ephesus in SHAKESPEARE'S tragedy of *Pericles* (q.v.).

**Cervantes.** Among the leading translations into English of *Don Quixote* are those by Skelton, Motteux, Smollett, Jarvis, and Wilmot.

**Chabot, Philip, Admiral of France, The Tragedy of,** by GEORGE CHAPMAN (1557—1634), produced in 1639. SHIRLEY is mentioned on the original title-page as co-author of the play; but Swinburne is inclined to believe that it is entirely Chapman's: “the subject, the style, the manner, the metre, the construction, the characters,” all are his. In this drama, Chabot, suspected of treason, is proved innocent, but dies, broken-hearted, of the shame of suspicion.

**Chadband, The Rev. Mr.** A character in DICKENS'S novel of *Bleak House* (q.v.).

**Chaillu, Paul Belloni du,** traveller and author (b. 1829), published, in 1861, *Explorations and Adventures in Central Africa. A Journey to Ashango Land* appeared in 1867; and he has also written several books for youth on the subject of African sports, &c.

**Chainmail, Mr.** A character in PEACOCK'S novel of *Crotchet Castle* (q.v.); eventually married to Susannah Touchandgo (q.v.).

**Chaldee Manuscript, Translation from an Ancient.** A famous *jeu d'esprit*, originally published in *Blackwood's Magazine* for October, 1817, where it is said to have been “preserved in the Great Library of Paris, Salle 2nd, No. 53, B.A.M.M., by a gentleman, whose attainments in Oriental learning are well-known to the public.” It is really “a pithy and symbolical chronicle of the keen and valiant strife between Toryism and Whiggism in the Northern Metropolis;” describing, “under the guise of an allegory, the origin and early history of *Blackwood's Magazine*, and the discomfiture of a rival journal carried on under the auspices of Constable.” It consists of four chapters, written in parody of the style of Scripture, and containing respectively 65, 52, 52, and 42 verses, being 211 in all, of which the first thirty-seven, with the general conception of the composition, are due to Hogg, the Ettrick Shepherd; “the rest,” says Professor Ferrier, “falls to be divided between Professor Wilson and Mr. Lockhart, in proportions which cannot now be determined.” The following are some of the most important persons satirised or otherwise described in this amusing squib:—Blackwood and Constable, the publishers; Henry Mackenzie, the novelist; Sir Walter Scott, Professor Jameson, Sir David

Brewster, Patrick Fraser Tytler, Charles Kirkpatrick Sharpe, Professor Wilson, J. G. Lockhart, Hogg, McCrie, Sir William Hamilton, Lord Jeffrey, Macvey Napier, John Ballantine, and Professors Playfair and Leslie. The publication of the Chaldeo Manuscript led to literary strife and litigation, and it was suppressed shortly afterwards. It was reprinted in the collected edition of Professor Wilson's works, with explanatory notes by his son-in-law, Professor Ferrier (1855—58).

**Chalkhill, John.** The reputed author of “a pastoral history in smooth and easy verse,” entitled *Thealma and Clearchus*, published by Izaak Walton in 1683. For the details of his career, see the *Life of Walton*, by Sir Harris Nicolas. Campbell says that, “as a poetical narrator of fiction, Chalkhill is rather tedious; but he atones for the slow progress of his narrative by many touches of rich and romantic description. His numbers are as musical as those of any of his contemporaries who employ the same form of versification.” See *The Retrospective Review*, vol. iv., and Beloe's *Anecdotes*. By some critics, “John Chalkhill” is treated as a mythical personage, whose name was but a *nom de plume* for Izaak Walton himself.

**Chalmers, Alexander** (b. 1759, d. 1834), is chiefly known as the editor of many of our standard authors; among others, of Shakespeare, Fielding, Johnson, Warton, Bolingbroke, Gibbon, Cruden, Addison, and Pope. Besides these, he produced editions of the *British Poets* and *Essayists*, and wrote *A General Biographical Dictionary, containing an historical and critical account of the most eminent men of every nation* (1812—17).

**Chalmers, George,** antiquary and miscellaneous writer (b. 1742, d. 1825), published *Political Annals of the United Colonies from their Settlement till 1763* (1780); *An Estimate of the Comparative Strength of Great Britain* (1782); *Caledonia* (1807, 1810, 1824); a *Life of Mary, Queen of Scots* (1822); *Biographies* of Defoe, Ruddiman, Sir John Davies, Allan Ramsay, Sir James Stewart, Gregory, King, and Charles Smith; and editions of Allan Ramsay, Sir James Stewart, and Sir David Lindsay, besides several minor works, a list of which is given in Lowndes' *Bibliographer's Manual*. See Smith's *Lectures on Modern History*, McCulloch's *Literature of Political Economy*, and Cunningham's *Literature of the Last Fifty Years*.

**Chalmers, Thomas, D.D.,** Presbyterian minister (b. 1780, d. 1847), wrote *The Evidence and Authority of the Christian Revelation* (1814); *A Series of Discourses on the Christian Religion, viewed in connection with Modern Astronomy* (1817); *Sermons preached in the Tron Church, Glasgow* (1819); *Considerations on the System of Parochial Schools in Scotland, and on the Advantage of Establishing them in Large Towns* (1819); *The Application of Christianity to the Commercial and Ordinary Affairs of Life, in a Series of Discourses* (1820); *The Christian and Civil Economy in Large Towns* (1821); *Speeches*



and Tracts (1822); *Bridgewater Treatise on the Power, Wisdom, and Goodness of God, as manifested in the adaptation of external Nature to the Moral and Intellectual Constitution of Man* (1833). His *Original Works* were published, in twenty-five volumes, in 1836; his *Posthumous Works*, in nine volumes, in 1848. His *Life* was written by his son-in-law, Dr. Hanna, in 1851, and by Dean Ramsay in 1850. See, also, *The North British Review*, vol. vii.; Mc'Culloch's *Literature of Political Economy*; and Sinclair's *Old Times and Distant Places*.

**Chaloner, Sir Thomas** (b. about 1515, d. 1565), besides writing his great book of *The Right Ordering of the English Republic*, published translations of *The Office of Servants*, from Coquatus (1543); the *Works of St. Chrysostom* (1544); *The Encomium Morie* (1549), and other works. His minor tracts and poems were afterwards published by Lord Burleigh. See the *Biographia Britannica*.

**Cham, The Great, of Literature.** A title bestowed upon Dr. JOHNSON by TOBIAS GEORGE SMOLLETT in a letter to John Wilkes, of the *North Briton*, dated March 16, 1759.

**Chamberlayne, William**, poet and dramatist (b. 1619, d. 1689), was the author of *Love's Victory, a Tragi-comedy* (1658); and *Pharonida*, a poem (q.v.). See Campbell's *Specimens of the English Poets*, *The Retrospective Review*, vol. i., and Brydges' *Censura Literaria*. Southey describes Chamberlayne as "a poet who has told an interesting story in unceasing rhymes, and mingles sublimity of thought and beauty of expression with the quaintest conceits and the most awkward inversions."

**Chambers, Ephraim** (d. 1740), published, in 1728, his *Cyclopædia: or, an Universal Dictionary of Arts and Sciences*. It was very frequently reprinted, with supplements; and in 1788—91, was entirely recast, with "the supplements and modern improvements incorporated in one alphabet," by Abraham Rees, D.D. (b. 1743, d. 1825), forming "an invaluable treasury of scientific knowledge." Chambers also assisted in preparing a translation and abridgment of the *Philosophical History and Memoirs of the Royal Academy of Sciences of Paris*, issued in 1742; and was connected with *The Literary Magazine*, established in 1735.

**Chambers, Robert**, miscellaneous writer (b. 1802, d. 1872), wrote *Illustrations of the Author of Waverley* (1823); *Traditions of Edinburgh* (1824); *Popular Rhymes of Scotland*; *Picture of Scotland* (1827); *Scottish Rebellions*; *Life of James I.*; *Biographical Dictionary of Eminent Scotsmen*; *History of Scotland for Juvenile Readers*; *Domestic Annals of Scotland*; *Essays Familiar and Humorous*; *Life of Sir Walter Scott, with Abbotsford Notanda*; *Smollett, his Life and Select Writings*; and other works; besides editing a *Gazetteer of Scotland*, *Scottish Songs, Ballads, Jests and Anecdotes*, *The Cyclopædia of*

*English Literature* (in conjunction with R. Carruthers), (q.v.), and *The Book of Days*, and publishing, in connection with his brother William, *The Educational Course*, *Information for the People*, *Papers for the People*, *Chambers's Journal*, and *Chambers's Encyclopædia*. See *Memoirs of W. and R. Chambers*, by the former.

**Chambers, William**, miscellaneous writer (b. 1800), has written *The Book of Scotland* (1830), *Sketches of America*, *A History of Peeblesshire*, *Ailie Gilroy*, and various other works. See the preceding paragraph.

**Chambers's Journal.** A weekly miscellany, edited by WILLIAM and ROBERT CHAMBERS (q.v.), the first number of which appeared on February 4, 1832, six weeks before Charles Knight's *Penny Magazine*. Since then it has undergone some changes of size, and has run through several "new series." See the *Memoirs of W. and R. Chambers*, and Knight's *Autobiography*, for particulars of its rise and progress.

**Chameleon, The.** A prose satire, in the Scottish vernacular, directed by GEORGE BUCHANAN (1506—1582), against Secretary Maitland, of Lethington, whose desertion to the party of Queen Mary, Buchanan could not forgive. It was published in 1570.

**Chamier, Captain Frederick**, novelist (b. 1796, d. 1870), wrote *The Life of a Sailor* (1834); *Ben Bracc* (1835); *Saucy Arethusa* (1836); *Jack Adams* (1838); *Tom Bowling* (1839); *Trevor Hastings* (1841); *Passion and Principle* (1842); a continuation of James's *Naval History*; *A Review of the French Revolution of 1848*; and other works. "The naval sketches of Chamier," says Allan Cunningham, "are truths touched slightly by the fingers of fiction."

**Chamont.** A character in OTWAY's tragedy of *The Orphan* (q.v.).

**"Champagne and a chicken at last."** A line in Lady MARY WORTLEY MONTAGU's verses on *The Lover*.

**Champion, The.** A periodical of which FIELDING, the novelist (1707—1754), became part proprietor in 1739, and to which he contributed a series of popular essays.

**"Change came o'er the spirit of my dream, A."** A line from BYRON's poem, *A Dream*.

**Changes, The.** A comedy, produced in 1632, by JAMES SHIRLEY.

**Channing, William Ellery**, Unitarian minister and essayist (b. 1780, d. 1842), published essays on *National Literature* (1823); *The Character and Writings of Milton* (1826); *The Life and Writings of Fenelon* (1829); *Self-Culture and the Elevation of the Masses* (1838); and other works, collected and published in five volumes (1841). A posthumous



volume of sermons, called *The Perfect Life*, appeared in 1872. His *Memoirs*, with extracts from his correspondence, have been written by his nephew, W. H. Channing (1848).

**Channing, William Ellery**, American poet and miscellaneous writer (b. 1818), has published *Poems* (1843); *Conversations in Rome* (1847); *Poems* (1847); *The Woodman* (1849); *Near Home* (1858); *The Wanderer* (1872); and *Thoreau, the Poet-Naturalist* (1873).

**Chanson, Laura.** See PAUL FERROLL.

**"Chanticleer, To crow like."**—*As You Like It*, act 2, scene vii.

**"Chaos is come again."**—*Othello*, act iii., scene 3.

**Chapin, Edwin Hubbell, D.D.**, American divine (b. 1814), has published, among other works, *Hours of Communion*, *Crown of Thorns*, and *The Moral Aspects of City Life*.

**Chapman, George**, poet and dramatist (b. 1557, d. 1634), wrote *Σκλαυκτος: the Shadow of Night* (1595); *Ovid's Banquet of Sense* (1595); *The Shield of Achilles* (1596); *The Blinde Beggar of Alexandria* (1598); *An Humorous Dayes Myrth* (1599); *All Fooles* (1605); *Eastward Hoe* (q.v.); *Monsieur d'Olive* (1606); *The Gentleman Usher* (1606); *Bussy d'Ambois* (1607); *The Conspiracie and Tragedie of Charles, Duke of Byron* (1608); *Euthymie Raptus: or, the Teares of Pease* (1609); *May Day* (1611); *An Epicede, or Funerall Song, on the most Disastrous Death of Henry, Prince of Wales* (1612); *The Widowes Teares* (1612); *The Revenge of Bussy d'Ambois* (1607); *The Memorable Maske of the two honorable Houses or Inns of Court* (1614); *Andromeda Liberata: or, the Nuptials of Perseus and Andromeda* (1614); *Eugenia: or, True Nobilities Trance* (1614); *Two Wise Men and all the rest Fooles* (1619); *Pro Vere Autumni Lachrymæ, to the Memorie of Sir Horatio Vere* (1622); *A Justification of the Strange Action of Nero, being the fifth satire of Juvenal translated* (1629); *Cæsar and Pompey* (1631); *The Ball; The Tragedie of Chabot, Admirall of France* (1639); *Revenge for Honour* (1654); *The Tragedie of Alphonsus, Emperour of Germany* (1654); and *The Second Maiden's Tragedy*. He also published translations of Homer (1596), *Museus* (1616), and *Hesiod* (1619). Chapman's *Works* were edited, in 1874, by R. H. Shepherd. For *Biography* and *Criticism*, see Wood's *Athenæ Oxonienses*, Langbaine's *Dramatick Poets*, Warton's *English Poetry*, Campbell's *English Poets*, Hazlitt's *Age of Elizabeth*, Hallam's *Literature of Europe*, and Swinburne's introduction to the *Works* (1875). He has been panegyriced by Waller, Pope, Dr. Johnson, Godwin, Lamb, and Coleridge. See ALL FOOLS; ANDROMEDA; CHABOT, PHILIP; TWO WISE MEN, &c.; WIDOW'S TEARS, THE.

**Chapman's Homer, On first looking into.** A sonnet by JOHN KEATS (q.v.); "epical," says Leigh Hunt, "in the splendour and dignity

of its images, and terminating with the noblest Greek simplicity."

"Of one wide expanse had I been told  
That deep-brow'd Homer ruled as his demesne:  
Yet did I never breathe its pure serene  
Till I heard Chapman speak out loud and bold."

**Chapone, Mrs. Hester**, miscellaneous writer (b. 1727, d. 1801), wrote several papers in *The Rambler*; a story called *Fidelia* (q.v.), which appeared in *The Adventurer*; an *Ode to Peace*; and an *Ode* addressed to Elizabeth Carter on her translation of *Epictetus*. Also, a series of *Letters on the Improvement of the Mind* (1773), and *A Letter to a Newly-married Lady* (1777). Her *Miscellanies in Prose and Verse* appeared in 1775; her *Posthumous Works, with an Account of her Life and Character*, in 1808. See IMPROVEMENT OF THE MIND.

**Chappell, William**, musical antiquary (b. 1809), has published *Popular Music of the Olden Time* (1845—59); *A History of Music* (1874); and other works.

**Chappell, William**, Bishop of Cork (b. 1582, d. 1649), wrote *Methodus Concionandi*, and his own *Life*.

**Chapter of Accidents, The.** A comedy by SOPHIA LEE (1750—1824), produced at the Haymarket in 1780.

**Character, A.** A lyric by ALFRED TENNYSON, published in 1830, and descriptive of one who

"Blew his own praises in his eyes,  
And stood aloof from other minds  
In impotence of fancied power."

**"Character behind me, I leave my."**—Sir Peter Teazle, in *The School for Scandal*, act ii., scene 2.

**Character of a Happy Life, The.** Verses by Sir HENRY WOTTON, written circa 1614.

**Character Sketches**, by W. M. THACKERAY (1811—1863), including *Captain Rook* and *Mr. Pigeon, The Fashionable Authoress*, and *The Artists*.

**Characteristics of Men, Manners, Opinions, and Times.** Seven treatises by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713), published collectively in 1711 and 1713, having previously appeared in the order indicated under the heading, SHAFTESBURY, EARL OF (q.v.). Pope said of them, "that, to his knowledge, the Characteristics had done more harm to revealed religion in England than all the works of infidelity put together."

**Characters:** "or, Wittie Descriptions of the Properties of Sundry Persons," by Sir THOMAS OVERBURY (1581—1613), printed in 1614, and described by Hallam as a work which belongs "to the favourite style of apophthegm, in which every sentence is a point or witticism. Yet the entire character, so delineated, produces a certain effect; it is a Dutch picture, a Gerard Dow, somewhat too elaborate. The wit is often trivial and flat; the sentiments have nothing in them



general or worthy of much remembrance; praise is only due to the graphic skill in delineating character." Compare with the *Characters of Vertues and Vices*, published by Bishop Hall, in 1608, and the *Microcosmography* (q.v.) of Bishop Earle.

**"Charge, Chester, charge! On, Stanley, on!"** A famous line in Scott's poem of *Marmion*, canto vi., stanza 32.

**Charge of the Light Brigade, The.** A ballad by ALFRED TENNYSON; "written," as the poet himself tells us, "after reading the first report of the *Times* correspondent, where only 607 men are mentioned as having taken part in the charge," and first published in *The Examiner*, December 9, 1854. The version now accepted is that which the soldiers themselves selected from several different readings, and sang by their watch-fires in the Crimea. It bears many points of resemblance to Drayton's ballad of *The Battle of Agincourt*, one verse of which is especially recalled to mind by a passage in the laureate's stirring lines:—

"They now to fight are gone,  
Armour on armour shone,  
Drumme now to drumme dld grone,  
To hear was wonder!  
That with the cries they make,  
The very earth dld shake,  
Trumpet to trumpet spake,  
Thunder to thunder."

**Charles**, in FLETCHER's *Elder Brother* (q.v.), "a mere helluo librorum, absorbed in study, who awoke to love at the first sight of Angelina."

**Charles I.** (b. 1600, d. 1649) is said to be the author of two pieces of verse, entitled, respectively, *Majesty in Misery* and *On a Quiet Conscience* (q.v.). He also translated Bishop Sanderson's lectures *De Juramenti Promissorii Obligatione*. Two years after his death appeared *Reliquiæ Sacræ carolinæ: or, the Works of that Great Monarch and glorious Martyr, King Charles the First, both Civil and Sacred*, printed at the Hague in 1651. *The Works, Speeches, Letters, &c., of Charles I.* were published in 1661, and another edition of his *Works* in 1664. How much of these was really written by the king is not clearly ascertained. See Walpole's *Noble and Royal Authors*, and Disraeli's *Curiosities of Literature*. See EIKON BASILIKE.

**Charles II.** (b. 1630, d. 1685) is credited, by Sir John Hawkins, with the authorship of the song beginning,—

"I pass all my days in a shady old grove."

See Walpole's *Royal and Noble Authors*, and Watt's *Bibliotheca Britannica*.

**Charles the First.** An historical tragedy by MARY RUSSELL MITFORD (1786—1855), produced at the Coburg Theatre, after having been interdicted by George Colman, licenser of plays, as containing dangerous matter. W. G. WILKS (q.v.) has also written a play with this title (1872).

**Charlesworth, Maria Louisa**, miscellaneous writer (b. 1830), is the author of *Ministering Children* (q.v.), and its *Sequel*; *Sunday Afternoons in the Nursery*; *The Female Visitor to the Poor*;

*A Book for the Cottage*; *The Light of Life*; *A Letter to a Child*; *The Ministry of Life*; *England's Yeoman*; *The Sabbath Given: the Sabbath Lost*; *The Sailor's Choice*; *Letter to a Friend under Affliction*; *The Last Command*; *Where Dweldest Thou?* and other publications.

**Charleton, Walter**, physician (b. 1619, d. 1707), wrote *The Morals of Epicurus* (1655); *The Natural History of the Passions* (1674); and other works.

**Charlotte.** The daughter of General and Mrs. Baynes; in love with, and afterwards married to, Philip Firmin, the hero of THACKERAY's novel of *The Adventures of Philip* (q.v.).

**Charlotte-Elizabeth.** The name under which Mrs. C. E. TONNA (1792—1846) published many juvenile and religious books. The best known are *The Siege of Derry*, *Judah's Lion*, *Helen Fleetwood*, and *Chapters and Flowers*.

**Charmian.** A female attendant on the Queen of Egypt in SHAKESPEARE's *Antony and Cleopatra* (q.v.).

**"Charming is divine philosophy, How."**—Line 476 in MILTON's *Comus* (q.v.). See "APOLLO'S LUTE."

**Charnock, Stephen**, Nonconformist divine (b. 1628, d. 1680), wrote discourses *Of the Existence and Attributes of God* (1682); and, *Of Man's Enmity to God* (1699). His *Works* were printed in 1684. See the *Life* by Parsons.

**Charolois.** A gallant and generous knight in MASSINGER's *Fatal Dowry* (q.v.).

**Chartism**, by THOMAS CARLYLE (b. 1795), was published in 1839.

**Chase, The.** A poem in four books, by WILLIAM SOMERVILLE (1692—1742), published in 1735. It is written in blank verse, and is chiefly occupied with practical admonitions to sportsmen:—

"The chase I sing, hounds, and their various breed,  
And no less various use. . . .  
My hoarse-sounding horn  
Invites thee to the chase, the sport of kings,  
Image of war, without its guilt."

**Chastelard.** A poetical tragedy by ALGERNON CHARLES SWINBURNE (b. 1837), published in 1865, and founded on the story of the gentleman of Dauphiny who fell in love with, and was beloved by, Mary, Queen of Scots, and whose story is related by Brantôme and Laboureur. He is discovered in the queen's bedchamber, and the matter is hushed up; but the offence is repeated, and he is arrested, condemned, and beheaded. "There are defects in the play," remarks Lord Houghton, "but not to be mentioned beside its artistic merits. There are faults of sensuousness, but they are accompanied by exceeding tenderness and refined emotion. There is an exuberance and often an obscurity of expression; but any student of our earlier dramatists will feel that these arise far more from the poet's overflowing knowledge of, and



sympathy with, those masters of art and language, than from any carelessness or ignorance."

**Chat, Dame.** A gossip in Bishop STILL's comedy of *Gammer Gurton's Needle* (q.v.).

**Château d'Amour.** A work written in French verse by ROBERT, Bishop of LINCOLN, and translated into English by Robert de Brunne (q.v.).

**Chatterton, Lady Georgina** (d. 1876), novelist, wrote, among other works, *Country Coteries*, *Grey's Court*, *The Heiress and her Lovers*, *Leonore*, *Oswald of Deira*, *The Lost Bride*, and *Won at Last*.

**Chatterton, Thomas**, poet (b. 1752, d. 1770), wrote various pieces—ascribed by him to one Thomas Rowley—which were first published in a collective form by Thomas Tyrwhitt, in 1777, under the title of *The Poems supposed to have been written at Bristol by Thomas Rowley and others in the Fifteenth Century, with an Introductory Account of the several Pieces, and a Glossary*. This was followed, in 1778, by Chatterton's *Miscellanies in Prose and Verse*, and, in 1784, by a *Supplement to the Miscellanies of Thomas Chatterton*. Of the bitter and protracted controversy that arose upon the question of the authenticity of the poems, an account is given in Kippis's *Biographia Britannica*; a list of the principal pamphlets published in the course of the dispute being contained in Lowndes' *Bibliographer's Manual* under the heading of "Rowley." Editions of the poems were issued in 1803, 1842, 1865, and 1871. For *Biography*, see the *Lives* by Gregory (1789), Dix (1837), Davis (1809), Martin (1865), Wilson (1869), and Masson (1875). For *Criticism*, see the essays by Tyrwhitt, Southey, Warton, Campbell, Scott, Masson, and Wilson. The following may be mentioned among those of Chatterton's contemporaries who disbelieved in the existence of "Thomas Rowley":—Horace Walpole, Dr. Johnson, Steevens, Bishop Percy, Malone, Gibbon, Farmer, Colman, Sheridan, Hayley, Lord Camden, Mason. Johnson said that Chatterton was "the most extraordinary young man that had encountered his knowledge." Byron, even more characteristically, declared him mad, whilst Coleridge celebrated him as—

"Young-ey'd Poesy,  
All deftly masked as hoar antiquity."

**Chatterton, A Monody on the Death of**, was written by SAMUEL TAYLOR COLERIDGE (1772—1834). Wordsworth also has an allusion to the youthful poet as—

"The marvellous boy,  
The sleepless soul that perished in his pride!"

**Chaucer, Geoffrey**, poet (b. 1328, d. 1400), was the author of the following works:—*The Canterbury Tales*; *The Court of Love*; *The Parlement of Briddes: or, the Assembly of Foules*; *The Boke of Cupide, God of Love: or, the Cuckow and the Nightingale*; *The Flower and the Leaf*; *Troilus and Cresseide*; *Chaucer's A B C*; *Chaucer's Dream*; *The Boke of the Duchesse*; *Of Queene Anelyda and the false Arcite*; *The House of Fame*; *The Legende of Goode Women*; *The Romaunt of the Rose*; *The*

*Complaynt of a Loveres Lyfe*; *The Complaynt of Mars and Venus*; *A Goodly Ballade of Chaucer*; and *A Praise of Women*. His minor poems are:—*The Complaynte of the Dethe of Pite*, *Ballade de Vilage Sauns Peynture*, *Ballade sent to King Richard*, *The Complaynte of Chaucer to his Purse*, *Good Counseil of Chaucer*, *Prosperity*, *A Ballade*, *L'Envoy de Chaucer a Seogan*, *L'Envoy de Chaucer a Buleton*, *Ætas Prima*, *Leaulté Vault Richesse*, *Proverbes de Chaucer*, *Roundel*, *Virelai*, *Chaucer's Prophecy*, *Chaucer's Words unto his own Serivener*, and *Oratio Galfridi Chaucer*. The Works of Chaucer were first printed in 1532; followed by editions in 1542, 1561 (Stowe); 1598 (Speght); 1721 (Urry); 1775 (Tyrwhitt); 1822 (Singer); 1845 (Sir H. Nicolas); and 1855 (Bell). Editions have been published in America by Professor Childs, and by Dr. Morris in the *Aldine Poets*. A *Biography* of the poet is given by all his editors, and a *Life* has been written by Godwin. See, also, *Illustrations* by Todd (1810), *Poems of Chaucer Modernized*, by Wordsworth, Leigh Hunt, Horne, Bell, and others, with *Life* by Schmitz (1841); *The Riches of Chaucer*, with a *Memoir*, by Charles Cowden Clarke (1835); *Tales from Chaucer in Prose*; and *Chaucer's England*, by Matthew Browne. Also, the leading reviews, and the publications of the Chaucer Society, *passim*; Warton's *English Poetry*, Hazlitt's *English Poets*, Campbell's *English Poets*, Coleridge's *Table Talk*, Lowell's *My Study Windows*, &c. "It is good," says Lowell, "to retreat now and then beyond ear-shot of the introspective confidences of modern literature, and to lose ourselves in the gracious worldliness of Chaucer. Here was a healthy and hearty man, so genuine that we need not ask whether he was genuine or no, so sincere as quite to forget his own sincerity, so truly pious that he could be happy in the best world that God chose to make, so humane that he loved even the foibles of his kind. Here was a truly epic poet, without knowing it, who did not waste time in considering whether his age was good or bad, but quietly taking it for granted as the best that ever was or could be for him, has left us such a picture of contemporary life as no man ever painted. 'A perpetual fountain of good sense,' Dryden calls him; yes, and of good humour, too, and wholesome thought. He was one of those rare authors whom, if we had met him under a porch in a shower, we should have preferred to the rain." See BREAD AND MILK FOR BABES; CANTERBURY TALES, THE; COURT OF LOVE, THE; CUCKOO AND THE NIGHTINGALE; FAME, THE HOUSE OF; FLOWER AND THE LEAF; FLOWER OF POETS; FOULES, THE ASSEMBLY OF; GOOD COUNSEL; GOODLY BALLAD; LEGENDE OF GOODE WOMEN; LOVE, THE TESTAMENT OF; PLOUGHMAN'S TALE, THE; REMEDY OF LOVE, THE; TROILUS AND CRESSEIDE; WOMEN, A PRAISE OF.

**Chaucer's A B C.** A poem by GEOFFREY CHAUCER (1328—1400), in the form of a prayer to the Virgin, and consisting of twenty-three verses, each of which begins with a letter of the alphabet in order. It is said to have been written at the



quest of Blanche, Duchess of Lancaster, as a prayer for her private use, "being a woman in her religion very devout." It was first printed in Speght's edition in 1597.

**Chaucer's Dream.** A poem by GEOFFREY CHAUCER (1328—1400), first published in 1597. This dream," says Speght, "devised by Chaucer, seemeth to be a correct report of the marriage of John of Gaunt, the king's son, with Blanche, the daughter of Henry, Duke of Lancaster; who, after long love (during the time whereof the poet feigneth him to be dead), were in the end, by consent of friends, happily married; figured by a bird bringing in his bill an herb, which restored them to life again. Here also is showed Chaucer's match with certain gentlewoman, who, although she was a stranger, was, notwithstanding, so well liked and loved of the Lady Blanche and her lord, as Chaucer himself always was, that they gladly concluded a marriage between them."

**Chauncey, Charles, D.D.,** American divine (b. 1705, d. 1787), was the author of *A Complete View of Episcopacy* (1771); *The Mystery hid from All Ages: or, the Salvation of all Men* (1784); and other works.

**Cheap Clothes and Nasty.** A pamphlet, published in 1850, in which the Rev. CHARLES KINGSLEY, under the pseudonym of "Parson Lot," denounced the iniquities of the "sweating" system.

**Cheap Repository, The.** A series of popular religious tales, in the form of tracts, by ANNAL MORE (1745—1833), published between the years 1790 and 1798. They were translated into French and German, and one of them, entitled *The Shepherd of Salisbury Plain*, obtained great popularity.

**Cheapside, The Chaste Maid in.** A comedy by THOMAS MIDDLETON (1570—1627), produced in 1620.

**Cheapside Knight, The.** An epithet which the wits contemptuously applied to Sir RICHARD BLACKMORE (1650—1729), author of *The Creation*. He was a physician, and resided at Sadler's Hall, Cheapside. He was knighted by William III., in acknowledgment of his political faith and professional merit. Early in life he had been a schoolmaster, a fact to which the wits made frequent allusion—

"Unwieldy pedant, let thy awkward muse  
With conscious praise, with flatteries abuse;  
To lash, and not be felt, in thee's an art;  
Thou'st ne'er made any but thy schoolboys smart."

**"Cheer but not inebriate, The cups at."** A line in COWPER'S *Task*, book iv.

**Cheeryble Brothers,** the philanthropic merchants, in DICKENS'S novel of *Nicholas Nickleby* (v.), are generally identified with the Brothers Cant, the cotton-mill owners of Manchester, both of whom are now dead, the elder one dying in March, 1855. In the original preface Dickens stated that they were portraits from life and were still living.

In a later edition, he says: "If I were to attempt to sum up the hundreds of letters from all sorts of people, in all sorts of latitudes and climates, to which this unlucky paragraph has since given rise, I should get into an arithmetical difficulty, from which I should not readily extricate myself. Suffice it to say that I believe the applications for loans, gifts, and offices of profit that I have been requested to forward to the originals of the Brothers Cheeryble (with whom I never exchanged any communication in my life) would have exhausted the combined patronage of all the Lord Chancellors since the accession of the House of Brunswick, and would have broken the rest of the Bank of England."

**Cheever, George Barrell, D.D.,** American divine and author (b. 1807), has written numerous works, the best known of which are *Wanderings of a Pilgrim*, and *Windings of the River of the Water of Life*.

**Chefe Promises of God unto Man by all Ages in the Olde Lawe, The Tragedye or Enterlude Manyfesting.** A miracle-play by JOHN BALE, Bishop of Ossory (1495—1563), printed in 1538, and reprinted in Dodsley's collection of *Old Plays*.

**Cheke, Sir John,** scholar and miscellaneous writer (b. 1514, d. 1557), wrote *A Remedy for Sedition, wherein are conteyned many Thinges concerninge the true and loyall obeysance that Comens ow unto their Prince and Soverynge Lorde the Kyng* (1536); *De obitu Martini Bucerii Epistolæ duæ* (1551); *The Hurt of Sedicion, how grievous it is to a Commonwealth* (1549); *Disputat. de Pronunciacione Linguae Græcæ* (1555); *A Royall Elegie upon King Edward the VIth* (1610); and several minor works. His *Life* was written by Langbaine and Strype. Milton speaks of him in a well-known passage as having "taught Cambridge and King Edward Greek." See HURT OF SEDITION.

**Chemarims, The,** in PORDAGE'S satiric poem of *Azaria and Hushai* (q.v.), are intended for the Jesuits.

**Cherrie and the Slae, The.** A Scottish allegorical poem by ALEXANDER MONTGOMERY (d. 1607), published in 1597.

**Cherry, Andrew,** Irish dramatist (b. 1762, d. 1812), produced *The Soldier's Daughter* (1804), *All for Fame* (1805), *The Village* (1805), *The Travellers* (1806), and other plays and operas.

**"Cherry ripe, ripe, ripe, I cry."** First line of a lyric by ROBERT HERRICK, and the refrain of another by RICHARD ALLISON.

**Chesse, The Game and Playe of,** printed by WILLIAM CANTON at Westminster in 1474, was the first book printed in England.

**"Chest, A, contrived a double debt to pay."**—GOLDSMITH'S *Deserted Village*, lines 29, 30:—

"A bed by night, a chest of drawers by day."

**Chester.** See BROOME, WILLIAM.



**Chester, Sir John.** A character in DICKENS's novel of *Barnaby Rudge* (q.v.), intended for Lord CHESTERFIELD (q.v.), author of *Letters to his Son* (q.v.).

**Chester Plays, The.** Undoubtedly the oldest series of English mysteries that set forth "matter from the creation of the world" to doomsday. They were acted at Chester every Whitsuntide, and are said, in a proclamation dated 1533, to have been composed "of old time" "by one Sir Henry Francis, some time monk of this monastery dissolved," who obtained from the Pope a thousand days of pardon, and from the bishop of the diocese forty days' pardon, for those "resorting in peaceable manner and with good devotion to hear and see the said plays from time to time." In 1327—28, when Sir John Arnway was Mayor of Chester, the plays are recorded to have been written by one Randal Higgenet, who is no other than the Ralph Higden who composed the *Polychronicon* (q.v.), and died probably in 1363. The Chester mysteries included twenty-four distinct plays, which were apportioned amongst the twenty-four companies of the city, and were played, the first nine on Whit-Monday, the next nine on Tuesday, and the remaining six on the following Wednesday. "They began first at the abbey gates, and when the first pageant was played, it was wheeled to the high cross before the mayor, and so to every street; and so every street had a pageant playing before them at one time, till all the pageants for the day appointed were played." A full description of them will be found in Collier's *History of Dramatic Literature*. Several MS. copies exist: that of the Duke of Devonshire is dated 1581; those in the British Museum are dated 1600 and 1607; and that at Oxford is dated 1604. A specimen was printed, in 1818, for the Roxburghe Club by J. H. Markland; but the only complete publication of the Chester mysteries was made for the Shakespeare Society, in 1843, by Thomas Wright.

**Chesterfield, Earl of, Philip Dormer Stanhope** (b. 1694, d. 1773), wrote *Letters to his Son, Philip Stanhope*, which, together with several other *Pieces on Various Subjects*, were first published in 1774. In an edition of his *Miscellaneous Works*, published with *Memoirs of his Life* by Dr. Maty in 1777, are included *Miscellaneous Pieces and Characters; Letters to his Friends; The Art of Pleasing; Free Thoughts and Bold Truths; The Case of the Hanover Forces, with Vindication and Further Vindication; The Lords' Protest; Letter to the Abbé de Ville; and Poems*. Selections from the *Works* were published in 1874. His *Letters* were edited by Earl Stanhope in 1845. See Mrs. Oliphant's *Historical Sketches of the Reign of George II.*, Hayward's *Biographical Essays*, *Quarterly Review* for 1845, and M. Sainte Beuve's *Causeries de Lundi*. "Lord Chesterfield," says the latter writer, "has been accused of a breach of morality in the letters addressed to his son. The strict Johnson, who was not impartial on the subject, and who thought

he had cause of complaint against Chesterfield, said, when the letters were published, that 'they taught the morals of a courtesan and the manners of a dancing-master.' Such a judgment is extremely unjust, for if Chesterfield, in particular instances, insists upon graces of manner at any price, it is because he has already provided for the more solid parts of education, and because his pupil is not in the least danger of sinning on the side which makes a man *respectable*, but rather on that which makes him agreeable. Although more than one passage may seem strange, as coming from a father to a son, the whole is animated with a true spirit of tenderness and wisdom. If Horace had a son, I imagine he would not have written to him very differently." See *LETTERS TO HIS SON*.

**Chester, Thomas**, temp. Henry VI., Englished *The Lay of Sir Launfal* (q.v.). See Warton's *English Poetry*, sect. xliii.

**Chettam, Sir James.** A character in GEORGE ELIOT's novel of *Middlemarch* (q.v.), married to Celia Brooke (q.v.).

**Chettle, Henry**, poet and dramatist (b. about 1540, d. 1604), produced *A Doleful Ditty, or Sorrowfull Sonet, of the Lord Darly* (1567); *Kinde Harts Dreame* (1593); *Piers Plainnes Seven Yeres Prentiship* (1595); *The Pope's Pitiifull Lamentation for the Death of his Deere Darling, Don Joan of Austria: and Death's Answer to the Same; England's Mourning Garment, worn here by Plain Shepherds in Memory of Elisabeth* (1603); and *The Tragedy of Hoffman: or, a Revenge for a Father* (1631). He is said to have been concerned, with others, in the production of over two hundred dramatic pieces. See Collier's *Dramatic Poetry*, and Warton's *English Poetry*, sect. lxvi. See *BLIND BEGGAR OF BETHNAL GREEN; ENGLAND'S MOURNING GARMENT; HOFFMAN; KINDE HARTS DREAME, THE; LONDON FLORENTINE, THE*.

**Chetwood, William Rufus**, dramatist (d. 1766), wrote *A General History of the Stage* (1749).

**Chevelere Assigne** (i.e., *De Cigne*): or, The Knight of the Swan. An old English poem, translated and abridged from a French metrical romance—*L'Ystoire du Chevalier au Signe*—a copy of which is among the Royal MSS. of the British Museum. The *Chevelere Assigne* is quoted by Percy.

**Chevy Chase.** A ballad, printed in PERCY's *Reliques*, the original of which was probably as old as the reign of Henry VI. The modern version is probably not more ancient than the time of Queen Elizabeth, and is copied from an old manuscript at the end of Hearne's preface to *Gulielmus Nubrigiensis Hist.* (1719), vol. i. It is referred to in an old book, called *The Complaynt of Scotland*, under the title of *Huntis of Cheret*, of which two lines are quoted. Sir Philip Sidney says of it, in his *Defense of Poesie*, that "I never heard the old story of Percie and Douglas that I found not my



art moved more than a trumpet." It is well known that this ballad, which was originally called *The Hunting of the Cheviot*, and which should be put together with that on *The Battle of Otterbourne*, arose out of the hereditary rivalry and feud between two families of Percy and Douglas.

**"Chewing the cud of sweet and bitter  
sweety."**—*As You Like It*, act iv., scene 3.

**"Chieftain to the Highlands bound,"**  
First line of CAMPBELL's ballad, *Lord Ullin's  
Lament* (q.v.).

**"Chiel's amang ye, takin' notes, A."**  
Line in BURNS's verses on Captain Grose's peregrinations in Scotland.

**"Child is father of the man, The."** A  
line in the poem by WILLIAM WORDSWORTH (1770-1850), which begins—

"My heart leaps up when I behold  
A rainbow in the sky."

Compare it with Milton's lines in *Paradise  
Lost*, book iv.—

"The childhood shows the man  
As morning shows the day."

**Child, Lydia Maria, née Francis**, American  
writer (b. 1802), has written *Hobomok, a Tale  
of the Indians* (1824); *The Rebels, a Tale* (1825); *The Mother's  
Book* (1831); *A History of the Condition of Women  
in all Ages and Nations* (1832); *The Girl's Book*  
(1832); *The Coronet* (1833); *Philothea* (1835);  
*Letters from New York* (1845); *Spring Flowers*  
(1846); *The Progress of Religious Ideas through  
Successive Ages* (1855); *Autumnal Leaves* (1860);  
and other works. See Griswold's *Prose Writers of  
America*, Mrs. Hale's *Records of Woman*, &c.

**Child of Elle, The.** A ballad, printed in  
*Waller's Reliques*.

**Child, Sir Josiah** (b. 1630, d. 1699), pub-  
lished, in 1668, a *New Discourse of Trade*.

**Child Waters.** A ballad included in PERCY's  
*Reliques*.

**Child's Evening Prayer, A.** A poem by  
JAMES TAYLOR COLERIDGE, written in 1808.

**Childe Harold's Pilgrimage:** "a Ro-  
mantic" or poem, in the Spenserian stanza, by  
Lord BYRON (1788—1824). It consists of four  
cantos, of which the first and second were published  
in 1812, the third in 1816, and the fourth in 1818;  
the preface to the first two cantos contained  
the following explanation of the origin and pur-  
pose of the poem. "It was written," says Lord  
Byron, "for the most part, amid the scenes which  
I attempted to describe. It was begun in Albania;  
the parts relative to Spain and Portugal were  
suggested from the author's observations in those  
countries. . . . The scenes attempted to be  
described are in Spain, Portugal, Epirus, Acarnania,  
Greece [the third canto describes scenes in  
Switzerland, and the Valley of the Rhine;  
the fourth canto is chiefly occupied with Rome].

. . . A fictitious character is introduced for the  
sake of giving some connection to the piece, which,  
however, makes no pretension to regularity. It  
has been suggested to me by friends, on whose  
opinion I set a high value, that in this fictitious  
character, Childe Harold, I may incur the sus-  
picion of having intended some real personage;  
this I beg leave, once for all, to disclaim. Harold  
is the creation of imagination, for the purpose I  
have stated. In some trivial particulars, and those  
merely local, there might be grounds for such a  
notion; but in the main points, I should hope, none  
whatever. It is almost superfluous to mention that  
the appellation 'Childe' is used as more consonant  
with the old structure of versification which I have  
adopted."

**Children in the Wood, The.** See BABES  
IN THE WOOD, THE. Reference may also be made to  
a play published in 1601 by ROBERT YARRINGTON,  
and called *The Tragedy of a Young Child murdered  
in a wood by Two Ruffins, with the consent of his  
Uncle*. This was probably derived from an Italian  
novel, and is so far different from the ballad, that  
it includes but one child, and that, besides other  
slight particulars, the scene of the narrative is laid  
in Padua.

**"Children of a larger growth, Men  
are but."**—DRYDEN, *All for Love*, act iv., scene 1.

**Children of the Lord's Supper, The.**  
A poem translated by HENRY WADSWORTH LONG-  
FELLOW from the Swedish of Bishop TEGNER.

**Children's Hour, The.** A poem by HENRY  
WADSWORTH LONGFELLOW—

"Between the dark and the daylight,  
When the night is beginning to lower,  
Comes a pause in the day's occupations,  
Which is known as the Children's Hour."

**Chillingworth, William**, controversial  
writer (b. 1602, d. 1644), was the author of *The  
Religion of Protestants, a way to Salvation* (q.v.).  
"His other writings," says Principal Tulloch, "are  
comparatively unimportant, as they are compara-  
tively unknown. A few sermons—nine in all; a  
series of tracts under the name of *Additional Dis-  
courses*—most of them mere sketches, or studies for  
his great work; and a brief fragment, more signifi-  
cant than the rest, entitled *The Apostolical Institu-  
tion of Episcopacy Demonstrated*, comprise the whole."  
His *Works* were printed with a *Life* by Birch in  
1742. See Principal Tulloch's *Rational Theology  
in England*, Hunt's *History of Religious Thought*,  
Wood's *Athens Oxonienses*, Fuller's *Worthies*,  
Mazeaux's *Historical and Critical Account of the Life  
and Writings of William Chillingworth*, and Chey-  
nell's *Chillingworthii Novissima*.

**Chillon, The Prisoner of.** A poem by  
Lord BYRON, founded on the story of Bonivard,  
the hero of Genevan independence, and published  
in 1816. Bonivard was born in 1496, and died in  
1571. An account of his life, in French, is pre-  
fixed to the poem.



**Chimes, The.** "A Goblin Story of some Bells that rang an Old Year out and a New Year in," by CHARLES DICKENS (1812—1870), published in 1844. Among the characters are Toby Veck, his daughter Meg, her sweetheart Richard, Mr. Filer, Mr. Tugby, Sir Joshua Bowley, and Alderman Cute. Of these the only one that has attained celebrity is Toby, otherwise Trotty, Veck (q.v.), "a little old London ticket-porter," whose dwelling is in the mews, with his wooden card-board at the door, with his name and occupation, and the "*N.B. Messages carefully delivered.*" "This," wrote Tom Hood of *The Chimes*, "is another of those seasonable books intended by Boz [q.v.] to stir up and awaken the kindly feelings which are generally diffused among mankind, but too apt, as Old Weller [q.v.] says, to lie 'dormouse in the human bosom.' It is similar in plan to *The Christmas Carol* [q.v.], but is scarcely so happy in its subject—it could not be."

"**Chimes at midnight, We have heard the.**"—*Henry IV.*, part ii., act iii., scene 2.

**China, Old.** One of the *Last Essays of Elia* (q.v.), by CHARLES LAMB (1775—1834).

**Chingachcook.** The name of the Indian chief who figures in FENIMORE COOPER's novels, *The Last of the Mohicans*, *The Pathfinder*, *The Deerslayer*, and *The Pioneer*.

**Chips concerning Scotland.** A miscellany in prose and verse by THOMAS CHURCHYARD (1520—1604), (q.v.), published in 1575, and reprinted by Chalmers in 1817.

**Chirologia:** "or, the Natvrall Langvage of the Hand; whereunto is added Chironimia." A curious work by JOHN BULWER, published in 1644.

**Chittiface.** The hero of an old popular story which has not come down to us. Drayton alludes to him in some commendatory verses on Tom Coryate and his *Crudities*.

**Chloe.** A name very popular in amatory and pastoral poetry. Thus in Dryden—

"Chloe found Amyntas lying,  
All in tears, upon the plain."

**Chloe,** in POPE's *Moral Essays*, epistle ii., is intended for Lady SUFFOLK, the mistress of George II., who had offended the poet by neglecting to confer some favour upon Swift. She is described by Lord Chesterfield as "placid, good-natured, and kind-hearted, but very deaf, and not remarkable for wit;" by Pope as "wanting heart"—

"She speaks, behaves, and acts just as she ought,  
But never, never reached one generous thought;  
Virtue she finds too painful an endeavour,  
Content to dwell in decencies for ever."

**Chloris,** the goddess of flowers, was a favourite name with the poets of the modern as well as the classic world. Thus Lord Dorset sings—

"Ah, Chloris, 'tis time to disarm your bright eyes."

And Sir Charles Sedley—

"Ah, Chloris, could I now but sit."

**Choice, The.** A poem by JOHN POMFRET (1667—1703), published in 1699, in which the writer describes the joys of rural life, combined with lettered ease—

"Near some fair town I'd have a private seat,  
Built uniform, not little, nor too great,  
Better, if on a rising ground it stood;  
On this side fields, on that a neighbouring wood. . . .  
A little garden grateful to the eye,  
And a cool rivulet run murmuring by,  
On whose delicious banks a stately row  
Of shady limes or sycamores should grow,  
At th' end of which, a silent study placed,  
Should be with all the noblest authors graced."

**Chollop, Hannibal.** An American "patriot" in DICKENS's novel of *Martin Chuzzlewit* (q.v.).

**Choridia:** "Rites to Chloris and her Nymphs, personated in a Masque at Court, by the Queen's Majesty and her Ladies at Shrove-tide," 1630. The inventors were BEN JONSON and INIGO JONES.

**Chorley, Henry Fothergill,** author and musical critic (d. 1872), wrote *Pomfret*, *Roccabella*, *The Prodigy*, and other works, besides several plays and numerous librettos. He acted as musical critic of *The Athenæum* for upwards of thirty-five years. See his *Memoirs* by Hewlett (1873).

**Chorus Poetarum.** "A Miscellany of Poems on Various Occasions," by the Duke of Buckingham, Lord Rochester, Sir John Denham, Sir George Etherege, Andrew Marvell, Edmund Spenser, Mrs. Behn, and others; edited by CHARLES GILDON, and published in 1693.

**Chrestoleros:** "Seven Books of Epigrams, written by T. B." (THOMAS BASTARD), and published in 1598. Bastard died in 1618.

**Chrestomathia.** A work on education, by JEREMY BENTHAM (1748—1832), published in 1817.

**Christ, The Life of.** A work by FREDERIC WILLIAM FARRAR, D.D. (q.v.), published in 1874.

**Christabel.** A lady in the ancient ballad of *Sir Cauline* (q.v.), the daughter of a "bonnye kynge" in Ireland.

**Christabel.** A poem by SAMUEL TAYLOR COLERIDGE (1772—1834), written at Stowey, Somersetshire, in 1797, and published in 1816. Swinburne thinks it is the loveliest of the author's poems; for simple charm of inner and outer sweetness, unequalled by either *The Ancient Mariner* or *Kubla Khan*. "The very terror and mystery of magical evil is imbued with this sweetness;" and "as for the melody, here again it is incomparable with any other poet's." Leigh Hunt quotes with strong approval the passage—"the perfection of grace and sentiment," which describes Christabel retiring to rest—

"Quoth Christabel,—so let it be!  
And as the lady bade, did she.  
Her gentle limbs she did undress,  
And lay down in her loveliness."

"The lady" is the fair witch, Geraldine, who exercises an evil influence over Christabel. The poem is a fragment.

**Christabel, The Ballad of Babe.** See BABE CHRISTABEL, THE BALLAD OF.



**(Christe's Teares over Jerusalem,** by THOMAS NASH, was published in 1593.

**(Christian.** The chief character of BUNYAN'S *Pilgrim's Progress* (q.v.).

**"Christian is God Almighty's gentle-** man, A."—HARE'S *Guesses at Truth*.

**"Christian is the highest style of man,**"—YOUNG'S *Night Thoughts*, night iv., line 330.

**(Christian Divinity, An Apology for the True.** See APOLOGY FOR THE TRUE CHRISTIAN DIVINITY.

**(Christian Hero, The.** A prose work by SIR CHARLSTON STEELE, dedicated to Lord Cutts, and published in 1701. It was written, the author tells us, "with a design principally to fix upon his mind a strong impression of virtue and religion, in opposition to a strong propensity to unwarrantable pleasures." It was in four parts: (1) Of the Heroism of the Ancient World; (2) of the Bible story as a Link between Man and his Creator; (3) of the Life a Christian should lead, as set forth by St. Paul; and (4) of the Common Motives of human Action, best used and improved when blended with religion."

**(Christian Life, The.** A work, in three parts, by JOHN SCOTT (1638—1694), published in 1681, 1685, and 1686. The first part is purely practical; the second places the foundation of the Christian life in the principles of national religion; and the third proves and explains the doctrine of our Saviour's mediation. "The work will always be interesting in an historical point of view, as illustrating the state of English theology during that period of decline, when it was passing downward from the high level reached by such great names as Sanderson, Stillingfleet, and Howe, to the rationalistic flats and swamps of the following century."

**(Christian Morals, A Treatise on.** A prose fragment by SIR THOMAS BROWNE (1605—1682), published, in 1756, by Dr. Johnson, with a memoir of the author and explanatory notes. It is now included in the edition of Browne's works published in 1836.

**Christian Religion, A Discourse of the grounds and Reason of the.** By ANTHONY COLLINS (1676—1729), published in 1724, and remarkable as calling forth no fewer than thirty-five replies, a list of which is given by Collins at the end of the preface to his *Scheme of Literal Prophecy*.

**Christian Religion, Evidences of the.** By JOSEPH ADDISON (1672—1719). A posthumous work, published in 1807, and inserted by Bishop Watson in his collection of *Theological Tracts*.

**Christian Seneca, The.** A name given by JOSEPH HALL, Bishop of NORWICH (q.v.), on account of his eloquence and high morality.

**Christian Year, The.** "Thoughts in verse

for the Sundays and Holidays throughout the Year," by JOHN KEBLE (1792—1866), published in 1827. "The object of the present publication," says the preface, "will be attained if any person find assistance from it in bringing his own thoughts and feelings into more entire unison with those recommended and exemplified in the Prayer Book." The special characteristics of these poems, according to Principal Shairp, are "first, a tone of religious feeling, fresh, deep, and tender, beyond what was common even among religious men in the author's day, perhaps in any day; secondly, great intensity and tenderness of home affection; thirdly, a shy and delicate reserve, which loved quiet paths and shunned publicity; fourthly, a pure love of nature, and a spiritual eye to read Nature's symbolism." In the poem on the *Twenty-fourth Sunday after Trinity* occurs the well-known quatrain—

"Why should we faint and fear to live alone,  
Since all alone, so Heaven has willed, we die;  
Nor even the tenderest heart, and next our own,  
Knows half the reasons why we smile and sigh?"

See Miss Yonge's *Musings on the Christian Year*.

**Christiana.** Wife of Christian in BUNYAN'S *Pilgrim's Progress*, who sets out with her children, under the guidance of Mr. Greatheart, to join her husband in the Celestial City. Her story is told in the second part of the allegory.

**Christianity, The Abolishing of.** See ARGUMENT, AN.

**Christianity not Mysterious:** "or, a Treatise, showing that there is nothing in the Gospel Contrary to Reason or above it, and that no Christian Doctrine can properly be called a Mystery." A work by JOHN TOLAND (1669—1722), published in 1696, which excited much popular feeling against its author, and induced Dr. Brown, afterwards Bishop of Cork, to wish that he could have handed him over for punishment to the civil magistrate. It was condemned by the Irish parliament, and ordered to be burnt at the hands of the common hangman.

**Christie of the Clint Hill,** in SIR WALTER SCOTT'S novel of *The Monastery* (q.v.), is one of the retainers of Julian Avenel.

**Christine:** "the Maid of the South Seas." A tale in metre, after the manner of Sir Walter Scott, published by MARY RUSSELL MITFORD (1786—1855), at a very early age. It was founded on the well-known story of *The Mutiny of the Bounty*, subsequently treated by Lord Byron in his poem of *The Island* (q.v.).

**Christis Kirk of the Grene.** A poem, attributed to King JAMES I. of Scotland, in which the rustic merry-making of his time is humorously described in the space of twenty-three stanzas. It was printed in 1783, under the editorship of William Tytler, Lord Woodhouselee. A continuation of it was written by ALLAN RAMSAY (q.v.).

**Christmas Carol, A,** "in prose, being a



**Ghost Story of Christmas,** by CHARLES DICKENS (1812—1870), was published in December, 1843, with illustrations by John Leech. "We are all charmed," wrote Lord Jeffrey to the author, "with your *Carol*, chiefly, I think, for the genuine goodness which breathes all through it, and is the true inspiring angel by which its genius has been awakened. The whole scene of the Cratchits [q.v.] is like the dream of a benevolent angel, in spite of its broad reality, and little Tiny Tim [q.v.] in life and death almost as sweet and touching as Nelly." A notice of the story appeared in *Fraser's Magazine* for July, 1844, from the pen of "Michael Anglo-Titmarsh" (q.v.). See SCROOGE.

**"Christmas comes but once a year, For."** A line in TUSSEY's *Farmers' Daily Diet*.

**Christmas Eve.** A poem by ROBERT BROWNING (b. 1812), in which, "after following through a long course of reflection the successive phases of religious belief, he arrives at the certainty that, however confused be the vision of Christ, where His love is, there is the Life, and that the more direct the revelation of that love, the deeper and more vital its power."

**Christmas, Rev. Henry.** See NOEL-FEARN.

**Christopher.** The head-waiter in DICKENS's story of *Somebody's Luggage* (q.v.).

**Christo Triumphante, De.** A Latin comedy by JOHN FOX or FOXE (1517—1587), printed in 1551; translated and published in English in 1579. The story is taken from New Testament history, and among the *dramatis personæ* (twenty-five in all), are Christus, Eva, Sanctus Maria, and Petrus.

**Christ's Victory and Triumph over Death.** A sacred poem by GILES FLETCHER (1588—1623), displaying in many passages an imagination of the highest order. "Inferior as he is," says Hallam, "to Spenser and Milton, he might be figured in his happiest moments as a link of connection in our poetry between these congenial spirits, for he reminds us of both, and evidently gave hints to the latter in a poem on the same subject with *Paradise Regained*." See Macdonald's *England's Antiphon*.

**Chronicle, The.** A ballad by ABRAHAM COWLEY (1618—1667), which Johnson calls "a composition unrivalled and alone; such gaiety of fancy, such facility of expression, such varied similitude, such a succession of images, and such a dance of words, it is in vain to expect except from Cowley." It is a rapid characterisation of the poet's various lady-loves, beginning with Margarita, who

"First possess'd,  
If I remember well, my breast,"

and ending with his "present emperess,"

"Heleonora, first of the name,  
Whom God grant long to reign."

**Chronicle, in Metre,** "fro the first Begynning of Englande unto the Reigne of King

Edward ye Fourth," by JOHN HARDING (b. 1378), in rhyme, was completed about 1470, and was printed at London in 1543. It was carefully edited by Sir Henry Ellis in 1812. Though Fuller asserts that our author "drank as deep a draught of Helicon as any of his age," his work is utterly devoid of the poetic spirit.

**Chronicle of England,** written in English by JOHN CAPGRAVE (1393—1464), was dedicated to Edward IV. It was edited by Hingeston in 1857—58, and is notable as beginning its history with the creation of the world.

**Chronicle of the Drum, The.** A poem by WILLIAM MAKEPEACE THACKERAY, "in which Pierre, the last of a race of brave French drummers, gives a sketch of the wars of two centuries back. Here," says Hannay, "the threads of humour, and poetry, and philosophy, are subtly woven together."

**Chronicle of the Kings of Scotland,** by ANDREW WYNTOUN, was begun in September, 1420, and completed in April, 1424. It is in rhyme, and has been edited by Macpherson, Turnbull, Stuart, and others.

**Chrononhotonthologos.** A moek tragedy, in "half an act," by HENRY CAREY (1663—1743); produced in 1734.

**Chubb, Thomas,** deistical writer (b. 1679, d. 1746), published *The Supremacy of the Father Vindicated* (1715); *The True Gospel of Jesus Asserted* (1738); *A Discourse on Reason; On Moral and Positive Duties; On Future Judgment and Eternal Punishment; Inquiry about the Inspiration of the New Testament; The Doctrine of Vicarious Suffering and Intercession Refuted*; and other Works, published collectively in 1754. His *Memoirs* appeared in 1747. See Leland's *View of Deistical Writers*, Lemoine on *Miracles*, Mosheim's *Ecclesiastical History*, and Van Mildert's *Bampton Lectures*.

**Chubbuck, Emily.** See FORRESTER, FANNY.

**Chudleigh, Lady Mary** (b. 1656, d. 1710), published a collected edition of her poems in 1703, followed by a collection of *Essays in Prose and Verse* in 1710.

**Chuffey,** in CHARLES DICKENS's novel of *Martin Chuzzlewit* (q.v.), is the old servant of Anthony Chuzzlewit. "Chuffey," wrote Sydney Smith to the author, "is admirable. I have never read a finer piece of writing; it is deeply pathetic and affecting."

**Church and State, The Alliance between.** See ALLIANCE.

**Church Gate, At the.** A lyric by WILLIAM MAKEPEACE THACKERAY:—

"Near the sacred gate  
With longing eyes I wait  
Expectant of her."

**Church Militant, The.** A poem by GEORGE HERBERT.



**Church of Brou, The.** A poem in three parts, by MATTHEW ARNOLD.

**Church of England Man, The Sentiments of a,** "with respect to Religion and Government." A tract by JONATHAN SWIFT (b. 1667, d. 1745), written in 1708, and published in the same year. "It contains," says Scott, "a statement concerning the national religion and establishment, fair, temperate, and manly, unless it may be thought too strongly to favour the penal laws against nonconformity. In civil politics, the evolution principles are strongly advocated; and the final conclusion is, 'that in order to preserve the constitution entire between Church and State, whoever has a true value for both would be sure to avoid the extremes of the Whig for the sake of the farmer, and the extremes of the Tory, on account of the latter.'" It is divided into two chapters.

**Church, Of the.** A famous treatise by RICHARD FIELD (1561—1616), the first four books of which appeared in 1606, and the fifth book in 1610, the whole being reprinted at Oxford in 1628. This work, which ranks in the same category with Hooker's *Ecclesiastical Polity*, is an elaborate defence of the Church of England, and was highly praised by Coleridge. It was edited by the Rev. S. Brewer in 1843, and for the Ecclesiastical Historical Society in 1847—52.

**"Church repair, Some to."**—POPE's *say on Criticism*, part ii., line 142:—

"Not for the doctrine, but the music there."

**Church, Richard William,** Dean of St. Paul's (b. 1815), has written a *Life of Anselm* (1870); *University Sermons* (1870); *Civilization before and after Christianity* (1872); *Some Influences of Divinity on Natural Character* (1873); and *The Sacred Poetry of Early Religions* (1874).

**Churchill, Charles,** poet (b. 1731, d. 1764), wrote *The Rosciad* (1761), (q.v.); *An Apology to the Critical Reviewers* (1761); *Night, an Epistle* (1761), (q.v.); *The Ghost* (1762); *The Prophecy of Famine* (1763); *An Epistle to William Hogarth* (1763); *The Reference* (1763); *The Duellist* (1763); *The Author* (1764); *Gotham* (1764); *The Candidate* (1764); *The Newell* (1764); *The Times* (1764); *Independence* (1764); *The Journey*; and the *Dedication to Churchill's Sermons*. The *Works* of Churchill were first collected and printed in 1770. See, also, the edition of 1804, with *An Authentic Account of his Life*, by W. Tooke. They are included in all the best collections of the poets. See Campbell's *English Poets*, Cowper's *Letters*, Forster's *Essays*, and the introductory essay, by Hannay, prefixed to the *Aldine Edition* of the *Poems*. "Churchill," says Lowell, "is a remarkable example of this; that an author may make himself very popular, and justly so, by appealing to the passion of the moment, without having anything in him that will outlast the public whim which he satisfies."

"He had a surprising extemporary vigour of mind; his phrase carries great weight of blow; he undoubtedly surpassed all contemporaries, as Cowper says of him, 'in a certain rude and earth-born vigour;' but his verse is dust and ashes now, solemnly inurned, of course, in the Chalmers columbarium, and without danger of violation. His brain and muscle are fading traditions." Cowper called him "the great Churchill," but Rogers said that to his thinking his poetry was mediocre.

**Churchill, Ethel.** A novel by LETITIA E. LANDON (b. 1802, d. 1838), published in 1837, in which she boldly grapples with the historical characters of the reigns of the first Georges, and brings upon the stage Sir Robert Walpole and his contemporaries. "It contains many eloquently-written passages; the plot is affecting; and the conversations are frequently distinguished by genuine art and tender sentiment."

**Churchill's Grave:** "a fact literally rendered" in verse, by Lord BYRON (1788—1824). This lyric was written at Diodati in 1816, and begins—

"I stood beside the grave of him who blazed  
The comet of a season."

**Churchill, Mr.,** in LONGFELLOW's romance of *Kavanagh* (q.v.), is a character of whom it is said that "Nature had made him a poet, but destiny made him a schoolmaster."

**Churchyard, Thomas,** poet (b. 1520, d. 1604), published, among other works, *Davie Dicar's Dream* (1562—63), *A Discourse of Rebellion* (1570), *Chippes* (1575), *A Praise and Reporte of Martyne Froboisher's Voyage to Meta Incognita* (1578), *A Lamentable and Pitifull Description of the Wofull Warres in Flaunders* (1578), *Churchyard's Challenge* (1593), *The Mirror of Man and Manners of Men* (1594), *Churchyard's Cherishing* (1596), *The Lamentation of Freyndshippe*, and *Chips Concerning Scotland* (1575), (q.v.). Some of these have been reprinted at the Auchinleck Press. For a list of Churchyard's various publications, see Lowndes' *Bibliographer's Manual*. See *Notices of his Life*, by Chalmers (1817); also, Wood's *Athenæ Oxonienses*, and Disraeli's *Calamities of Authors*.

**Chuzzlewit, Jonas.** A tyrannical, brutal, and mean character in CHARLES DICKENS's *Martin Chuzzlewit* (q.v.).

**Chuzzlewit, Martin.** A story of American life and manners, by CHARLES DICKENS (1812—1870), the first monthly number of which appeared on January 1, 1843. It is remarkable for the attention it directed to the system of ship-hospitals and to the workhouse nurses whose prototype in Sarah Gamp (q.v.) has become famous all over the world. See BAILEY, JUNIOR; BRICK, JEFFERSON; CHOLLOP, HANNIBAL; CHUFFEV; CHUZZLEWIT, JONAS; DIVER, COLONEL; LUPIN, MRS.; PECKSNIFF; PINCH, TOM AND RUTH; POGAM, ELIJAH; TAPLEY, MARK; TIGG, MONTAGUE; and TODGERS.



**Cibber, Colley**, dramatist and poet-laureate (b. 1671, d. 1757), wrote *Love's Last Shift: or, the Fool in Fashion* (1695); *Woman's Wit* (1697); *Xerxes* (1699); *The Careless Husband* (1704); *The Nonjuror* (1717), and other plays, to the total number, says the *Biographia Dramatica*, of thirty pieces, an edition of which appeared in 1721, and again in 1777. "Cibber," says Warton, "with a great stock of levity, vanity, and affectation, had sense, and wit, and humour." "His treatise on the stage," says Walpole, "is inimitable." See APOLOGY FOR HIS OWN LIFE, AN; CARELESS HUSBAND; DOUBLE GALLANT; HYPOCRITE, THE; LOVE IN A RIDDLE; LOVE'S LAST SHIFT; NONJUROR, THE.

**Cibber, Theophilus**, son of the above (b. 1703, d. 1758), actor and dramatist, wrote *The Lover* (1730); *Patie and Peggie* (an adaptation into English of Allan Ramsay's *Gentle Shepherd*), (1730); *The Mock Officer* (1733); and other pieces. *The Lives of the Poets of Great Britain and Ireland from the time of Dean Swift* (1753) were attributed to his pen, but Dr. Johnson was of opinion that the work was written by Robert Shields, a Scotchman.

**Cicero**. Various *Orations* of this orator have been translated into English. Among modern versions are those by Calvert (1870), Green (1871), Parton (1873), Reynolds (1876), and others.

**Cider**. The title of a poem by JOHN PHILIPS (1676—1708), published in 1708, and written in imitation of Virgil's *Georgics*.

**Circuit through Powis, The**. A poem by OWAIN KYVEILLOG, Prince of Powis (circa 1162), in which he describes his progress through his dominions to receive his revenues and to hold his courts.

**Circumlocution Office, The**. A term applied by CHARLES DICKENS (1812—1870), in his novel of *Little Dorrit* (q.v.), to that public department which he represents as possessing pre-eminently "the art of perceiving how *not* to do it." "The Administrative Reform Association," says Professor Masson, "might have worked for ten years without producing half the effect which Mr. Dickens has produced in the same direction, by flinging out the phrase, 'The Circumlocution Office.'"

**Circumstance**. A poem by ALFRED TENNYSON, published in 1830.

**Citizen of the World, The**. A series of papers contributed by OLIVER GOLDSMITH (1728—1774) to *The Public Ledger* newspaper (q.v.), the first appearing on the 24th of January, 1760, in the course of which year ninety-eight papers were published; the remainder (there are one hundred and twenty-three altogether) being printed later and at irregular intervals. They are written in the form of letters from an imaginary philosophical Chinaman in London to friends in China, and consist of his observations upon men and things in

the western world. They were published collectively in 1762. Masson speaks of them as "that delightful *Citizen of the World*, whose place among our English classics is now sure after more than a hundred years."

**"City clerk, but gently born and bred, A."** First line of *Sea Dreams*, a lyric by ALFRED TENNYSON.

**City Mouse and Country Mouse, The**. A poem written by MATTHEW PRIOR (1664—1721) and CHARLES MONTAGUE, Earl of HALIFAX (1661—1715), in ridicule of *The Hind and the Panther*, by John Dryden (q.v.).

**City Nightcap, The**. A tragi-comedy by ROBERT DAVENPORT, written in the reign of James I. or Charles I., but not printed until 1661. It is partly founded on *The Curious Impertinent* in *Don Quixote*, and partly on Boccaccio's *Decameron* (day vii., novel 7).

**City of the Plague, The**. A dramatic poem, in three acts, written by JOHN WILSON, "Christopher North" (1785—1854), and published in 1816.

**"City pent, In populous."**—MILTON'S *Paradise Lost*, book ix., line 445.

**Citye Match, The**. A comedy by JASPER MAYNE (1604—1672), printed in 1639, and reprinted in Dodsley's collection of *Old Plays*.

**Civil Wars, The**, "between the two Houses of Lancaster and York." A poem by SAMUEL DANIEL (1562—1619), the first four books of which were printed in 1595; the whole work, complete in eight books, in 1609. It is written in octave rhyme, and has been described as "too much of a history to be a poem in the true artistic sense;" but it is "musical in versification, patriotic, and religious, and somewhat diffuse in moralising, with so much of the conservative in tone that, in Church matters, some thought Daniel inclined towards Catholicism."

**Clan Alpine's Vow**. A poem by Sir ALEXANDER BOSWELL (1775—1822), founded on the murder of Drummond-Ernich by the Macgregors, referred to in Scott's *Legend of Montrose*.

**Clandestine Marriage, The**. A comedy by GEORGE COLMAN and DAVID GARRICK, acted in 1766. Hazlitt says it is nearly without a fault, and has some lighter theatrical graces, which he suspects Garrick threw into it.

**Clapham Academy, Ode on a Distant Prospect of**. A humorous parody, by THOMAS HOOD (1798—1845), of Gray's *Ode on a Distant Prospect of Eton College*. Charles S. Calverley has, in his *Verses and Translations*, an Ode "on a Distant Prospect" of *Making a Fortune*.

**"Clapper-clawing, And one another."**—BUTLER, *Hudibras*, part ii., canto 2.



**Clare, John**, poet (b. 1793, d. 1864), wrote *Poems Descriptive of Rural Life and Scenery* (1820); *The Village Minstrel, and other Poems* (1821); *Moments of Forgetfulness, in Verse* (1824); *The Shepherd's Calendar, with Village Stories and other Poems* (1827); and *The Rural Muse* (1835). For *Biography*, see the *Lives* by Martin (1865), and Cherry (1873). See PEASANT POET; VILLAGE MINSTREL.

**Claremont**. A descriptive poem written by Sir SAMUEL GARTH (d. 1719), published in 1715, and addressed to the Earl of Clare, afterwards Duke of Newcastle, on his giving that name to his villa at Esher, in Surrey.

**Clarendon, Earl of**, Edward Hyde (b. 1608, d. 1674), wrote *The History of the Rebellion and Civil Wars in England, to which is added, an Historical View of the Affairs of Ireland* (1702); *The History of the Rebellion and Civil War in Ireland* (1720); *The Life of Edward, Earl of Clarendon, Lord High Chancellor of England, and Chancellor of the University of Oxford, being a continuation of the History of the Grand Rebellion, from the Restoration to his Banishment in 1667, written by himself* (1759); *Brief View and Survey of the Dangerous and Pernicious Errors to Church and State in Hobbes' "Leviathan"* (1676); *Essay on an Active and Contemplative Life, and Dialogue on Education and the Respect due to Age* (1764—65); *Religion and Policy, and the Countenance and Assistance each should give to the other* (1811); *Essays, Moral and Entertaining, on the various Faculties and Passions of the Human Mind* (1815); *The Natural History of the Passions*; and a few minor works. *The History of the Rebellion in England* was originally published, under the editorship of Bishop Sprat and Dean Aldrich; and an edition was published by Dr. Bandinel in 1826. For *Biography*, see Wood's *Athenæ Oxonienses*, *An Historical Inquiry respecting the Character of Edward Hyde, Earl of Clarendon*, by the Hon. Agar Ellis (1827), and the *Life of Clarendon* by T. H. Lister. "Clarendon," says Hume, "will always be esteemed an entertaining writer, even independent of our curiosity to know the facts which he relates. His style is prolix and redundant, and suffocates us by the length of its periods; but it discovers imagination and sentiment, and pleases us at the same time that we disapprove of it. He is more partial in appearance than in reality: for he seems perpetually anxious to apologise for the king; but his apologies are often well grounded. He is less partial in his relation of facts than in his account of characters; he was too honest a man to falsify the former; his affections were easily capable, unknown to himself, of disguising the latter." See Hallam's *Literary History*, Macaulay's *History*, and Campbell's *Lord Chancellors*.

**Claribel**. "A Melody," by ALFRED TENNYSON, published in 1830.

**Claribel**. The name assumed by Mrs. CHARLES BARNARD, the author of numerous popular songs,

whose *Fireside Thoughts, Ballads, &c.*, were published in 1865.

**Claridge, John**. See BANBURY, THE SHEPHERD OF; SHEPHEARD'S LEGACY, THE.

**Clarinda**. The name under which a Mrs. MACLEHOSE corresponded for some time with the poet Burns, who had met her in Edinburgh at the house of a common friend. His first letter arose out of a slight accident that happened to him in the course of the following evening; and the lady, in reply, making Burns a formal offer of her sympathy and friendship, he replied, "Your friendship, Madam! By heavens, I was never proud before. . . . To-morrow, and every day till I see you, you shall hear from me." The correspondence so rapturously opened, proceeded, says Alexander Smith, quite as rapturously. It was arranged that in future Burns should sign himself *Sylvander*, and the lady, *Clarinda*. Each day gave birth to its epistle. Poems were interchanged, and on the part of Mrs. Macle hose there can be no doubt that there was a regard, amounting almost to a passion, for the poet, which he, notwithstanding the exaggerated sentiment of his letters, does not seem to have entirely reciprocated. By-and-by, the letters grew fewer and fewer, until at last the correspondence vanished altogether "into the light of common day." The first edition was published in 1802, and immediately suppressed. It was reprinted, however, in 1845.

**Clarissa Harlowe**. See HARLOWE, CLARISSA.

**Clark, Lewis Gaylord**, American journalist and editor (b. 1810), was appointed editor of the American *Knickerbocker* magazine, in 1834, and published, in 1853, *Knick-Knacks from an Editor's Table*.

**Clark, William George** (b. 1821), has edited, in conjunction with W. Aldis Wright, the *Cambridge* and *Globe* editions of Shakespeare; has written *Gazpacho* (1849), *Peloponnesus* (1856), &c.; and has also edited *Cambridge Essays* and *The Journal of Philology*.

**Clarke, Adam, LL.D.**, Wesleyan minister (b. 1760, d. 1832), wrote *A Bibliographical Dictionary and Miscellany* (1802—6); *A Concise Account of the Succession of Ancient Literature* (1807—31); *A Commentary on the Holy Scriptures* (1809); *Memoirs of the Wesley Family* (1823); and other works included in the collected edition of his writings. See the *Lives* by Etheridge, J. B. Clarke (1833), and Dunn (1863).

**Clarke, Rev. C. C.** The pseudonym assumed, it is believed, by Sir RICHARD PHILLIPS (1768—1840), in the publication of *The Hundred Wonders of the World*, published in 1818.

**Clarke, Charles Cowden**, prose writer (b. 1787, d. 1877), produced, among other works, *Shakespeare Characters, chiefly subordinate*; *Tales from Chaucer*; and *Molière Characters*.



**Clarke, Edward Daniel, LL.D.**, traveller and mineralogist (b. 1769, d. 1822), published *Travels in Various Countries of Europe, Asia, and Africa* (1810—23); *The Tomb of Alexander* (1805); *The Gas Blowpipe: or, Art of Fusion* (1819); and other works. See the *Life* by Otter (1825).

**Clarke, The Rev. Mr.** The name under which JOHN GALT (1779—1839) published his story of *The Wandering Jew*. The initials of the last sentences form the words, "This book was written by John Galt."

**Clarke, Mary Cowden, née Novello**, miscellaneous writer (b. 1809), has published *A Complete Concordance to the Works of Shakespeare* (1845); *The Adventures of Kit Bam, Mariner* (1848); *The Girlhood of Shakespeare's Heroines* (1850); *The Iron Cousin* (1854); *World-Noted Women* (1857); *Many Happy Returns of the Day: a Birthday Book* (1860); *Trust and Remittance* (1873); *A Rambling Story* (1874); and several editions of the works of Shakespeare.

**Clarke, Samuel**, divine (b. 1599, d. 1682), wrote *A Mirror: or, Looking-Glass for Saints or Sinners*; *The Marrow of Ecclesiastical History*; *A General Martyrology*; *The Marrow of Divinity*; and other works. His son SAMUEL (b. 1627, d. 1701), published some annotations on the Bible.

**Clarke, Samuel, D.D.**, theologian and philosopher (b. 1675, d. 1729), wrote *Sermons* (including those on *The Being and Attributes of God*, and *The Evidences of Natural and Revealed Religion*); *A Paraphrase of the Four Evangelists*; *Three Practical Essays on Baptism, Confirmation, and Repentance*; *An Exposition of the Church Catechism*; *A Letter on the Immortality of the Soul*; *Reflections on Toland's "Amyntor"*; *The Scripture Doctrine of the Trinity*; *Several Tracts relating to the Subject of the Trinity*; *Papers on the Principles of Natural Philosophy and Religion*; *A Letter on Velocity and Force in Bodies in Motion*; all included in the collected edition of Clarke's *Works*, published in 1738 under the editorship of Benjamin Hoadley, Bishop of Winchester. See the *Lives* by Hoadley and by Whiston (1748). Addison called Clarke one of the most accurate, learned, and judicious writers the age had produced.

**Clarkson, Thomas**, philanthropist (b. 1760, d. 1846), wrote a *History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave Trade*, published in 1808, besides numerous essays on the same subject.

**Classical Dictionary of the Vulgar Tongue, The**, by FRANCIS GROSE (1731—1791), was the precursor of *The Slang Dictionary* and works of a similar character. "Captain Grose" has been immortalised by Burns.

**Claude**. The hero of CLOUGH's poem of *Amours de Voyage* (q.v.).

**Claude Melnotte**. The hero of Lord LYTON's play, *The Lady of Lyons*.

**Claudio**. A character in *Measure for Measure* (q.v.); in love with Juliet.

**Claudio**, in *Much Ado about Nothing* (q.v.), is a young noble of Florence.

**Claudius**, in *Hamlet* (q.v.), is a usurping king of Denmark.

**Claypole, Noah**. An undertaker's apprentice, of a tyrannical and cowardly disposition, in DICKENS's *Oliver Twist* (q.v.).

**"Cleanliness is next to Godliness."** A sentence quoted, apparently as a proverb, in JOHN WESLEY's *Sermon* xcii., "On Dress."

**Cleishbotham, Jedediah**. The imaginary editor of *The Tales of My Landlord*, by Sir WALTER SCOTT. The pretended author was a certain Mr. Peter Pattieson, assistant teacher of Gandercleuch.

**Cleland, William**, poet (b. about 1661, d. 1689), wrote *The Highland Host* (1678), (q.v.), and some miscellaneous pieces, published under the title of *A Collection of several Poems and Verses composed upon various Occasions*, in 1697. "It is true," says Lord Macaulay, in chapter xiii. of his *History*, "that his hymns, odes, ballads, and Hudibrastic satires are of very little intrinsic value; but when it is considered that he was a mere boy when most of them were written, it must be conceded that they show considerable vigour of mind." See HALLO MY FANCY.

**Clelia**. A frivolous, vain coquette, in CRABBE's poem of *The Borough*.

**Clemanthe**. The heroine of TALFOURD's tragedy of *Ion* (q.v.).

**Clemens, Samuel Langhorne**. An American humorist (b. 1835), who writes under the nom de plume of "Mark Twain," and has published *The Innocents Abroad*, *The New Pilgrim's Progress*, *Roughing It*, and *Humorous Stories and Sketches*, all of which are included in the editions of his *Works* issued in England. He has also written, in conjunction with CHARLES DUDLEY WARNER, a novel called *The Gilded Age* (1874). His brother humorist, Bret Harte (q.v.), writes of him: "He has caught, with great appreciation and skill, that ungathered humour and extravagance which belongs to pioneer communities. Mr. Clemens deserves to rank foremost among Western humorists."

**Clement, Justice**. A magistrate, and a merry old fellow, in BEN JONSON's comedy of *Every Man in his Humour* (q.v.).

**Clementina, Lady**, in RICHARDSON's novel of *Sir Charles Grandison* (q.v.), is in love with the hero.

**Cleon**. A character in which Glory is personified in SPENSER's *Faërie Queene* (q.v.).

**Cleopatra**. A tragedy by SAMUEL DANIEL (1562—1619), published in 1599, and written in partial imitation of the Greek drama, with a chorus



between each act. Also the name of the Queen of Egypt in *Antony and Cleopatra* (q.v.).

**Clerk, John** (d. 1812), was the author of a famous essay on *Naval Tactics, Systematical and Historical*.

**Clerk of Tranent.** See GAWAIN, THE ADVENTURES OF SIR.

**Cleveland, John**, poet (b. 1613, d. 1659), wrote *The Character of a London Diurnall* (1644); another edition of the same work, with several select Poems (1647); *Monumentum Regale: or, a Tombe erected for that incomparable and glorious monarch, Charles I.* (1649); *Poems* (1651); *Poems* (1653); *Idol of the Clownes* (1654); *Poems* (1654); *Poems* (1657); *Rustick Rampant: or, Rural Anarchy affronting Monarchy in the person of Wat Tyler* (1658); *Poems* (1659); *J. Cleaveland revived* (1659—60); *Poems* (1661); and *Cleivelandi Vindiciæ: or, Cleiveland's genuine Poems, Orations, Epistles, &c., purged from the many false and spurious ones which have usurped his name, and from innumerable Errors and Corruptions in the true copies; to which are added many additions never printed before, with an Account of the Author's Life* (1677). His *Works* were published complete in one volume, with a *Life* in 1687. See *The Gentleman's Magazine* for 1873. See MIXED ASSEMBLY, THE.

**Clifford, Paul.** A novel by Lord LYTTON (1805—1873), published in 1830, and, like Fielding's *Jonathan Wild* and Ainsworth's *Jack Sheppard*, describing the career of a highwayman.

**Climbing Boy's Soliloquy, The.** A poem descriptive of the sufferings of boys employed in sweeping chimneys, contributed by JAMES MONTGOMERY (1771—1854), to a volume entitled *The Chimney Sweeper's Friend and Climbing Boy's Album*, edited and published by him in 1824.

**"Climbing sorrow, Down, thou."**—*King Lear*, act ii., scene 4.

**Clinker, Humphrey, The Expedition of.** A novel by TOBIAS GEORGE SMOLLETT (1721—1771), published in 1771. "The very ingenious scheme of describing the various effects produced upon different members of the same family by the same objects, was not original, though it has been supposed to be so. Anstey, the facetious author of *The New Bath Guide*, had employed it six or seven years before *Humphrey Clinker* appeared. But Anstey's diverting satire was," says Sir Walter Scott, "but a light sketch compared with the finished and elaborate manner in which Smollett, as, in the first place identified his characters, and then fitted them with language, sentiments, and power of observation, in exact correspondence with their talents, temper, condition, and disposition."

**Clinton, Henry Fynes**, classical scholar and writer (b. 1781, d. 1852), wrote *Fasti Hellenici: the Civil and Literary Chronology of Greece* (1834, 841, 1851); *Fasti Romani: the Civil and Literary*

*Chronology of Rome and Constantinople* (1845, 1850); and other works. See the *Life*, by himself (1854).

**Clio.** A miscellany of prose and verse by JAMES GATES PERCIVAL (1795—1856), the first two parts of which were published in 1822, and the third in 1827.

**Clio.** The letters forming the name of the Muse of History, C. L. I. O., were, according to Cibber, rendered famous by ADDISON in *The Spectator*, his best essays being signed with each consecutively. It has been suggested, however, that the author had no intention to identify himself with the goddess, and that the letters were only used to indicate where the papers were written, in Chelsea, London, Islington, or the Office!

**Clive, Mrs. Archer.** See PAUL FERROLL; QUEEN'S BALL; "V," IX. POEMS BY.

**Clodpole.** A character whose "adventures" are described in *Bumpkin's Disaster* (q.v.).

**Cloe and Clorin.** Shepherdesses in FLETCHER'S *Faithful Shepherdess* (q.v.).

**Clorinda.** A female knight in TASSO'S *Jerusalem Delivered*.

**Cloris.** A character in the Duke of BUCKINGHAM'S farce of *The Rehearsal* (q.v.).

**Cloten**, in SHAKESPEARE'S play of *Cymbeline* (q.v.), is "the conceited, booby lord, and rejected lover" of Imogen (q.v.); a portrait "not very agreeable in itself, and at present obsolete," but "drawn with great humour and knowledge of character. The description which Imogen gives of his unwelcome addresses to her—'Whose love-suit hath been to me as fearful as a siege'—is enough to cure the most ridiculous lover of his folly. It is remarkable," continues Hazlitt, "that though Cloten makes so poor a figure in love, he is described as assuming an air of consequence as the queen's son in a council of state."

**Cloud, The.** A lyric by PERCY BYSSHE SHELLEY (1792—1822), written in 1820.

**"Cloud-capped towers, The."**—*The Tempest*, scene iv., act 1.

**Cloudesley, Young.** A continuation of the ballad of *Adam Bell* (q.v.), recounting the adventures of the son of William of Cloudesley.

**Clough, Arthur Hugh**, poet and miscellaneous writer (b. 1819, d. 1861), wrote *The Bothie of Tober-na-Vuolich: a Long Vacation Pastoral* (1848); *Dipsychus*; *Amours de Voyage*; *Mari Magno*; *Ambarvalia* (all of which see); numerous short lyrics, several critical papers, and a translation of the *Lives* of Plutarch, founded on the text by Dryden. His *Poems and Essays*, with a *Life* by J. A. Symonds, were published in 1871. "We have a foreboding," says Lowell, "that Clough, imperfect as he was in many respects, and dying before he had subdued his sensitive temperament to the sterner requirements of his art, will be



thought, a hundred years hence, to have been the truest expression in verse of the moral and intellectual tendencies, the doubt and struggle towards settled convictions, of the period in which he lived." See the *Memoir*, by F. T. Palgrave, prefixed to the *Poems* (1863); *Essays*, by R. H. Hutton; *Quarterly Review* for 1869; *Contemporary Review* for 1869; *Macmillan's Magazine*, vols. vi. and xv., and *Cornhill* for 1866.

**Clout, Colin.** The name of the hero of a satirical work by JOHN SKELTON (1460—1529); also, the name under which SPENSER describes himself in *The Faerie Queene* and *The Shepherd's Calendar*. A Colin Clout figures in GAY's *Shepherd's Walk* as a rural swain, in love with Blouzelinda (q.v.).

**Clovernook:** "or, Recollections of Our Neighbourhood in the West." Sketches by ALICE CAREY (b. 1822), published in 1851, and succeeded, in 1854 by *Clovernook Children*. "They bear," says Whittier, "the true stamp of genius—simple, natural, truthful, and evince a keen sense of the humour and pathos, of the comedy and tragedy of life in the country."

**Clumsy, Sir Tunbelly.** A character in VANBRUGH's play of *The Relapse* (q.v.).

**Cluppins, Mrs.,** in DICKENS's *Pickwick Papers* (q.v.), is the leading witness for the plaintiff in the famous case of *Bardell v. Pickwick*.

**Clutterbuck, Captain Cuthbert.** The name of the pretended editor of Sir WALTER SCOTT's novel of *The Fortunes of Nigel* (q.v.); also, the name of the imaginary patron to whom he dedicated his novel of *The Abbot* (q.v.).

**Clyde, The.** A descriptive poem by JOHN WILSON (1720—1776), published originally in 1764, and, in a revised form, in the first volume of Leyden's edition of *Scottish Descriptive Poems*.

**Clyomon and Clamydes, The History of Sir.** A curious combination of history with a moral play, relating chiefly to the adventures of a knight, Sir Clyomon, and his lady-love, Neronis. A personification of Rumour conveys intelligence to the different parties, and a personification of Providence steps in to save the life of one of the heroines. But the piece is rendered hopelessly improbable by the introduction of Alexander the Great, "as valiantly set forth as may be, and as many souldiers as can," and a cowardly enchanter, called Bryan Sansfoy, who keeps a dreadful dragon in the Forest of Marvels.

"Coach, Go, call a."—CAREY's *Chrononhotonthologos*, act ii., scene 4:—

"Let a coach be called,  
And let the man who calleth be the caller;  
And in his calling let him nothing call,  
But coach! coach! coach! O for a coach, ye gods!"

**Cob, Oliver,** in BEN JONSON's comedy of *Every Man in his Humour* (q.v.), is a devoted admirer of Captain Bobadil (q.v.).

**Cobb.** The "Boots," in DICKENS's story of *The Holly Tree Inn* (q.v.).

**Cobb, Samuel,** poet (d. 1713), published *A Collection of Poems on Several Occasions* (1707), some translations, a version of Chaucer's *Miller's Tale*, and a Pindaric ode on *The Female Reign*, printed in Dodsley's collection.

**Cobb, Tom.** One of the quadrilateral, in DICKENS's novel of *Barnaby Rudge* (q.v.), of which Willet, sen., Phil Parkes, and Solomon Daisy are the other members.

**Cobbe, Frances Power,** miscellaneous writer (b. 1822), has published, among other works, *Alone to the Alone: Prayers for Theists*; *Broken Lights: Prospects of Religious Faith*; *Cities of the Past*; *Darwinism in Morals*; *Dawning Lights*; *Essays on the Pursuits of Women*; *The Hopes of the Human Race*; *Hours of Work and Play*; *Intuitive Morals*; *Italies: Politics in Italy*; *Religious Duty*; *Studies of Ethical and Social Subjects*; and *Thanksgiving: a Chapter on Religious Duty*.

**Cobbett, William,** miscellaneous writer (b. 1762, d. 1835), wrote *The Works of Peter Porcupine* (1801); *The Political Register* (1802—35); *A History of the Reformation* (1810); *A Year's Residence in the United States* (1818—19); *An English Grammar in a series of Letters to his Son* (1819); *Cottage Economy*; *Rural Rides in England*; *Curse of Paper Money*; *Advice to Young Men*; *A Legacy to Parsons*; and other works. A selection from his political writings was published, with a *Life*, by his son, in 1837. See the *Life*, by Huish (1835). Hazlitt wrote of him that he was not only unquestionably the most powerful political writer of the day, but one of the best writers in the language. "He might be said to have the cleverness of Swift, the naturalness of Defoe, and the picturesque satirical description of Mandeville." See PORCUPINE, PETER.

**Cobbin, Ingram,** divine and commentator, published *The Child's Commentator*; *The Domestic Bible* (1849—52); an English edition of Barnes' *Notes* (1853); *A Condensed Commentary on the Bible* (1837); and other works.

**Cobbler's Prophecy, The.** A drama, by ROBERT WILSON, printed in 1594, and characterised by J. P. Collier as "a mass of absurdity without any leading purpose, but here and there exhibiting glimpses of something better."

**Cobbold, Richard,** clergyman, and miscellaneous writer (b. 1797, d. 1876), wrote *Margaret Catepole* (1845); *Mary Ann Wellington* (1846); *Zenon the Martyr* (1847); *Freston Tower* (1850); and numerous religious works and poems.

**Cochrane, Alexander D. R. W. Baillie** (b. 1816), has written *Poems* (1838); *Exeter Hall* (1841); *The Morea* (1841); *Ernest Vane* (1849); *Florence the Beautiful* (1854); *Young Italy* (1865); *Historic Studies* (1870); and other works.



**Cockain, Sir Aston.** See COKAYNE, SIR ASTON.

**Cockayne, The Land of** (from *coquina*, a kitchen). An English poetical satire of the thirteenth century, which told, says Professor Morley, of a region free from trouble, where the rivers ran with oil, milk, wine, and honey; wherein the white and grey monks had an abbey of which the walls were built of pasties, which was paved with cakes, and had puddings for pinnales. Geese there flew about roasted, crying, "Geese, all hot!" and the monks—so the song says—did not spare them.

**Cockburn, Henry Thomas, Lord,** Scottish judge (1779—1854), wrote *The Life and Correspondence of Lord Jeffrey* (1852); *Memorials of his Times* (1856), of which additional volumes appeared in 1874; and various contributions to the early numbers of *The Edinburgh Review*.

**Cockburn, Mrs. Catherine,** dramatist and miscellaneous writer (1679—1749), wrote *Agnes de Castro*; *The Fatal Friendship*; *Gustavus Erikson, King of Sweden*; *Love at a Loss*; and some philosophical treatises. See her *Life* by Birch.

**Cockburn, Mrs.,** née Rutherford, poetess (d. 1794), wrote a ballad called *The Flowers of the Forest* (q.v.), and some other poetical pieces. See Miss Tytler's and Miss Watson's *Songstresses of Scotland*.

**Cocke.** The 'prentice-boy, in Bishop STILL's comedy of *Gammer Gurton's Needle* (q.v.).

**Cocker, Edward,** engraver and teacher of writing and arithmetic (b. 1631, d. 1677), was the author of the celebrated book on *Arithmetick, being a plain and familiar method suitable to the weakest capacity, for understanding that admirable art*, published in 1678. A list of the other works attributed to him is given in Lowndes' *Bibliographer's Manual*.

**Cockney School, The,** was a name given to the London literary coterie of which Shelley, Keats, Leigh Hunt, Hazlitt, and others were members, and whose writings were characterised as consisting of "the most incongruous ideas in the most uncouth language."

**Cockton, Henry,** humorous novelist, has written numerous works, the best known of which are, *The Ventriloquist, being Life and Adventures of Valentine Vox* (1840); *Sylvester Sound, the Somnambulist* (1844); *Stanley Thorn*; and *The Love Match*.

**Codlingsby.** The title of one of THACKERAY's *Novels by Eminent Hands* (q.v.); written in parody of DISRAELI's *Coningsby* (q.v.).

**Cœlebs in Search of a Wife:** "comprehending observations on Domestic Habits and Manners, Religion, and Morals." A novel by HANNAH MORE (1745—1833), published in 1809.

**Cœlum Britannicum.** A masque by THOMAS CAREW (1589—1639), written at the request of Charles I., and performed at Whitehall, February 18, 1633, by the king and "several young lords and noblemen's sons." The subject is partly mythological.

"Coffee, which makes the politician wise,"—POPE's *Rape of the Lock*, canto iii., line 117,—

"And see through all things with his half-shut eyes."

**Coffey, Charles** (d. 1745), wrote *The Devil to Pay*, and eight other plays, some of which have kept the stage.

**Coffin, Joshua.** The pseudonym under which H. W. LONGFELLOW published his *History of Newbury*.

**Coffin, Long Tom,** in COOPER's novel of *The Pilot* (q.v.), is "probably the most widely-known sailor character in existence. He is an example of the heroic in action, like Leatherstocking (q.v.), losing not a whit of his individuality in his nobleness of soul." "Long Tom Coffin," says Hannay, "is a creation quite distinct from those of our side of the Atlantic; for Cooper anticipated Hawthorne in seeking inspiration among native scenes, and treated his countrymen to home-brewed. Long Tom Coffin is the most marked character in *The Pilot*—perhaps, in all Cooper's books of the class."

**Coffin, Robert Barry.** See GRAY, BARRY.

**Coffin, Robert S.** See BOSTON BARD, THE.

**Coggeshale, Ralph,** chronieler (d. about 1228), wrote a *Chronicon Anglicanum, Libellus de Motibus Anglicanis sub Johanne Rege*, and other works.

"Cogitative faculties immers'd, His"—CAREY's *Chrononhotonthologos*, act i., scene 1—"In cogibundity of cogitation."

"Coigne of Vantage."—*Macbeth*, act i., scene 6.

**Cokayne, Sir Aston,** poet (b. 1608, d. 1684). The poems and plays of this now almost forgotten writer were printed in 1658. The latter number only three, and are entitled respectively, *The Obstinate Lady*, *Trappolin supposed a Prince*, and *The Tragedy of Ovid*. See Ellis's *Specimens of the Early English Poets*.

**Coke, Sir Edward,** Chief Justice (b. 1551, d. 1632), wrote *The Institutes*, the first part of which, originally published in 1628, was reprinted in 1823 and 1832 as *The Institutes of the Laws of England: or, a Commentary upon Littleton* (q.v.), by Lord Coke, revised and corrected, with *Additions of Notes, References, and proper Tables*, by Francis Hargrave and Charles Butler, including also the *Notes of Lord Hale and Lord Chancellor Nottingham, with additional Notes by Charles Butler, of Lincoln's Inn*. The second part of *The Institutes*, containing a commentary on Magna Charta and



an exposition of many ancient and other statutes, appeared in 1642; the third part, concerning high treason and other pleas of the crown and criminal causes, in 1644; and the fourth part, concerning the jurisdiction of courts, in the same year. Coke was also the author of *The Book of Entries* (1614); *Reports from 14 Elizabeth to 13 James I.* (1600—16); *The Compleat Copyholder*; *Reading on 27 Edward the First, called the Statute da Finibus levatis*; and *A Treatise on Bail and Mainprize*, the last three being published in 1764.

**Colden, Cadwallader**, American historian (b. 1688, d. 1775), wrote a *History of the Five Indian Nations*, and other works.

**Coldstream, Sir Charles**. The hero of CHARLES MATHEWS' comedy of *Used Up*.

**Cole, King**. The hero of a famous nursery rhyme, whose history may be read in Halliwell's *Nursery Rhymes of England*. He is said to have reigned over Britain in the third century, and to have been the father of the celebrated St. Helena.

**Cole, Mrs.**, in FOOTE's play called *The Minor*, is intended for Mrs. Douglass, a notorious person of the last century, who resided "at the north-east corner of Covent Garden," and died there on June 10, 1761.

**Cole, Sir Henry** (b. 1808), has written a work on *Light, Shade, and Colour*; has edited at various times, *The Guide*, *The Historical Register*, and *The Journal of Design*; and has contributed to the *Westminster*, *British and Foreign*, and *Edinburgh Reviews*. He has also published *Henry the Eighth's Scheme of Bishopricks*, and his pamphlets on Record Reform did much towards the establishment of the General Record Office. See SUMMERLY, FELIX.

**Colenso, John William, D.D.**, Bishop of Natal (b. 1814), has published several works on arithmetic and algebra, but is best known by his *Pentateuch and Book of Joshua critically examined* (1862—72). This work created considerable discussion, and was censured by the Bishops in Convocation, 1863. Bishop Colenso has also written *Village Sermons* (1853); *Ten Weeks in Natal* (1855); a translation of *The Epistle to the Romans* (1861); *Natal Sermons* (1866); and a criticism on *The Speaker's Commentary* (1871).

**Coleridge, Derwent**, clergyman and miscellaneous writer (b. 1800), has published *The Scriptural Character of the English Church* (1839); a *Biographical Sketch* of his brother Hartley, a *Life* of Winthrop Mackworth Praed, and some letters on education, addressed to Sir John T. Coleridge in 1861. See CECIL, DAVENANT.

**Coleridge, Hartley**, poet and critic (b. 1796, d. 1849), contributed to the *London* and *Blackwood's Magazines*, and in 1832—33 published biographies of the *Worthies of Yorkshire and Lancashire*. His

*Poetical Remains* and *Essays and Marginalia* appeared in 1851, with a *Memoir* by his brother, the Rev. Derwent Coleridge. Wordsworth has a poem addressed *To H. C., six years old*. See *Macmillan's Magazine*, vol. v. "A noble moral spirit will long continue," says *The Quarterly Review* (1851), "to be diffused from his poetry; a moral lesson no less deep is to be found in that poetry taken in conjunction with his life."

**Coleridge, Henry Nelson**, miscellaneous writer (b. 1800, d. 1843), was the author of *Six Months in the West Indies* (1825); *An Introduction to the Study of the Greek Classics* (1830); and edited many of the writings of his uncle, Samuel Taylor Coleridge. See HALLER, JOSEPH.

**Coleridge, Sir John Taylor**, nephew of the poet (b. 1790, d. 1876), edited *The Quarterly Review* after the death of Gifford, and before the appointment of Lockhart, and published in 1825 an edition of Blackstone's *Commentaries* with notes, and in 1869 a *Memoir of the Rev. John Keble*.

**Coleridge, Samuel Taylor**, poet and miscellaneous writer (b. 1772, d. 1834), wrote *The Fall of Robespierre* (1794); *Poems* (1794); *Conciones ad Populum* (1795); *The Friend* (1812); *Remorse* (1813); *Christabel* (1816); *The Ancient Mariner* (1798); *Biographia Literaria* (1817); *Zapolya* (1818); *Aids to Reflection* (1825); and other works, included in his *Remains* (1836). His *Works* appeared in 1847. See the *Life* by Gillman (1838); and the *Reminiscences* by Cottle (1847). For *Criticism*, see SHAIRP's *Studies in Poetry*, SWINBURNE's *Essays and Studies*, HAZLITT's *English Poets*, HUNT's *Imagination and Fancy*, *Quarterly Review* for 1868, and *Westminster Review* for 1868. See also CARLYLE's *Life of Sterling*, Coleridge's own *Biographia Literaria*, and Lamb's *Letters*. Notices of some of the foregoing works will be found under their respective letters; and, in addition, see EARTH, HYMN TO THE; FEARS IN SOLITUDE; GARDEN OF BOCCACCIO; and YOUTH AND AGE. Algernon C. Swinburne says of Coleridge:—"Receptive at once, and communicative of many influences, he has received from none, and to none did he communicate any of those which mark him as a man memorable to all students of men. What he learnt and what he taught are not the precious things in him. He has founded no school of poetry, as Wordsworth has, or Byron, or Tennyson; happy in this, that he has escaped the plague of pupils and parodists. Has he founded a school of philosophy? He has helped men to think; he has touched their thought with passing colours of his own thought; but has he moved and moulded it into new and durable shapes? To me, set beside the deep direct work of those thinkers who have actual power to break down and build up thought, to construct faith or destroy it, his work seems not as theirs is. And yet how very few are even the great names we could not better afford to spare, would not gladly miss from the roll of 'famous men and our fathers that were before us.' Of his best verses I venture to affirm



that the world has nothing like them, and can never have; that they are of the highest kind, and of their own. They are jewels of the diamond's price, flowers of the rose's rank, but unlike any rose or diamond known." "The highest lyric work," adds Swinburne, "is either passionate or imaginative; of passion Coleridge has nothing; but for height and perfection of imaginative quality he is the greatest of lyric poets. This was his special power, and this his special praise."

**Coleridge, Sara**, poetess and miscellaneous writer (b. 1803, d. 1852), produced *Phantasmion*, a poem (1837); an *Essay on Rationalism, with a special application to the Doctrine of Baptismal Regeneration*, appended to vol. ii. of her father's *Hints to Reflection*; an introduction to his *Biographia Literaria*; a preface to his *Essays on his Own Times*; and *Pretty Lessons for Good Children*, a volume of juvenile poetry, published in 1834; besides two translations, viz., *Memoirs of the Chevalier Bayard, by the Loyal Servant* (1825); and *An Account of the Abipones, an Equestrian People of Paraguay: from the Latin of Martin Dönnhoff, eighteen years a Missionary in that country* (1822). See the *Memoir* by her daughter (1873).  
**THE CHEVALIER.**

**Colet, John**, Dean of St. Paul's (b. 1466, d. 1519), wrote *Rudimenta Grammatices, Epistolæ ad Erasmus*, and other works. See *Biographies* by Wright (1726), and by Erasmus in the *Phoenix*, ii.

**Colgan, John** (d. 1658), wrote *Acta Sanctorum Hiberniæ* (1645); *Triadis Thaumaturgæ Acta* (1647).

**Colin and Lucy**. A ballad by THOMAS KEEL (1686—1740), which tells how Lucy was deserted by her lover in favour of a more wealthy sweetheart, and how she died of the disappointment at the desertion caused her.

"She died. Her corpse was borne  
The bridegroom blithe to meet,  
He in his wedding trim so gay,  
She in her winding sheet."

**Colin and Phœbe**. A pastoral poem by BEN BYRON (1691—1763), was published originally in No. 603 of *The Spectator*. It is said that Phœbe was intended for Joanna, daughter of the famous Dr. Bentley, and afterwards the wife of a shop Cumberland.

**Colin Clout's Come Home Again**. A poem by EDMUND SPENSER, in memory of his friendship for Sir Walter Raleigh, who is therein ascribed as "the Shepherd of the Ocean:"—

"Full sweetly tempered is that muse of his,  
That can implore a prince's mighty heart."

**Coliseum (While stands the), Rome will stand.**—BYRON, *Childe Harold's Pilgrimage*, canto iv., stanza 145:—

"When falls the Coliseum, Rome shall fall,  
And when Rome falls, the world."

**Collean, May**. The heroine of an old Scottish ballad.

**Collectanea de Rebus Britannicis**. By JOHN LELAND (1506—1552), edited by Hearne in 1710—15.

**Collier, Arthur**, metaphysical writer (b. 1680, d. 1732), wrote *Clavis Universalis: or, a New Inquiry after Truth, being a Demonstration of the Non-Existence or Impossibility of an External World* (1713); *The Specimen of True Philosophy* (1730); and *The Logology* (1732).

**Collier, Jeremy**, a Non-juring bishop (b. 1650, d. 1726), published in 1708 *An Ecclesiastical History of Great Britain, chiefly of England, from the first Planting of Christianity to the End of the Reign of King Charles the Second, with a brief Account of the Affairs of Religion in Ireland, collected from the best ancient Historians*. This had been preceded in 1628 by *A Short View of the Profaneness and Immorality of the English Stage*, which excited much indignation among the dramatists of the day, and was answered by Congreve, Vanbrugh, Dennis, Dr. Drake, and others. Among Collier's other works were *The Great Historical, Geographical, Genealogical Dictionary* (1701); *Essays upon Several Moral Subjects* (1697—1705); and *Discourses on Practical Subjects*. "Collier," said Dr. Johnson, "was formed for a controversialist, with sufficient learning; with diction vehement and pointed, though often vulgar and incorrect; with unconquerable pertinacity; with wit in the highest degree keen and sarcastic; and with all those powers exalted and invigorated by just confidence in his cause. Thus qualified, and thus incited, he walked out to battle, and assailed at once most of the living writers, from Dryden to D'Urfey." Macaulay says that Collier's "notions touching episcopal government, holy orders, the efficacy of sacraments, the authority of the fathers, the guilt of schism, the importance of vestments, ceremonies, and solemn days, differed little from those which are now held by Dr. Pusey and Mr. Newman."

**Collier, John Payne**, bibliographer and commentator (b. 1789), has published among other works *The Poetical Decameron* (1820); *The Poet's Pilgrimage*, an allegorical poem (1822); an edition of Dodsley's *Old Plays* (1825); a *History of Dramatic Poetry* (1831); *New Facts regarding the Life of Shakespeare* (1835); editions of Shakespeare's *Works* (1842 and 1853); *Memoirs of Actors in the Plays of Shakespeare* (1846); an edition of the *Works of Spenser* (1862); and a *Bibliographical Account of Rare Books* (1865). Mr. Collier is well-known for his reproductions of some of our curious old classic works, begun in 1866.

**Collings, Arthur**, antiquary (b. 1682, d. 1760), compiled a *Peerage* (1708); a *Baronetage* (1720—41); and a *Baronetage of England* (1727).

**Collings, John**, a Nonconformist divine (d. 1690), wrote *The Weaver's Pocket Book: or, Wearing Spiritualized* (1675).

**Collins, Anthony**, controversial writer (b. 1676, d. 1729), wrote *An Essay concerning the Use*



of Reason in Propositions, the evidence of which rests upon Testimony (1707); *Priestcraft in Perfection: or, a Detection of the fraud of inserting and continuing that clause—"The Church hath power to decree rites and ceremonies, and authority in controversies of faith"*—in the Twentieth Article (1709); *A Vindication of the Divine Attributes* (1710); *A Discourse of Free-thinking, occasioned by the rise and growth of a Sect called Free-thinking* (1713); *A Philosophical Inquiry concerning Human Liberty* (1717); *Grounds and Reasons of the Christian Religion* (1724); and *The Scheme of Literal Prophecy Considered* (1727). See Collier's *Ecclesiastical History*, Leland's *Deistical Writers*, the *Biographia Britannica*, and Hunt's *History of Religious Thought*. See CHRISTIAN RELIGION; FREE-THINKING, A DISCOURSE OF.

**Collins, Charles Alston** (b. 1828, d. 1873), wrote, among other books, *At the Bar*, *Strathearn*, *The Bar Sinister*, and *A Cruise upon Wheels*.

**Collins, Mortimer**, poet and novelist (b. 1827, d. 1876), wrote, besides *The Inn of Strange Meetings*, and other Poems, and *The Secret of Long Life*, the following novels: *Marquis and Merchant*, *The Ivory Gate*, *The Vivian Romance*, *Who is the Heir?* *Miranda*, *Sweet Anne Page*, *Two Plunges for a Pearl*, *Squire Silehester*, *Transmigration*, *Frances*, *Princess Clarice*, *Sweet and Twenty*, *From Midnight to Midnight*, *A Fight with Fortune*, and *Blacksmith and Scholar*. See BRITISH BIRDS.

**Collins, William**, poet (b. 1721, d. 1756), wrote *Persian Eclogues and Odes* (1742); *Verses to Sir Thomas Hanmer on his Edition of Shakespeare's Works* (1743); *Odes on several Descriptive and Allegorical Subjects* (1747); and *An Ode occasioned by the Death of Mr. Thomson* (1749). His Poetical Works were published, with a Memoir and criticism by Langhorne, in 1765; with a prefatory essay by Mrs. Barbauld, in 1797; with a Life by Dr. Johnson, in 1798; with biographical and critical notes by Dyce, in 1827; with a Memoir by Sir Harris Nicolas, in 1830; with a Memoir by Moy Thomas, in 1858; and they are included in many collections of the English poets. "Collins," says Hazlitt, "had that genuine inspiration, which alone can give birth to the highest efforts of poetry. He is the only one of the minor poets of whom, if he had lived, it cannot be said that he might not have done the greatest things. He is sometimes affected, unmeaning, and obscure; but he also catches rich glimpses of the powers of paradise, and has lofty aspirations after the highest seats of the Muses. In his best works there is an Attic simplicity, and pathos, and fervour of imagination, which make us the more lament that the efforts of his mind were at first depressed by neglect and pecuniary embarrassment, and at length buried in the gloom of an unconquerable and fatal malady." See ECLOGUES, ORIENTAL; "MUSIC (WHEN), HEAVENLY MAID. WAS YOUNG."

**Collins, William Wilkie**, novelist and dramatist (b. 1824), has published the following

novels:—*Antonina: or, the Fall of Rome* (1850); *Basil* (1852); *Mr. Wray's Cash-Box* (1852); *Hide and Seek* (1854); *After Dark, and Other Stories* (1856); *The Dead Secret* (1857); *The Queen of Hearts* (1859); *The Woman in White* (1860); *No Name* (1862); *My Miscellanies* (1863); *Armada* (1866); *The Moonstone* (1868); *Man and Wife* (1870); *Poor Miss Finch* (1872); *Miss, or Mrs. ? and Other Stories* (1873); *The New Magdalen* (1873); *The Law and the Lady* (1875); and *Two Destinies* (1876). He has also written two plays, called *The Lighthouse*, and *The Frozen Deep*; and a book of home travel, entitled, *Rambles beyond Railways: or, Notes on Cornwall* (1851).

**Colman, George**, the Elder, dramatist and translator (b. 1733, d. 1794), wrote *Polly Honeycomb* (1760); *The Jealous Wife* (1761); *The Clandestine Marriage* (in conjunction with Garrick) 1766; a translation of Horace's *De Arte Poetica* (1783); a translation of Terence; a translation of the *Merchant of Plautus*; and two parodies on Gray and Mason, written in conjunction with Lloyd. He was also associated with Bonnel Thornton in *The Connoisseur* and *The St. James's Chronicle*. See Hazlitt's *Comic Writers*. See CLANDESTINE MARRIAGE, THE; CONNOISSEUR, THE; JEALOUS WIFE, THE.

**Colman, George**, the Younger, dramatist and comic writer (b. 1762, d. 1836), wrote *Two to One* (1784); *Turk and no Turk*; *Inkle and Yarico* (1787); *Ways and Means* (1788); *The Battle of Hexham* (1789); *The Surrender of Calais* (1791); *The Mountaineers* (1793); *The Iron Chest* (1796), (q.v.); *The Heir at Law* (1797); *Blue Beard* (1798); *The Review: or, the Wags of Windsor* (1798); *The Poor Gentleman* (1802), (q.v.); *Love Laughs at Locksmiths* (1803); *Gay Deceivers* (1804); *John Bull* (1805), (q.v.); *Who Wants a Guinea?* (1805); *We Fly by Night* (1806); *The Africans* (1808); *X. Y. Z.* (1810); *The Law of Java* (1822); *The Man of the People*; *The Female Dramatist*; and some other plays; *My Nightgown and Slippers* (1797); *Poetical Vagaries* (1814); *Vagaries Vindicated* (1815); *Eccentricities for Edinburgh* (1820); and *Broad Grins* (q.v.), being *My Nightgown and Slippers* with additions. For *Biography*, see *Random Records* by Colman himself, published in 1830; and *Memoirs of the Colman Family*, by Peake (1842); also, Baker's *Biographia Dramatica*.

**Cologne.** The subject of an epigram by SAMUEL TAYLOR COLERIDGE:—

"The river Rhine, it is well known,  
Doth wash the city of Cologne:  
But tell me, nymphs, what power divine  
Shall henceforth wash the river Rhine?"

**Colon.** A rabble-leader in BUTLER's *Hudibras* (q.v.).

**Colton, Charles Caleb**, miscellaneous writer (b. 1780, d. 1832), wrote *Lacon: or, Many Things in Few Words, Addressed to Those who Think* (1820); and *Remarks on the Talents of Lord Byron, and the Tendencies of Don Juan* (1819). See LACON.



**Columbanus, St.** (d. 615). The *Works* of this writer were printed by Goldasti in *Parcenetinteres* (1604); by Canisius in *Antiquæ Lectiones*; Fleming in *Collectanea Sacra* (1621); in vol. viii. of *Bibliotheca Magnum Patrum* (1644); and in vol. i. of *Bibliotheca Maxima Patrum* (1677). For biography and criticism, see Wright's *Biographia Britannica Literaria*; Bahr's *Die Christlichen Dichter* (1836); and Polycarp Leyser's *Hist. Poet. Medii ævi*; and *Histoire Littéraire de France*, tome iii.

**Columbiad, The.** See BARLOW, JOEL.

**Columbus, The Voyage of.** A poem by MUEL ROGERS (1763—1855), published in 1812. It has here and there," says the poet himself, "a critical term of thought and expression. It is olden in its transitions, and full of historical allusions; leaving much to be imagined by the reader."

**Columella:** "or, the Distressed Anchorer." A novel, by RICHARD GRAVES, in which the peculiarities of the poet Shenstone are supposed to be fancied at.

**Colvil, Samuel,** "the Scottish Hudibras," produced in 1681, *The Mock Poem: or, Whiggs' Application*, written in imitation of the style of Butler (q.v.).

**Colvin, May.** A ballad, printed by Herd, Allan, Motherwell, Sharpe, and others, and founded on a story which seems to have been familiar in Swedish and in German ballad-literature. "The country people on the coast of Arrick, in Ayrshire, point out 'Fause Sir John's cup,' and an equally authentic claim in this latter is made for a locality in the north of Scotland."

**Combat (The) deepens: On, ye brave!"** From CAMPBELL's poem of *Hohenlinden* (q.v.).

**Combe, George,** miscellaneous writer (b. 1788, d. 1858), wrote *Essays on Phrenology* (1819); *Constitution of Man* (1828), (q.v.); *A System of Phrenology* (1836); *Notes on the United States* (1841); *Phrenology Applied to Painting and Sculpture*; *The Relation of Science to Religion*; *Capital Punishment*; *National Education*; *The Currency Question*; and other works.

**Comber, Thomas, D.D.** (1644—1699), was author of *A Companion to the Altar* (1658); *A Companion to the Temple: or, a Help to Devotions in the Use of the Common Prayer* (1672-4-5); *Discourses on the Common Prayer* (1684); *The Plausible Arguments of a Romish Priest Answered* (1686); *On the Roman Forgeries in Councils during the First Four Centuries* (1689); and other works. A *Memoir of his Life and Writings* was written by his grand-son, Thomas Comber, in 1799.

**Come, and trip it as you go."**—TON'S *L'Allegro*, lines 33, 34:—

"On the light fantastic toe."

**"Come away, come away, death."** A song in SHAKESPEARE'S *Twelfth Night*, act ii., scene 4.

**"Come back again, my olden heart."** From "The Higher Courage," a lyric by ARTHUR HUGH CLOUGH.

**"Come back, come back, behold with straining mast."** From a "Song in Absence" (q.v.), by ARTHUR HUGH CLOUGH.

**"Come, dear children, let us away."** From "The Forsaken Merman," a lyric by MATTHEW ARNOLD.

**"Come, gentle sleep! attend thy votary's prayer."** The first line of a translation by JOHN WOLCOT (1738—1819), of a Latin epigram on sleep by THOMAS WARTON (1728—1790), beginning,

"Somne levis, quanquam certissima mortis imago."

**"Come, gentle Spring, ethereal mildness, come."** The first line of the poem on Spring (q.v.), in THOMSON'S *Seasons* (q.v.):—

"And from the bosom of yon dropping cloud,  
While music wakes around, veild in a shower  
Of shadowing roses, on our plains descend."

**"Come, hang up your care, and cast away sorrow."** First line of a song by THOMAS SHADWELL (1640—1692), in his comedy of *The Miser*, which was performed at Drury Lane in 1672.

**"Come home, come home, and where is home for me?"** From a "Song in Absence" (q.v.), by ARTHUR HUGH CLOUGH.

**"Come into the garden, Maud."** Sect. xxii. of TENNYSON'S *Maud* (q.v.).

**"Come, let us now resolve at last."** Song, *The Reconciliation*, by JOHN SHEFFIELD, Duke of BUCKINGHAMSHIRE (1649—1721).

**"Come like shadows, so depart."**—*Macbeth*, act iv., scene 1.

**"Come, live with me, and be my love."** First line of a lyric, by CHRISTOPHER MARLOWE (1564—1593).

**"Come, my Celia, let us prove."** A song by BEN JONSON, in *The Forest*, v.

**"Come not, when I am dead."** A song by ALFRED TENNYSON.

**"Come o'er the sea, maiden, to me."** An Irish melody by THOMAS MOORE.

**"Come one, come all! this rock shall fly."** The first line of a well-known couplet in Sir WALTER SCOTT'S poem of *The Lady of the Lake* (q.v.).

**"Come, Poet, come."** A lyric by ARTHUR HUGH CLOUGH.

**"Come, rest in this bosom, my young stricken deer."** An Irish melody by THOMAS MOORE.



"Come, Sleep, and with thy sweet deceiving." A song in *The Woman Hater*, by BEAUMONT and FLETCHER.

"Come, Sleep, O Sleep, the certain knot of peace." A sonnet by Sir PHILIP SIDNEY (1554—1586).

"Come to me in my dreams, and then."—From *Longing*, in *Faded Leaves*, by MATTHEW ARNOLD.

"Come, when no graver cares employ." From *To the Rev. F. D. Maurice*, by ALFRED TENNYSON.

**Comedy**, in England, can hardly be said to have taken a position until 1566, when the first regular comedy in the language, *Ralph Roister Doister* (q.v.) appeared. It is not a perfect work of art, nor is Bishop Still's *Gammer Gurton's Needle* (q.v.), which followed it, much more conspicuous for merit; yet in both can be seen the bud which was destined to bloom into such productions as the *As You Like It* of Shakespeare, the *Every Man in His Humour* of Ben Jonson, the *Country Wife* of Wycherley, the *School for Scandal* of Sheridan, and the *School* of T. W. Robertson. Among the Elizabethans, comedy was semi-serious in character; it was not wholly comic; frequently an almost tragic interest attached to it. Thus, by the side of the sparkle of Beatrice, there are the tears of Hero: comedy, as it is now, was scarcely to be obtained in Shakespeare's time. In the hands of the great dramatist it was idyllic in character; in those of Ben Jonson, it became somewhat learned and heavy. With Jonson, however, began the comedy of manners which, taken up by Etherege, Dryden, and Wycherley, was fully developed by Congreve, Farquhar, and Vanbrugh; and found its final apotheosis in the works of Goldsmith and Sheridan. During all this period, the aims of the writers were brilliancy of dialogue and piquancy of situation; the satire was bright and keen, but its object was not so much the reformation, as the amusement of society. Since Sheridan wrote, the complexion of English comedy has entirely changed. The comedy of manners has been left behind, and has partially degenerated into the "drawing-room" school of dramatic art, of which T. W. Robertson was *facile princeps*. The best writers of English comedy are: Shakespeare, Ben Jonson, Wycherley, Congreve, Vanbrugh, Farquhar, Garrick, Colman, Mrs. Centlivre, Steele, Gay, Fielding, Cibber, Bickerstaff, Mrs. Cowley, Goldsmith, Sheridan, Macklin, Holcroft, Foote, Douglas Jerrold, Bulwer Lytton, Tom Taylor, Robertson, H. J. Byron, Gilbert, and Boucicault.

**Comedy of Errors, The**, by WILLIAM SHAKESPEARE, is evidently one of the poet's earliest productions. From a notice in Francis Moeres' *Palladis Tamia* we learn that it was acted before 1598; and a passage in the *Gesta Grayorum*—a record of the Christmas revels at Gray's Inn—shows that it was produced at that once famous "Inn of

Court" in December, 1594. The passage runs as follows:—"After such sports, a *Comedy of Errors* (like to Plautus his *Menæchmus*) was played by the players. So that night was begun, and continued to the end, in nothing but confusion and errors: thereupon it was ever afterwards called *The Night of Errors*." The play was probably written early in 1593, and was first printed in the folio of 1623. "It is," says Schlegel, "perhaps the best of all written or possible 'Menæchmi';" and if the play is inferior in value to other plays of Shakespeare, it is only because nothing more could be made out of the materials." "In *The Comedy of Errors*," says Hallam, "there are only a few passages of a poetical vein; yet such, perhaps, as no other living dramatist could have written; but the story is well invented and well managed, the confusion of persons does not cease to amuse, the dialogue is easy and gay beyond what had been hitherto heard on the stage, there is little buffoonery in the wit, and no absurdity in the circumstances." Steevens and Hazlitt write in less complimentary terms.

**"Comet of a Season, The."** See CHURCHILL'S GRAVE.

**Comic Annual, The**, was originated, written, and chiefly illustrated by THOMAS HOOD (1798—1845), from the years 1830 to 1842.

**Comic Blackstone; Comic History of England; Comic History of Rome; Quizziology of the British Drama.** A series of humorous travesties by GILBERT A. BECKETT (1811—1856).

**Comical Gallant, The:** "or, the Amours of Sir John Falstaff." An adaptation by JOHN DENNIS (1657—1734), from SHAKESPEARE'S *Merry Wives of Windsor* (q.v.).

**Comical Hash, The.** A comedy by MARGARET, Duchess of NEWCASTLE (d. 1673).

**Comical Revenge, The:** "or, Love in a Tub." A comedy by Sir GEORGE ETHEREGE (1636—1694), produced in 1664, at the Duke's Theatre, Lincoln's Inn Fields. "Its intention," says Robert Bell, "is to exhibit in a broad light the roasters, scourers, cheats, and gamblers who infested the town, and made the taverns ring day and night with their riots. Mixed up with these rampant scenes is a pure love story, treated more gravely and earnestly than usual," which "is the weakest part of the comedy." The heroines are Graciana and Aurelia; the heroes, Colonel Bruce and Lord Beaufort.

**Comin' through the Rye.** A song by ROBERT BURNS (1759—1796):—

Gin a body meet a body,  
Comin' through the rye;  
Gin a body kiss a body—  
Need a body cry?"

**"Coming events cast their shadows before, And."** A line in CAMPBELL'S poem, *Lochiel's Warning*.



**Coming Race, The.** A work of fiction, first published anonymously by Lord LYTON (1805—1873), in 1871. It consists of a minute description of a mythic people, who are supposed to exist many ages after the present era; and has much in common with *Utopia* (q.v.), and works of a similar character and scope.

**Commandments, The Ten,** were versified by WILLIAM WHYTTON, Dean of DURHAM, in lines of which the following are a specimen:—

“Nor his man-servant, nor his maid,  
Nor ox nor ass of his;  
Nor any other thing that to  
Thy neighbour proper is.”

See ACTES OF THE APOSTLES; ATHANASIAN CREED.

**Comment, Cuthbert.** The *nom de plume* assumed by ABRAHAM TUCKER (1705—1774) in replying to some strictures on his work entitled, *Free Will, Foreknowledge, and Fate* (1763).

**Commentarii de Scriptoribus Britannicis,** by JOHN LELAND (1506—1552); edited by Hall in 1709.

**Commentaries on the Laws of England,** by Sir WILLIAM BLACKSTONE (1723—1780), the first volume of which appeared in 1765. The work was severely criticised by Bentham, Priestley, and the writer who veiled himself under the pseudonym of “Junius.” Sir William Jones considered the *Commentaries* the “most correct and beautiful outline that was ever exhibited in any human science.”

**Commentary, Matthew Henry’s.** See EXPOSITION OF THE OLD AND NEW TESTAMENTS, AN.

“**Commentators each dark passage run, How.**” First line of a couplet in YOUNG’s satire, *The Love of Fame*, and the second line of which runs—

“And hold their farthing candle to the sun.”

In his *Parish Register*, CRABBE refers to the commentators plain,

“Who from the dark and doubtful love to run,  
And hold their glimmering tapers to the sun.”

**Common Conditions, A Pleasant Comedie called.** A dramatic fragment, a manuscript of which is in the Bodleian Library, and which was probably published in 1576. *Common Conditions* is the vice of the performance, and at one time endeavours to promote, and at another to defeat, the happiness of the lovers in the play. These are, respectively, Lamphedon and Clarisia, Romides and Sabia, whose fate is hidden from us in the existing fragment. The versification generally consists of lines of fourteen syllables.

“**Commonplace of Nature, Thou unassuming.**” — WORDSWORTH, *To the Daisy*.

**Common Prayer, The Book of,** which forms the liturgy of the Church of England, is not, like the “offices” of the Church, the work of any particular epoch, but is really the outgrowth of

many hundred years. It may be said to date in reality from the year 1085, when Osmund, Bishop of Salisbury, compiled the Portiforium or Breviary, the Missal, and the Manual, which together made what is termed “the Sarum Use,” and which, coming into immediate operation over nearly all the country, remained for at least four centuries and a half the principal devotional rule of the English Church. In 1516 the Portiforium was, with some important changes, reprinted by order of Cardinal Wolsey. Many of the rubrics were suppressed, the Bible was ordered to be read in proper order, and the lessons were restored to their ancient length; in fact, we have here the initiation of those principles which eventually controlled the preparation of our present Prayer Book. In 1531 the Breviary was again reprinted. In 1533 the Missal was subjected to the same sort of reformation as the Breviary, and published; and in 1541 the Psalter was printed both in Latin and English, the Psalms being ordered to be read consecutively, as is now the custom. In the same year the Breviary came into use throughout the Province of Canterbury, but by this time the fate of the old monastic state was sealed. Monastic worship was giving way rapidly to congregational worship; and it became necessary to adapt the services of the Church to the new requirements. Accordingly, in 1542, a committee of Convocation was ordered to consider the matter, and the first result of their deliberations was the publication of the Litany in English, in 1544, followed by that of Cranmer’s “Order of Communion” (merely an English version of the Salisbury Missal), in 1547. Their crowning work, however, was the first version of the Book of Common Prayer, founded on the Reformed Sarum Use of 1516, but remarkable for its condensation of the various services of Mattins, Lauds, Prime, Tierce, Sexts, Nones, Vespers, and Compline into two services, one for morning and one for evening, called simply Matins and Evensong. It is not easy, at this distance of time, to say to whom the preparation of the several parts was due. All we know is, that the Book, as finally amended by Committee, was submitted to Convocation on November 24, 1548; laid before Parliament, as part of the Act of Uniformity (2 & 3 Edw. VI.), on December 9, 1548; passed by the House of Lords on January 15, 1548-9; and by the House of Commons on the 21st of the same month; published on March 7, 1548-9; and taken into general use on June 9, 1549. However, between 1549 and 1552 the aspect of ecclesiastical affairs in England somewhat changed. Foreign influence was strongly exerted in favour of the Puritan party; Peter Martyr, Martin Bucer, and John a Lasco and Poulain, obtained berths in England; and an agitation started by Calvin, fostered by these, and aided by the Protestants at home, resulted in a determination of the young king to subject the Book of Common Prayer to revision, of course in a Protestant direction. The Book, as revised, passed through Parliament (5 & 6 Edw. VI.), on April 6, 1552.



and came into use on November 1, following. It was repealed by Queen Mary in October, 1553, and restored by Queen Elizabeth, with some further modifications, in June, 1559. Once more suppressed, by the Puritans, in January, 1624-5, it was revived by Charles II. in June, 1660; but it was destined to still further alteration. Considered by the Savoy Conference in July, 1661, it came before Convocation in December of that year; concessions were once more made to the Puritans; and the Book was again approved by the king in February, 1661-2, passed the House of Lords in April, 1662, and the House of Commons in May of the same year, and came into general use in August. It was adopted in November, 1662, by the Irish House of Convocation, and was embodied in the Irish Act of Uniformity in June, 1666. It still remains the service-book of the Church of Ireland, and in 1863 was finally accepted as the service-book of the Episcopal Church in Scotland. It is now used, with slight modifications, by all the Churches in communion with the Church of England. See Proctor's *History of the Book of Common Prayer*, and J. H. Blunt's *Annotated Book of Common Prayer*.

**Common Sense, An Inquiry into the Human Mind on the Principles of**, published by THOMAS REID (1710—1796) in 1763, and consisting of an examination of the ground-work of our knowledge, so far as the five external senses are concerned. It led to the appointment of the writer, in 1764, to the chair of Moral Philosophy at Glasgow.

**Commonwealth of Women, A.** A tragic comedy by THOMAS D'URFEY (1650—1723), acted in 1686, and founded on Fletcher's *Sea Voyage*.

**Comnenus, Isaac.** The hero and the title of a play by Sir HENRY TAYLOR, published in 1827. "There is a majesty about the man," says Trollope, "and a fixed sobriety of heart and purpose, that force us to acknowledge the creation to be great. And there is wit in the play. The women, though their parts are comparatively small, leave their impress behind them. Theodora, with her injured love and guilty heart, is not, perhaps, so powerful as Taylor might have made her; but Anna Comnenus is a gentle, loving woman, whom the reader will remember." The story is founded on an historical basis. See Scott's *Count Robert of Paris*.

**"Comparisons are odious."** See BURTON'S *Anatomy of Melancholy*, pt. iii., sec. 3, mem. 1, subs. 2; HEYWOOD'S *Woman Killed with Kindness*, act i., scene 1; DONNE'S *Elegy*, viii.; and HERBERT'S *Jacula Prudentum*. SHAKESPEARE makes Dogberry say, "Comparisons are odorous" (*Much Ado about Nothing*, act iii., scene 5).

**"Compass'd by the inviolate sea."** A description applied to Great Britain in TENNYSON'S dedication of his poems *To the Queen*.

**Complaint, The:** "or, Night Thoughts." A series of poems by EDWARD YOUNG (1684—1765),

published in 1742, and consisting of Night 1, *On Life, Death, and Immortality*; Night 2, *On Time, Death, and Friendship*; Night 3, *Narcissa*; Night 4, *The Christian Triumph, containing our only Cure for the Fear of Death, and proper Sentiments for that Inestimable Blessing*; Night 5, *The Relapse*; Nights 6 and 7, *The Infidel Reclaimed*, in two parts, containing the *Nature, Proof, and Importance of Immortality*; Night 8, *Virtue's Apology: or, the Man of the World answered, in which are considered the Love of this Life, the Ambition and Pleasures, with the Wit and Wisdom of the World*; Night 9, *Consolations, containing, among other things, 1, A Moral Survey of the Nocturnal Heavens, and 2, A Night Address to the Deity*. The latter poem was published separately in 1745. The whole series is written in blank verse, and was primarily occasioned by the death of Young's step-daughter and her husband, who figure as Narcissa and Philander in the poem. In 1741, his wife also died, and he alludes to the triple affliction in the lines—

"Thy shaft flew thrice, and thrice my peace was slain,  
And thrice, ere thrice yon moon had fill'd her horn."

**Complaint of Conscience, The.** A song printed in Bishop PERCY'S *Reliques*.

**Complaynt of a Loveres Lyfe, The.** See LOVERES LYFE, THE COMPLAYNT OF A.

**Complaynt of Mars and Venus, The.** A poem by GEOFFREY CHAUCER.

**Complaynt of Scotland, The.** A rare work, published at St. Andrews in 1548—49, and attributed to "Sir" JAMES INGLIS, whom Lydgate mentions as famous for his "ballatis, farsis, and pleasand playis." Only one of these productions, called *A General Satire*, has come down to us: and this is included in Lord Hailes' collection of *Scottish Poems*. The *Complaynt* is apparently written on the same plan as the *Decameron* of Boccaccio. A number of shepherds meet together to tell tales and sing songs, and afterwards join one another in a dance. "Evyrie ald scheipbird led his vyfe be the hand, and evyrie yong scheipbird led hyr quhome he luffit best." See the editions by Leyden, and by J. A. H. Murray (1873).

**Complaynt of the King's Papingo, The.** A poem by Sir DAVID LINDSAY (1490—1557), written in 1530, in which he satirises the vices of the clergy in strong and vivid language. "In point of learning, elegance, variety of description, and easy, playful humour, the 'little tragedy' of the Papingo is worthy to hold its place with any poem of the period, either English or Scottish." Papingo is the Scotch for peacock.

**Compleat Angler, The:** "or, the Contemplative Man's Reereation: being a discourse of Fish and Fishing, not unworthy the Perusal of most Anglers." The famous treatise by IZAAK WALTON (1593—1683); published in 1653. The original title page bore the following motto, which was cancelled, however, in all future editions:—"Simon Peter said, 'I go a fishing:' and they said, 'We



also go with thee." "Whether," says Sir John Lawkins, "we consider the elegant simplicity of the style, the ease and unaffected humour of the dialogue, the lovely scenes which it delineates, the enchanting pastoral poetry which it contains, or the fine morality it so sweetly inculcates, it has hardly its fellow in any of the modern languages."

**Compleat Gentleman, The.** A work by HENRY PEACHAM (1576?—1650), published in 1622, which, after 1634, was added *The Gentleman's Exercise: or, an Exquisite Practise, as well for drawing all Manner of Beasts in their true Portraiture, as also the Making of all kinds of Colours, to be used in Lymming, Painting, Trieking, and Blason of Coates and Arms.* The best edition of these works is that of 1661. It appears that Dr. Johnson was much indebted to Peacham for the definitions of blazonry in his *English Dictionary*.

**"Complies against his will."** A phrase often, but wrongly, quoted as "convinced against his will") which occurs in the well-known couplet BUTLER (*Hudibras*):—

"He that complies against his will  
Is of his own opinion still."

**Compliment, The.** A song by THOMAS AREW beginning—

"O my dearest, I shall grieve thee."

**"Compound for sins they are inclined to."** Line 215, canto i., part i. of BUTLER's *Hudibras* (q.v.):—

"By damning those they have no mind to."

**(Compounde of Alchemie, The.** See ALCHEMIE, THE COMPOUNDE OF.

**"Compromise and barter."** "All government," says BURKE, "indeed every human benefit and enjoyment, every virtue and every prudent act, is founded on compromise and barter."

**"Comrades, leave me here a little, while as yet 'tis early morn."** First line of *Locksley Hall*, by ALFRED TENNYSON.

**Comus.** A masque, or dramatic poem, by JOHN MILTON (1608—1674), published in 1637. It was written for the Earl of Bridgwater, and acted at his residence, Castle Ludlow, in Shropshire, on Michaelmas night, 1634. The music is by Henry Purcell. Comus (from *κῶμος*, a revel) was the Roman god of banqueting and festive amusements; but in Milton's poem he appears as a lewd enchanter, whose pleasure it is to deceive and ruin the chaste and innocent. Macaulay speaks of *Comus* as "certainly the noblest performance of the kind which exists in any language. The speeches must be read majestic soliloquies, and he who reads them will be enraptured with their eloquence, their sublimity, and their music. But the finest passages are those which are lyric in form as well as in spirit. 'I could much commend,' says Sir Henry Wotton, 'the tragical part if the lyrical did not ravish me with a certain Dorique delicacy in your songs and verses, whereunto I have seen yet nothing parallel

in our language.'" The leading incidents of *Comus* are said by Dr. Johnson to be derived from Homer's *Circe*, by others from the *Old Wives' Tale* of George Peele, the dramatist; but it is not improbable that they were suggested by an adventure which happened to the two sons and daughter of the Earl of Bridgwater in the forest of Haywood, in Herefordshire.

**Comyns, Sir John**, Lord Chief Baron of the Exchequer (d. 1740), wrote *A Digest of the Laws of England*, the first edition of which, in five volumes, appeared in 1762—67; a sixth volume being added in 1776. He also published two volumes of *Reports of Cases adjudged* in various courts, in 1744.

**Concanen, Matthew**, miscellaneous writer (d. 1749), produced several poems and a comedy called *Wexford Wells*. Perhaps his best title to distinction, however, is his appearance in the *Dunciad*, which was caused by an attack upon the poet Pope:—

"Be thine, my stationer, this magic gift,  
Cooke shall be Prior, and Concanen, Swift."

**"Concatenation, A, accordingly."** A phrase used by the "fourth fellow" in GOLDSMITH'S comedy of *She Stoops to Conquer*, act i., scene 2.

**"Concealment, like a worm i' the bud."**—*Twelfth Night*, act ii., scene 4.

**"Conceit, begotten by the eyes:"** "a Poesy to Prove Affection is not Love;" by Sir WALTER RALPH (1552—1618), written before 1602.

**Conceited News.** See NEWES FROM ANY WHENCE.

**Concilia, Decreta, Leges, Constitutiones in re Ecclesiaram Orbis Britannici:** collected by Sir HENRY SPELMAN (1562—1641), and published, partly in 1629, and partly in 1641. The first volume only carried the subject as far as the Norman Conquest; the second volume was edited by Dugdale.

**Conciones ad Populum:** "or, Addresses to the People." By SAMUEL TAYLOR COLERIDGE, privately printed in 1795.

**"Concord of sweet sounds."**—*Merchant of Venice*, act v., scene 1.

**Concordance.** The first important Concordance to the Bible in English was made by JOHN MARBECK, organist at Windsor, and published in 1550. ROBERT F. HERRY, under royal privileges, published two concordances in 1578. ALEXANDER CRUDEN'S *Concordance* appeared in 1737, and an *Index to the Bible* by BENJAMIN VINCENT, keeper of the library of the Royal Institution, and editor of Haydn's *Dictionary of Dates*, was prepared for the Queen's Printers, and completed in 1848. Concordances to the works of Shakespeare, Milton, Pope, Tennyson, and other authors have also been published from time to time.



**Concordantia Regularum.** A work ascribed by Leland to BENEDICT BISCOP (b. about 654, d. 690), the object of which is to prove that all the rules of monastic life agreed or ought to agree with those of St. Benedict.

**Concordance of Historyes, The.** The name first given by ROBERT FABYAN to his *Chronicles*, which was a posthumous work, and the first attempt to write English history in prose. It is in seven parts; parts one to six extending from the time of the Trojan Brute to the Norman Conquest, and part seven concluding at the year 1504; the whole being founded on the works of Bede, Geoffrey of Monmouth, William of Malmesbury, and other early writers. The first edition was published in 1516; the second in 1533, continuing the history to 1509; the third in 1542, continuing the history to 1541; the fourth in 1559, bringing down the narrative to that year. The fifth edition appeared in 1811, edited by Sir Henry Ellis. Stowe speaks of the work as "a painful labour, to the great honour of the city and of the whole realm."

**Concubine, The.** A moral poem in the manner of Spenser, published by WILLIAM JULIUS MICKLE (1734—1788), in 1767, and reissued ten years afterwards under the title of *Syr Martyn*.

**Conder, Josiah,** Nonconformist writer (b. 1789, d. 1855), contributed largely to *The Eclectic Review*, *The Patriot*, and other periodicals, besides publishing several religious works. He also edited and published *The Modern Traveller*.

**Conduct of the Allies, The,** "and of the late ministry, in beginning and carrying on the war." A tract by JONATHAN SWIFT (1667—1745), published ten days before the Parliament which met in December, 1711. It forms the first and principal of a series, including *The Examiner*, *Remarks on the Barrier Treaty*, and *The Public Spirit of the Whigs*, in which Swift supported the administration of Harley, and endeavoured to reflect discredit upon that of Godolphin, by exhibiting the secret causes of affairs in England and on the Continent.

**Confederacy, The,** by Sir JOHN VANBRUGH (1666—1726), is described by Hazlitt as "a comedy of infinite contrivance and intrigue, with a matchless spirit of impudence. It is a fine careless *exposé* of heartless want of principle."

**Confessio Amantis:** "The Confessyon of the Lover," in eight books; the third part of a poem by JOHN GOWER (1320—1402), written in English, and first printed by Caxton in 1483. It was reprinted again in 1532 and 1584, by Thomas Berthelette, from whose edition Chalmers reprinted the *Confessio* in his *Works of the English Poets* in 1810. An edition, by Dr. Reinhold Pauli, was also published in 1857. The poem is cast into the form of a dialogue between a lover and his confessor, a priest of Venus, and may be briefly described, in the words of Thomas Warton, as one in which "the ritual of religion is applied to the

tender passion, and Ovid's *Art of Love* is blended with the Breviary." A full analysis of it will be found in Professor Morley's *English Writers*, vol. ii., part i. It ends as follows:—

"But thilke love, which that is  
Within a mannës herte affirmed  
And slant of charité confirmed,  
Such love is goodly for to have,  
Such lovë may the body save,  
Such lovë may the soule amende.  
The highë God such love us sende  
Forth with the remenaunt of grace,  
So that above in thilke place  
Where resteth joy and allë pees,  
Our joie may be endelës."

**Confessio Goliæ.** A Latin poem generally attributed to WALTER MAPES, Archdeacon of Oxford (1150—1196), though not with the sanction and authority of Mapes's editor, Mr. Wright. It is a general confession by the poet of his three conspicuous vices: the love of dice, the love of wine, and the love of women, and includes the bacchanalian song, a portion of which, beginning—

"Mihi est propositum in tabernâ mori,"

has been translated by Leigh Hunt. A "Goliath" was, in the time of Mapes, one famous for his gulosity or cynicism. See APOCALYPSIS GOLIÆ EPISCOPI.

**Confessionale and Penitentiale,** by EGBERT of YORK (678—766), published originally in Latin and English, and valuable for the information they afford concerning the manners and condition of Englishmen in the eighth century. See the edition by Thorpe (1840).

**Confessions of an English Opium-Eater.** See ENGLISH OPIUM-EATER.

**Confessions of an Inquiring Spirit,** by SAMUEL TAYLOR COLERIDGE (1772—1834), published in 1840.

**Conflict of Conscience, The.** "An excellent new commedie," or moral play, by NATHANIEL WOODES, printed in 1581, and "contayninge a most lamentable example of the dolefull desperation of a miserable worldlinge, termed by the name of Philologus, who forsooke the truth of God's Gospel, for fear of lyfe and worldly goods." Philologus is intended for Francis Spira, an Italian lawyer, who committed suicide in 1548, and whose story was widely known in England at the time. The versification of the piece is generally in lines of fourteen syllables. See *Francis Spira*, a poem by J. Hain Friswell.

"Confusion worse confounded."—*Paradise Lost*, ii., 995.

"Confusions of a wasted youth."—TENNYSON'S *In Memoriam*, preface.

**Congreve, Richard,** miscellaneous writer (b. 1818), is the author of a *History of the Roman Empire of the West*; an edition, with notes, of *Aristotle's Politics*; *Gibraltar*; *Italy and the Western Powers*; *Elizabeth of England*; *The Catechism of the Positive Religion*; *Essays: Political, Social, and Religious*; and some sermons.



**Congreve, William**, poet and dramatist (1670, d. 1729), wrote *The Old Bachelor* (1693); *The Double Dealer* (1693); *Love for Love* (1695); *The Burning Bride* (1697); *The Way of the World* (1700), (all of which see); and *Poems* (1710). Editions of his *Works* appeared in 1710, and in 1840; introduction being written to the latter by Hugh Hunt. *Memoirs of the Life, Writings, and Amours of William Congreve* were published by Charles Wilson in 1730. See Thackeray's *English Novelists*, Johnson's *Lives of the Poets*, and Canlay's *Essays*. "His style," says Hazlitt, "is admirable, nay perfect. It is the highest model of comic dialogue. Every sentence is replete with wit and satire, conveyed in the most polished and varied terms. Every page presents a shower of brilliant conceits, is a tissue of epigrams in prose, a new triumph of wit, a new conquest over dullness." Macaulay, contrasting Congreve with his fellow dramatist, Wycherley (q.v.), says that Congreve maintained his superiority in every point. Wycherley had wit; but the wit of Congreve outshines that of every comic writer, except Molière, who has arisen within the last two centuries. Congreve had not, in a large measure, the dramatic faculty; but, compared with Wycherley, might be called a great poet. Wycherley had the knowledge of books: but Congreve was a man of real learning. Congreve's offences against decency, though highly culpable, were not so gross as those of Wycherley."

**Coningsby, Arthur**. A novel by JOHN RUSKIN (1806—1844), published in 1830—31. "The first and only book," says Carlyle, "that Ruskin ever wrote, indicating," he says, "hasty and ambitious aims in literature," and "giving some evidence of internal spiritual revulsions to drag painfully forward, and in particular of the depression Coleridge was producing on them."

**Coningsby**: "or, the New Generation." A novel by BENJAMIN DISRAELI, published in 1844, characterised by *The North British Review* as hardly deserving to be called a novel. It contains the outline of a story, and what there is, is ill-conceived and carelessly executed. Its attractions are derived from two sources, the supposed reality of the perages whom the author introduces on his stage, and the political end and scope which the author has in view. Mr. Disraeli merely uses the machinery of a tale as an instrument of personal and political satire. "Coningsby is the impersonation of young England, and in him the author intends that we should see the beginning, growth, and maturity of that school of perfect statesmen." See DISRAELI.

**Conington, John**, Corpus Professor of Latin at Oxford (b. 1825, d. 1869), published an edition of *Virgil* (1862—71); a translation of *Horace* into English verse (1869); and several other classical works. His *Miscellanies*, with a *Memoir*, appeared in 1872.

**Connell, Father**. An Irish novel by MICHAEL BANIM (b. 1796) and JOHN BANIM (1798—1842), published in 1842, and having for its hero an old Roman Catholic priest, whom some critics have put in competition, or in the same rank, with the Dr. Primrose of Oliver Goldsmith. The Father is the patron of a poor vagrant boy called Neddy Fennell, whose adventures form the narrative of the story.

**Connoisseur, The**. A periodical conducted by GEORGE COLMAN the elder, and BONNEL THORNTON, which commenced in January, 1754, and terminated its career in 1756.

**Conquest of Granada, The**. See GRANADA, CONQUEST OF.

**Conrad**, in CHARLES KINGSLEY's *Saint's Tragedy* (q.v.), is a monk of Marburg and the Pope's commissioner for the suppression of heresy; and is described by the writer of the poem as "a noble nature warped and blinded by its unnatural exclusion from those family ties through which we first discern or describe God and our relations to Him, and forced to concentrate his whole faculties in the service, not so much of a God of Truth as of a Catholic system."

**Conrad**. The hero of BYRON's poem of *The Corsair* (q.v.).

**Conrade**. A follower of Don John in *Much Ado About Nothing* (q.v.).

"Conscience doth make cowards of us all, Thus."—*Hamlet*, act iii., scene 1.

**Conscious Lovers, The**. A comedy by Sir RICHARD STEELE (1671—1729), acted in 1722, of which Parson Adams, in Fielding's *Joseph Andrews*, declared that it was the only play fit for a Christian to see, and as good as a sermon. Hazlitt thought it "far from good, with the exception of the scene between Mr. Thomas and Phillis, who are fellow-servants, and commence lovers from being set to clean the windows together. Indiana is as listless and as insipid as a drooping figure on an Indian screen, and Mr. Myrtle and Mr. Belvil only just disturb the still life of the scene."

"Conscious water saw its God, and blushed, The."—CRASHAW's translation of his own Latin epigram on the miracle at Cana: "Lympha pudica vidit Deum, et erubuit."

"Consecration and the poet's dream, The." A line in stanza 4 of WORDSWORTH's verses *Suggested by a Picture of Pelee Castle in a Storm*.

**Consolatio pro Morte Amici**. An imitation in mixed prose and verse of Boethius's *De Consolatione Philosophie*, by LAURENCE, a monk of Durham (d. 1154).

**Conspiracy, The**. A tragedy by HENRY KILLIGREW (b. 1612), written when the author was only seventeen years of age, and much admired by Ben Jonson—"who," says Langbaine, "gave a



testimony ever to be envied"—and by Lord Falkland. It was republished in 1653, under the title of *Pallantus and Eulora*.

**"Constable, Thou hast outrun the."**—BUTLER'S *Hudibras*, part i., canto iii., line 1,367.

**Constable, Henry**, poet (b. about 1560, d. 1612), was the author of *Diana: or, the Excellent Conceitful Sonnets of H. C.* (1584), (q.v.); *Spiritual Sonnettes to the Honour of God and hys Sayntes*, and other works of a similar kind, printed in the *Heliconia* and the *Harleian Miscellany*. Bolton, in his *Hypereritica*, says, "Noble Henry Constable was a great master of the English tongue; nor had any gentleman of our time a more pure, quick, or higher delivery of conceits." His *Works* were first collected by W. Carew Hazlitt in 1859. See Warton's *History*, section 66.

**Constance**. Mother of Arthur, Duke of Bretagne, and a leading character in SHAKESPEARE'S *King John* (q.v.).

**Constance de Castile**. A narrative poem, written by WILLIAM SOTHEY (1757—1833), in imitation of the manner of Scott. It was published in 1810.

**"Constancy rules in realms above, And."** A line in COLERIDGE'S poem of *Christabel* (q.v.).

**Constant Couple, The**. A comedy by GEORGE FARQUHAR (1678—1707), produced in 1700.

**Constant Susanna, The Ballad of**. Preserved in the Pepys Collection, and quoted by Sir Toby in Shakespeare's *Twelfth Night*. Bishop Percy calls it "poor, dull, and very long."

**Constitution of Man, The**. A famous work by GEORGE COMBE (1788—1858), published in 1828, in which the writer lays down the leading principles of phrenology, as expounded by Spurzheim and Gall, and discusses the influence of external laws upon human well-being. Hence he originates a philosophy far broader and more elevated than Spurzheim ever conceived.

**Constitutions of the Archbishops of Canterbury from Langton to Chichele**. By THOMAS LINDWOOD, Bishop of St. DAVID'S (d. 1446).

**"Consummation devoutly to be wished, 'Tis a."**—*Hamlet*, act iii., scene i.

**"Contemplation he and valour form'd, For."**—*Paradise Lost*, iv., 297.

**Contemporary Review, The**. A monthly periodical of general literature; started in 1866.

**Contention between Liberality and Prodigality, The**. A moral play, attributed to ROBERT GREENE, the dramatist, and printed in 1602. It was acted before Queen Elizabeth.

**Contentment, Hymn to**, by THOMAS PARNELL (1679—1718), the idea of which seems to have been borrowed from Cleveland (q.v.).

**"Contortions of the Sybil, without the inspiration, The."**—BURKE'S description of CROFT'S imitations of Dr. Johnson.

**"Contradiction still, A."**—POPE'S description of "woman," in *The Moral Essays*, ii., 270.

**Conversation, Hints towards an Essay on**, by JONATHAN SWIFT (1667—1745), in which, among other things, he tells us that "raillery is the finest part" of it. A "general fault in conversation is that of those who affect to talk of themselves;" and again, "great speakers in public are seldom agreeable in private conversation." "I have known," he says, "two men of wit industriously brought together in order to entertain the company, where they have made a very ridiculous figure, and provided all the mirth at their own expense."

**"Conversation Sharp."** See SHARP, RICHARD.

**Conversion of Swerers, The**. A poem by STEPHEN HAWES, in octave stanzas, printed in 1509.

**Convert, The Royal**. A play by NICHOLAS ROWE (1673—1718), produced in 1708. The scene is laid in Britain, in the early days of Christianity.

**"Convey, the wise it call."**—*The Merry Wives of Windsor*, act i., scene 3—"Steal? foh! a fico for the phrase."

**Convict, The**. A dramatic poem in two parts, by JOHN WILSON (1785—1854), published in 1816.

**Conway, Henry Seymour**, general (b. 1720, d. 1795), wrote a comedy called *False Appearances*, and various poems and pamphlets. See Walpole's *Memoirs* and *Letters*.

**Conybeare, John, D.D.**, Bishop of Bristol (b. 1692, d. 1755), wrote a *Defence of Revealed Religion* (1732), in reply to Tindal's *Christianity as Old as the Creation*.

**Conybeare, W. J.** (d. 1857), published a volume of *Sermons* (1844), and, in conjunction with Dean Howson, wrote *The Life and Epistles of St. Paul* (1850—52).

**Cook, Dutton**, novelist and art critic, has published *Dr. Muspratt's Patients, and other Stories*; *Hobson's Choice*; *Leo*; *Over Head and Ears*; *Paul Foster's Daughter*; *Sir Felix Foy*; *The Trials of the Tredgolds*; *Young Mr. Nightingale*; *Art in England*; *The Book of the Play*; and other works.

**Cook, Eliza**, poetess (b. 1817), began to contribute poems to the magazines and newspapers of the day when in her twentieth year. Her first volume appeared in 1840; her *New Echoes* in 1864. A selection of her happiest thoughts has been put together under the title of *Diamond Dust* (1865). Her complete *Poetical Works* appeared in 1874. *Eliza Cook's Journal* was published for about five years (1849—54).



**Cooke, George, D.D.**, Professor of Moral Philosophy at St. Andrews (b. 1773, d. 1845), wrote *Histories of the Reformation* (1811), and of the Church of Scotland (1815); also, *A General and Historical Review of Christianity* (1822).

**Cooke, John**, wrote *Green's Tu quoque* (1614).

**Cooke, Thomas**, poet (b. about 1702, d. 1750), edited the works of Andrew Marvell, and translated Hesiod, Terence, Cicero's *De Natura Deorum*, and Plautus's *Amphitryon*. An unlucky reference to Pope, in a farce by Cooke called *Penelope*, gave him an unenviable notoriety in the pages of the *Dunciad*. See CONCANEN, MATTHEW.

**Cooke, William**, clergyman, poet, and miscellaneous writer (d. 1814), wrote two poems, *The Art of Living in London*, and *Conversation*, besides *Lives of Macklin and Foote*.

**Cookery, The Art of.** See ART OF COOKERY, THE.

**Cook's Oracle, The**, by Dr. WILLIAM KITCHENER (1775—1827), "celebrated for writing good books and giving good dinners;" published in 1821.

**"Cool as a cucumber."**—COLMAN'S *Heir at Law*. BLANCHARD JERROLD has written a farce with this title.

**Coombe, William** (1741—1823), wrote *The Devil on Two Sticks in England*, *The Tour of Dr. Syntax in Search of the Picturesque* (1812), *The English Dance of Death*, and other works. See SYNTAX, DR.; DEVIL UPON TWO STICKS; DIABOLAD.

**Cooper, Anthony Ashley.** See SHAFTESBURY, EARL OF.

**Cooper, James Fenimore**, American novelist (b. 1789, d. 1851), wrote *Precarion* (1821); *The Spy* (1821); *The Pioneers* (1823); *The Pilot* (1823), (q.v.); *Lionel Lincoln* (1825); *The Last of the Mohicans* (1826); *Red Rover* (1827); *The Prairie* (1827); *The Travelling Bachelor* (1828); *Wept of Wish-ton Wish* (1829); *The Water Witch* (1830); *The Bravo* (1831); *Hiedenmanner* (1832); *The Headsman* (1833); *Monikins* (1835); *Homeward Bound* (1838); *Home as Found* (1838); *The Pathfinder* (1840); *Mercedes of Castile* (1840); *The Deer-layer* (1841), (q.v.); *The Two Admirals* (1842); *Wing and Wing* (1842); *Ned Myers* (1843); *Wyandotté* (1843); *Afloat and Ashore* (1844); *Miles Waltingford* (1844); *The Chainbearer* (1845); *Satanstoe* (1845); *The Red Skins* (1846); *The Crater* (1847); *Jack Tier* (1848); *Oak Openings* (1848); *The Sea Lions* (1849); and *The Ways of the Hour* (1850).

**Cooper, John Gilbert**, poet (b. 1723, d. 1769), wrote *The Life of Soerates* (1749); *Letters Concerning Taste* (1754); and *Poems* (1764).

**Cooper, Susan Fenimore**, daughter of James Fenimore Cooper (b. 1815), has published *Rural Hours, by a Lady* (1850); *Country Rambles; or, Journal of a Naturalist in England* (1852); *Rhyme and Reason of Country Life* (1854); a poem to the

memory of Washington (1858); *The Shield*; and other works.

**Cooper, Thomas** (b. 1805), has published *The Purgatory of Suicides* (1845), (q.v.); *Wise Saws and Modern Instances* (1845); *The Baron's Yule Feast* (1846); *The Condition of the People* (1846); *The Triumphs of Perseverance* (1847); *The Triumphs of Enterprise* (1847); *Alderman Ralph* (1853); *The Family Feud* (1854); *The Bridge of History over the Gulf of Time* (1871); *The Verity of Christ's Resurrection* (1875); and other works; besides editing, in 1849, *The Plain Speaker*, and, in 1850, *Cooper's Journal*. See his *Autobiography* (1872).

**Cooper's Hill.** A descriptive poem by Sir JOHN DENHAM (1615—1668), published in 1642. Cooper's Hill is situated near Chertsey, in Surrey. The poem contains a well-known description of the river Thames. "This poem," says Johnson, "had such reputation as to excite the common artifice by which envy degrades excellence. A report was spread that the performance was not his own, but that he had bought it of a vicar for forty pounds." The two following couplets were highly praised by Dryden:—

"Oh, could I flow like thee, and make thy stream  
My great example, as it is my theme!  
Tho' deep, yet clear; tho' gentle, yet not dull;  
Strong without rage, without o'erflowing full."

**Cophetua, King, and the Beggar Maid.** A ballad reprinted by Bishop PERCY from Richard Johnson's *Crown Garland of Goulden Roses* (q.v.), (1612), where it is entitled *A Song of a Beggar and a King*. The legend is referred to by Shakespeare in *Romeo and Juliet*, act ii., scene 1; in *Love's Labour's Lost*, act iv., scene 1; and in *2 Henry IV.*, act v., scene 3; by Ben Jonson in *Every Man in his Humour*, act iii., scene 4. Tennyson has also made it the subject of one of his lyrics. The name of the beggar-maid is Penelophon.

**Coplas de Manrique.** A poem translated by HENRY WADSWORTH LONGFELLOW (b. 1807), from the Spanish of Don Jorge Manrique, who flourished in the last half of the fifteenth century, and wrote the *Coplas*, in memory of his deceased father, Rodrigo Manrique.

**Copleston, Edward, D.D.**, Bishop of Llandaff (b. 1776, d. 1849), wrote *An Inquiry into the Doctrines of Necessity and Predestination* (1821); *Prælectiones Academicæ*; some contributions to *The Quarterly Review*; and various pamphlets, speeches, and charges.

**Copper Captain, The.** The name of Michael Perez, a character figuring in JOHN FLETCHER's comedy of *Rule a Wife and Have a Wife*. See BESSUS, BORADIL, and PAROLLES.

**Copperfield, David, The Personal History of.** A novel by CHARLES DICKENS (1812—1870), published originally in twenty monthly parts, of which the first appeared on May 1, 1849. A dramatic version was played at the Strand Theatre, London, in 1850, under the title of *Born*.



with a Caul; and another was produced later, at Drury Lane Theatre, under the title of *The Deal Boatman*. A third adaptation to the stage has been made by Andrew Halliday (Duff), under the title of *Little Em'ly*. "Of all my books," says Dickens, "I like this the best. It will easily be believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is *David Copperfield*."

**Copping, Edward**, journalist and miscellaneous writer (b. 1828), published, in 1856, a compilation of the autobiographies of Alfieri and Goldoni, assisted Bayle St. John in a translation of Saint Simon's *Memoirs*, and produced in 1858, *Aspects of Paris*, and in 1861, a novel entitled *The Home at Rosefield*.

**Copyright.** By the Act 5 & 6 Victoria, cap. 45, passed in 1842, and known as Talfourd's, or Lord Mahon's, Act, the right of an author in his own works was fixed for the term of his natural life, or for forty-two years from the date of publication. If the author be alive at the end of forty-two years, he retains the copyright until his death, and his heirs or assignees hold it for seven years after that event. The same Act enjoins that copies of every work published in Great Britain and Ireland, shall be delivered, free of charge, to the following four libraries:—The British Museum, London; the Bodleian, Oxford; Advocates', Edinburgh; and Trinity College, Dublin. A copy must also be deposited at Stationers' Hall, London, where a register is kept. See Coppinger's and Shortt's treatises on the *Law of Copyright*.

**Corah**, in DRYDEN'S *Absalom and Achitophel* (q.v.), is intended for the notorious Titus Oates.

**Corbet, Richard**, Bishop of Oxford and Norwich (b. 1582, d. 1635). The *Poems* of this writer were first collected and published in 1647. See Craik's *English Literature and Language*. See DISTRACTED PURITAN, THE.

**Corbet, Robert St. John**, novelist, has published *Sir Harry and the Widows*, *The Canon's Daughters*, *Church and Wife*, *The Squire's Grandson*, *Minee-Pie Island*, *Golden Ripple*, *Holiday Camp*, and some other minor works.

**Cordelia.** Youngest daughter of King Lear, in SHAKESPEARE'S tragedy of that name (q.v.). She forms the subject of a poem by JOHN HIGGINS, published in 1574. See Warton's *History*, section 50.

**Cordyall, The Boke named.** See BOKE NAMED CORDYALL, THE.

**Corflambo**, i.e., heart of flame. A character in SPENSER'S *Faerie Queene* (q.v.), personifying sensual passion.

**Corinna.** See THOMAS, ELIZABETH.

**Corinna, To**,—"to go a-Maying." A poem by ROBERT HERRICK, written in 1649.

**Corinthian Tom.** One of the heroes in PIERCE EGAN'S *Life in London* (q.v.), the other being Jerry Hawthorn; together, "Tom and Jerry."

**Coriolanus.** An historical play by WILLIAM SHAKESPEARE, written, apparently, in a late period of his dramatic career, when he had at once developed his philosophy of life and matured his theory of dramatic art. Malone places it so late as 1610. It was first printed in the folio of 1623, where the text is terribly disfigured by errors, owing, perhaps, to the illegibility of the MS. copy followed by the printers. In the plot, and in many of the speeches, Shakespeare has followed Sir Thomas North's *Life of Coriolanus*, included in his translation of Amyot's *Plutarch*. "The subject of *Coriolanus*," says Prof. Dowden, "is the ruin of a noble life through the sin of pride. If duty be the dominant ideal with Brutus, and pleasure of a magnificent kind be the ideal of Antony and Cleopatra, that which gives tone and colour to *Coriolanus* is an ideal of self-centred power. The greatness of Brutus is altogether that of the moral conscience; his external figure does not dilate upon the world through a golden haze like that of Antony, nor bulk massively and tower like that of *Coriolanus*. A haughty and passionate personal feeling, a superb egoism, are with *Coriolanus* the sources of weakness and of strength."

**Coriolanus.** A tragedy by JAMES THOMSON (1700—1748), produced after his death.

**Corisande, Lady.** See LOTHAIR.

**Cormac**, King of Munster and Archbishop of Cashel (circa 780). See Keating's *History of Ireland*.

**Cornelia.** A tragedy by THOMAS KYD, produced in 1594. See POMPEY THE GREAT (with which play it is identical).

**Corney, Bolton** (b. 1784, d. 1870), was the author of numerous very useful publications, and was a prolific contributor to periodical literature.

**Cornhill Magazine, The**, was started in January, 1860, under the editorship of WILLIAM MAKEPEACE THACKERAY, who, before he died (1863), contributed to its pages his stories of *Lovel the Widower*, and *Philip*, his *Roundabout Papers*, and his *Lectures on the Georges*. After his death appeared the fragment of his *Denis Duval*. The *Cornhill* has numbered amongst its contributors some of the foremost writers of the period.

**Cornhill to Grand Cairo, Notes of a Journey from**, "by way of Lisbon, Athens, Constantinople, and Jerusalem, performed in the steamers of the Peninsular and Oriental Company," by WILLIAM MAKEPEACE THACKERAY, in the autumn of 1844. The *Notes* were published in the winter of 1845.

**Corn-Law Rhymers, The.** A name frequently applied to EBENEZER ELLIOTT (1781—



19), author of *Corn-Law Rhymes*, a volume of poems which materially assisted in producing that revolt of the manufacturing population of the British Islands against the Corn-Laws, which induced their final abrogation in 1846.

**Cornwall, Barry.** The pseudonym of BRYAN ALLER PROCTER, the poet (b. 1790, d. 1874).

“Corporations have no souls.” A phrase used by Sir EDWARD COKE in his *Case of Sutton's Hospital*.

**Corpus Poeticorum Scotorum.** A manuscript collection made by GEORGE BANNATYNE (145—1609), and for a long time preserved in the family of his daughter, Mrs. Foulis. In 1712, it came into the hands of the Hon. William Carrichael, of Stirling, brother of the Earl of Hyndford, and in 1772 it was presented by the then Lord to the Advocates' Library, Edinburgh, where it still remains. Allan Ramsay drew from it the specimens in his *Evergreen* (q.v.), and a selection from it was published by Lord Hailes in 1770 (reprinted in 1815).

**Corrector, Alexander the.** See ALEXANDER THE CORRECTOR.

“Correspondent to command, I will  
.”—*The Tempest*, act i., scene 3.

**Corruptions of Christianity, An History of,** by JOSEPH PRIESTLEY (1733—1804), published in 1782. A refutation of this work was proposed as the subject of one of the Hague Prize essays. Priestley's book was burned at Dort, in 1833, by the hands of the common hangman.

**Corsair, The.** A poem, in three cantos, written in the heroic couplet, by Lord BYRON (1788—1824), and published in 1814. The hero is called Conrad, and is described in a well-known passage, as leaving

“A Corsair's name to other times,  
Link'd with one virtue, and a thousand crimes.”

The heroines are Medora, whom Conrad loves, and Zulnare, “the Haram Queen,” whose love is given to Conrad, and who kills her master, Seyd, in order that Conrad may be free.

**Corsica, An Account of.** By JAMES OSWELL (1740—1795). The first edition, which contains much matter afterwards omitted, was issued in 1768.

“Cortez, Like stout.” An allusion in MILTON'S *Sonnet* xi.:—

“When with eagle eyes  
He stared at the Pacific, and all his men  
Looked at each other with a wild surmise,  
Silent, upon a peak in Darien.”

It was really Balboa, and not Cortez, who “stared at the Pacific” with his men.

**Coryat, George,** miscellaneous writer (d. 606). A list of his works is given in Wood's *Athenæ Oxonienses*.

**Coryat, Thomas,** son of the preceding (1577—1617), published *Coryat's Crudities hastily*

*gobbled up in Five Moneths Travells in France, Savoy, Italy, Rhetia, commonly called the Grisons Country, Helvetia alias Switzerland, some parts of Germany and the Netherlands* (1611); *Coryat's Crambe, or his Colwort twice sodden, and now served in with other Macaronieke Dishes, as the second Course to his Crudities* (1611); *The Odeombian Banquet: dished forth by Thomas the Coriat, and served in by a Number of noble Wits in Prayse of his Crudities and Crambe too* (1611); *Traveller for the English Wits* (1616); and a few minor productions.

**Corydon's Farewell to Phillis.** A song, quoted by SHAKESPEARE in *Twelfth Night*, act ii., scene 3, and printed in *The Golden Garland of Princely Delights*, an old miscellany.

**Cosin, John, D.D.,** Bishop of Durham (b. 1594, d. 1672), wrote a number of valuable theological works, which will be found reprinted in *The Library of Anglo-Catholic Theology*, with a *Memoir* prefixed. His *Correspondence* has been published by the Surtees Society.

**Cossack Epic, The Great:** “The Legend of St. Sophia of Kieff, an epic poem in twenty books.” By WILLIAM MAKEPEACE THACKERAY.

**Costard.** A clown, in SHAKESPEARE'S *Love's Labour's Lost* (q.v.). “The phrases and modes of combination in argument were caught by the most ignorant from the customs of the age, and their ridiculous misapplication of them,” says Coleridge, “is most amusingly exhibited in Costard.”

**Costello, Louisa Stuart,** miscellaneous writer (b. 1815, d. 1870), published two romances entitled, *The Queen Mother* (1841), and *Clara Fane* (1848); a poem entitled, *The Lay of the Stork* (1856); and various historical and descriptive works. Her brother, DUDLEY COSTELLO (b. 1803, d. 1865), was also the author of several popular works.

**Costigan, Captain.** The father of Miss Fotheringay (q.v.), in THACKERAY'S *Pendennis* (q.v.).

“Costly thy habit as thy purse can buy.”—*Hamlet*, act i., scene 3.

“Cot beside the hill, Mine be a.”—ROGERS, *A Wish*:—

“A bee-hive's hum shall soothe my ear,  
A willowy brook that turns a mill  
With many a fall shall linger near.”

**Cotta,** in POPE'S *Moral Essays*, epistle ii., is supposed to be intended for the Duke of Newcastle, who died in 1711.

**Cotterell, Sir Charles.** See POLIARCHUS.

**Cotterill, Henry, D.D.,** Bishop of Edinburgh (b. 1812), has published *The Genesis of the Church*, *The Seven Ages of the Church*, and numerous charges, lectures, and sermons.

**Cotter's Saturday Night, The.** A poem by ROBERT BURNS (1759—1796), of which his brother remarks: “Robert had frequently re-



marked to me that there was something particularly venerable in the phrase, 'Let us worship God,' used by a decent, sober head of a family introducing family worship. To this sentiment of the author, the world is indebted for the *Cotter's Saturday Night*. The hint of the plan and title of the poem are taken from Ferguson's *Farmer's Ingle*."

**Cotton, Charles**, poet (b. 1630, d. 1687), wrote *A Panegyrick to the King's most excellent Majesty* (1660); *The Valiant Knight: or, the Legend of Sir Peregrine, with his strange adventures* (1663); *Searronides: or, Virgile Travestie, being the first book of Virgil's Æneis in English Burlesque* (1664), (q.v.); *Searronides: or, Virgile Travestie, a mock poem on the first and fourth books of Virgil's Æneis in English Burlesque* (1672); *A Voyage to Ireland, in Burlesque* (1673); *The Compleat Gamester* (1674); *Burlesque upon Burlesque: or, the Scoffer Scoffed* (1675); *The Planter's Manual* (1675); *The Complete Angler, being instructions how to angle for a Trout and Grayling in a Clear Stream* (1676); *The Wonders of the Peake* (1681); and *Poems on Various Occasions* (1689). His translation into English of Montaigne's *Essays* appeared originally in 1685. His other translations were:—De Vaix's *Moral Philosophy of the Stoics* (1663); Cornicille's *Horace* (1665); *The Life of the Duke d'Epemnon* (1670); *The Fair One of Tunis*, and *Montluc's Commentaries* (1674).

**Cotton MSS.** See COTTON, SIR ROBERT BRUCE.

**Cotton, Nathaniel**, physician and poet (b. 1721, d. 1788), wrote *Visions in Verse, for the instruction of Younger Minds*. His *Various Pieces in Verse and Prose* appeared in 1791.

**Cotton, Sir Robert Bruce**, antiquarian writer (b. 1570, d. 1631), assisted Camden in the compilation of his *Britannia* (q.v.), and Speed in the publication of his *History of Great Britain*, besides rendering literary aid to many other writers of his time. A list of his works is given in Lowndes' *Bibliographer's Manual*. *Cottoni Posthuma*, a work purporting to be *Divers choice Pieces of that renowned antiquary, Sir Robert Cotton*, appeared in 1679. He formed the collection of MSS. known as the *Cottonian Library* in the British Museum.

**Coulin.** A giant in SPENSER'S *Faërie Queene*.

**Counter Cuff given to Martin Junior, A.** A tract written by THOMAS NASH (1567—1600?), in reply to "Martin Marprelate" (q.v.), and published in 1589.

"Count their chickens ere they're hatched."—BUTLER, *Hudibras*, part ii., canto 3, line 923.

**Country Girl, The.** A comedy by ANTHONY BROWN. This play was published by John Leaner, in 1677, as his own, under the title of *Country Innocence*.

"Country, God made the."—COWPER, *The Task*, bk. i., line 794. COWLEY, in his *Garden*, writes:—

"God the first garden made, and the first city Cain."

**Country Justice, The.** A poem by JOHN LANGHORNE (1735—1779), published in 1774—75, in which he seems to anticipate Crabbe "in painting the rural life of England in true colours. His pictures of the gipsies, and his sketches of venal clerks and rapacious overseers are genuine likenesses." The poem is in three parts.

**Country Parson, A.** A *nom de plume* adopted in several of his publications by Dr. A. K. H. BOYD (q.v.), minister of St. Andrews, Scotland.

**Country Pastor, A.** The pseudonym under which Archbishop WHATELY (1787—1863) published *Lectures on Scripture Revelations* (1855); *Prayer* (1860), and other works.

**Country Wife, The.** A comedy by WILLIAM WYCHERLEY (1640—1715), performed in 1675. "Though one of the most profligate and heartless of human compositions, it is," says Macaulay, "the elaborate production of a mind, not indeed rich, original, or imaginative, but ingenious, observant, quick to seize hints, and patient to the toil of polishing." Much of *The Country Wife* is borrowed from *l'École des Maris*, and *l'École des Femmes*.

"'Courage,' he said, and pointed toward the land." From *The Lotos Eaters*, by ALFRED TENNYSON.

"'Courage to the sticking-place, Screw your."—*Macbeth*, act i., scene 7.

"'Course of Empire, The.'" See AMERICA, ON THE PROSPECT OF.

**Course of English Poetry, Letters on the,** by JOHN AIKIN, published in 1804.

**Course of Time, The.** An epic poem, in six books, written in blank verse, by ROBERT POLLOK (1799—1827), and published in 1827.

"'Course of true love never did run smooth, The.'"—*A Midsummer Night's Dream*, act i., scene 1.

**Course of True Love never did Run smooth, The.** The title of a story in verse, by THOMAS BAILEY ALDRICH (b. 1836), which, published in 1858, "tells of the haps and mishaps of two Eastern lovers whom a whimsical old caliph endeavours to keep apart." CHARLES READE (b. 1814) had previously published, in 1857, a novel with a similar title.

**Court of Love, The.** A poem, by GEOFFREY CHAUCER (1328—1400), the title of which was borrowed from the fantastic institutions of that name, where points of casuistry in the tender passion were debated and decided by persons of both sexes. "It is a dream," says Campbell, "in which the poet fancies himself taken to the Temple of Love, introduced to a mistress, and sworn to observe the statutes of the amatory god. As the earliest work of Chaucer it interestingly exhibits the successful effort of his youthful hand in erecting a new and



tately fabric of English numbers. As a piece of fancy, it is grotesque and meagre; but the lines often flow with great harmony."

**Courtenay, Peregrine.** The pseudonym under which WINTHRUP MACKWORTH PRAED (1802-1839) contributed to Knight's *Quarterly Magazine* in 1823-24.

**Courtier, Advice to a.** A poem by QUINTIN CHAW (circa 1480), in which he points out the resemblance between the life of a courtier and that of a sailor. It is too full of nautical terms and allusions to be intelligible to the general reader.

**Courtly Nice, Sir.** A comedy by JOHN ROWNE (d. 1703), founded on the *No Puede Ser* of foreto, which is also founded on the *Mayor Improbable* of Lope de Vega. It was played in 1685.

**Courtley, Will.** A character described in *The Tatler* (q.v.).

**Courtship of Miles Standish, The.** A poem in English hexameters by HENRY WADSWORTH LONGFELLOW, published in 1858.

**Cousins, The.** A novel by Mrs. TROLLOPE (1778-1863), published in 1847.

**Covent Garden.** A comedy by THOMAS ARBES, acted in 1632, and printed in 1638.

**Covent Garden Journal, The.** A periodical, commenced by HENRY FIELDING (1707-1754), in 1752, as a literary newspaper and review, which was pretended to be under the conductorship of "Sir Alexander Drawcansir" (q.v.). "It was the author's failing," says Sir Walter Scott, "that he could not continue any plan of this nature, for which otherwise his ready pen, sharp wit, and classical knowledge, so highly fitted him, without involving himself in some of the party squabbles and petty literary broils of the day." This time, he fell foul of Dr. Hill, who conducted *The Inspector*, and brought upon himself an attack from his other novelist, Smollett.

**Coventry Plays, The.** The plays now known as *The Coventry Mysteries*, and preserved in MS. of which the probable date is 1468, bear no evidence of having been acted at that city; certainly they were never acted by the guilds or trades, though it is not impossible they may have been performed by the Grey Friars. The actual plays were famous in their day, and there are separate notices of the visits paid to them by Queen Margaret in 1456, by Richard III. in 1484, and by Henry III. in 1486 and 1492. For a full description of the plays in MS. see Collier's *History of Dramatic Literature* and Morley's *English Writers*.

**Coverdale, Miles,** Bishop of Exeter (b. 1485, d. 1565). The *Works* of this writer were edited for the Parker Society by Pearson, in 1844. See the list of them in Lowndes' *Bibliographer's Manual*; also, in Foxe's *Acts and Monuments*. See BIBLE; ATRIMONYE, THE CHRISTEN STATE OF.

**Coverley, Sir Roger de.** A famous character in *The Spectator* (q.v.), the conception and first sketch of which are owing to STEELE. "Addison has, however, gained himself immortal honour by his manner of filling up this character. Who is there," says Hazlitt, "can forget, or be insensible to, the inimitable nameless graces, and varied traits of nature and of old English character in it; to his unpretending virtues and amiable weaknesses; to his modesty, generosity, hospitality, and eccentric whims; to the respect of his neighbours, and the affection of his domestics; to his wayward, hopeless, secret passion for his fair enemy, the widow, in which there is more of real romance and true delicacy than in a thousand tales of knight-errantry: to the havoc he makes among the game in his neighbourhood; to his speech from the bench to show the Spectator what is thought of him in the country . . . to his doubts as to the existence of witchcraft, and protection of reputed witches; to his account of the family pictures, and his choice of a chaplain; to his falling asleep in church, and his reproof of John Williams, as soon as he has recovered from his nap, for talking in sermon time." "What," says Thackeray, "would Sir Roger de Coverley be without his follies and his charming little brain-cracks? If the good knight did not call out to the people sleeping in church, and say 'Amen' with such a delightful pomposity; if he did not make a speech in the assize court, *à propos de bottes*, and merely to show his dignity to Mr. Spectator; if he did not mistake Madame Doll Tearsheet [q.v.] for a lady of quality in Temple Garden; if he were wiser than he is; if he had not his humour to salt his life, and were but a mere English gentleman and game-preserved—of what worth were he to us? We love him for his vanities as much as for his virtues. What is ridiculous is delightful in him: we are so fond of him because we laugh at him so."

**Covetousness, Against.** "A most faithful sermon," preached by HUGH LATIMER, Bishop of WORCESTER, "before the Kynges most excellent Maiestye," in 1550.

**Coward, Dr. William.** See LICENTIA POETICA DISCUSSED.

"Coward on instinct, I am a."—*King Hen. IV.*, part i., act ii., scene 4.

"Cowards die many times before their death."—*Julius Caesar*, act ii., scene 2.

**Cowley, Abraham,** poet and dramatist (b. 1618, d. 1667), wrote *Poetical Blossomes* (1633); *Naufragium Joculare, comædia* (1638); *Love's Riddle, a Pastoral Comedy* (1638); *A Satyr against Separativity* (1642); *A Satyr: the Puritan and the Papist* (1643); *The Mistresse: or, Severall Copies of Love Verses* (1647); *Four Ages of England* (1648); *The Guardian, a comedie* (1650); *Ode upon the Blessed Restoration and Returne of Charles the Second* (1660); *A Proposition for the Advancement of Ex-*



*perimental Philosophy* (1661); *A Vision, concerning his late Pretended Highness, Cromwell the wicked* (1661); *Plantarum Libri duo* (1662); *Verses upon several occasions* (1663); *Cutter of Coleman Street, a comedy* (1663); *Poemata Latina* (1668); and *A Poem on the late Civil War* (1679). His *Prose Works*, including his *Essays in Prose and Verse*, appeared in 1826. His *Select Works* were edited by Bishop Hurd in 1772–77. His *Complete Works*, with a *Life* by Bishop Sprat, were published in 1688. See Johnson's *Lives of the Poets*. Pope wrote:—

“Who now reads Cowley? if he pleases, yet  
His moral pleases, not his pointed wit.  
Forgot his Epic, nay, Pindaric art,  
And yet I love the language of his heart.”

“In Cowley,” says Hazlitt, “there is an inexhaustible fund of sense and ingenuity, buried in inextricable conceits, and entangled in the cobwebs of the schools. He was a great man, not a great poet.” See CHRONICLE, THE; CUTTER OF COLEMAN STREET; DAVIDEIS; MISTRESS, THE; NAUFRAGIUM JOCULARE; PLANTS, OF; PYRAMUS; WISH, THE; WIT, ODE ON.

**Cowley, Mrs. Hannah** (b. 1749, d. 1809), dramatist and poetess, wrote *The Runaway*, a comedy, produced in 1776; *The Belle's Stratagem* (1780), (q.v.); *A Bold Stroke for a Husband* (q.v.); and numerous other dramatic pieces; also poems entitled *The Maid of Arragon*, *The Scottish Village*, and *The Siege of Acre*.

**Cowper, William**, poet (b. 1731, d. 1800), published *Anti-Thelypthora* (1781); *Table Talk*, *Truth*, *Expostulation*, and *The Progress of Error* (1782); *John Gilpin*, a ballad (1782), (q.v.); *The Task* (1784); *Tirocinium* (1784); a translation of Homer (1791); Gay's *Fables* in Latin, and *The Castaway* (1799); and various miscellaneous pieces. An edition of his *Works* was edited by Southey, and includes his *Life*, *Poems*, *Correspondence*, and *Translations* complete. See, also, *Poems*, edited by Dr. John Johnson (1808); *The Works and Correspondence, with Life*, by Grimshawe (1836); *Poems and Translations, with Life*, by the Rev. H. F. Cary (1839); *Poems, with Life*, by Sir Harris Nicolas, and the editions of the *Poems* by Bell, Willmott, Benham (the *Globe* edition), and C. C. Clarke (1872). For additional *Biography*, see the *Life* by John Corry (1803); the *Life and Posthumous Writings* by William Hayley (1803); *Memoirs of the Early Life of William Cowper, written by himself* (1816); and the *Life* by Thomas Taylor (1835). “There is,” says Hazlitt, “an effeminaey about Cowper which shrinks from and repels common and hearty sympathy. With all his boasted simplicity and love of the country, he seldom launches out into general descriptions of nature; he looks at her over his clipped hedges, and from his well-swept garden-walks. He is delicate to fastidiousness, and glad to get back, after a romantic adventure with Crazy Kate, a party of gipsies, or a little child on a common, to the drawing-room and the ladies again, to the sofa and the tea-kettle—no, I beg his pardon, not to the

singing, well-scoured tea-kettle, but to the polished and loud-hissing urn. Still he is a genuine poet, and deserves all his reputation. His worst vices are amiable weaknesses, elegant trifling. He has left a number of pictures of domestic comfort and social refinement, as well as of natural imagery and feeling, which can hardly be forgotten but with the language itself. His satire is also excellent. It is pointed and forcible, with the polished manners of the gentleman and the honest indignation of the virtuous man. His religious poetry, except where it takes a tincture of controversial heat, wants elevation and fire. He had not a seraph's wing.”

**Cowper's Grave.** Stanzas by ELIZABETH BARRETT BROWNING (1809 — 1861), in which “standing on his grave,” she “sees his rapture in a vision.”

**Cox, George William**, clergyman and miscellaneous writer (b. 1827), has published *Poems, Legendary and Historical* (1850); *Tales of Ancient Greece* (1868); *The Mythology of the Aryan Nations* (1870); a *History of Greece* (1874); and other works, besides co-editing Brande's *Dictionary of Science, Literature, and Art* (1865–67).

**Cox, Richard**, Bishop of Ely (b. 1499, d. 1581), was one of the translators of the *Bishops' Bible*, to which he contributed versions of the Gospels, the Acts of the Apostles, and the Epistle to the Romans.

**Coxcomb, The.** A comedy, by BEAUMONT and FLETCHER (q.v.), produced in 1612.

**Coxe, Arthur Cleveland, D.D.**, Bishop of Western New York (b. 1818), is best known by his *Christian Ballads* (1840), several editions of which have been published in London and New York. He has also written *Sermons on Doctrine and Duty* (1854); *Impressions of England* (1856); *Moral Reforms* (1869); and *Apollos: or, the Way of God* (1874).

**Coxe, William**, Archdeacon of Wilts (b. 1747, d. 1828), published *Travels in Switzerland* (1778–1801); *Travels in Poland, Russia, Sweden and Denmark* (1778–84); *Memoirs of the Life and Administration of Sir Robert Walpole* (1798); *Memoirs of Lord Walpole* (1804); *History of the House of Austria* (1807); *Memoirs of the Kings of Spain of the House of Bourbon* (1813); *Memoirs of the Duke of Marlborough* (1816–29); *Correspondence of the Duke of Shrewsbury* (1821); *Memoirs of the Pelham Administration* (1829); and some minor works, including biographies of Stillingfleet and Handel.

**Cox's Diary.** A comic story, by WILLIAM MAKEPEACE THACKERAY.

**Coyne, Joseph Sterling**, dramatist (b. 1805, d. 1868), produced, among other pieces, *The Phrenologist* (1835), *The Honest Cheats* (1836), *The Bad Lovers* (1836), *The Queer Subject* (1837), *How to Settle Accounts with your Landress* (1847), *The Tipperary Legacy* (1847), *Presented at Court*, *The*



*Hope of the Family, My Wife's Daughter, Black Sheep, The Water Witches, The Little Rebel, and Urgent Private Affairs.*

**Crabbe, George**, clergyman and poet (b. 1754, d. 1832), wrote *Inebriety* (1775), *The Candidate* (1779), *The Library* (1781), *The Village* (1783), *The Newspaper* (1785), *The Parish Register* (1807), *The Borough* (1810), *Tales in Verse* (1812), *Tales of the Hall* (1819); also *Variation of Public Opinion as it respects Religion* (1817), *Outlines of Natural Theology* (1840), and *Posthumous Sermons* (1850). His *Life* was written and published by his son in 1838. For *Criticism*, see Jeffrey's and Roscoe's *Essays*. Byron not only described Crabbe as—

"Nature's sternest painter, yet the best,"

but ranked him along with Coleridge as "the first" in those times "in point of genius." "Crabbe," writes another critic, "is always an instructive and forceful, almost always an interesting writer. His works have an imperishable value as records of his time, and it may even be said that here are but few parts of them but would have found an appropriate place in some of the reports of our various commissions for inquiring into the state of the country. Observation, prudence, cuteness, uprightness, self-balancing vigour of mind, are everywhere seen, and are exerted on the whole wide field of common life. All that is wanted is the enthusiastic sympathy, the jubilant love, whose utterance is melody, and without which all art is little better than a laborious ploughing of the land, and then sowing the land itself for seed long the fruitless furrow."

"Crabbed age and youth cannot live together." See *The Passionate Pilgrim*, sect. iii.

**Crabshaw, Timothy**. Squire to Sir Launlot Greaves, in SMOLLETT's novel of that name (q.v.).

**Crabtree**. A character in SMOLLETT's novel *The Adventures of Peregrine Pickle* (q.v.).

**Crabtree**. Uncle of Sir Benjamin Backbite in SHERIDAN's comedy of *The School for Scandal* (q.v.).

"Crack of doom, The."—*Macbeth*, act iv., scene 1.

"Cradled into poetry by wrong." An expression in some lines by SHELLEY in his poem *Julian and Maddalo*:

"Most wretched men  
Are cradled into poetry by wrong;  
They learn in suffering what they teach in song."

ORDSWORTH says:—

"We poets in our youth begin in gladness,  
But thereof comes in the end despondency and madness."

**Craftsman, The**. A periodical to which, among others, Henry St. John, Viscount Bolingbroke (q.v.), was a frequent contributor. See DCASTLE.

**Craig, Alexander**, poet, published *The Pilgrime and Heremite, in form of a dialogue*; *Poeticall Recreations*; and *Amorose Songes, Sonets, and Elegies*. His *Poeticall Essayes* were collected and published in 1604.

**Craig-Knox, Isa**, poetess (b. 1831), first attracted notice by her contributions to the *Scotsman* under the signature of "Isa." She won, in 1859, the first prize for her ode to Burns, recited at the Anniversary Festival, and, in 1865, published *Duchess Agnes, and other Poems*. She has contributed largely to magazine literature, and has written *Esther West, Fanny's Fortune*, and other prose works.

**Craig, Sir Thomas**, of Riccarton, lawyer (b. 1548, d. 1608), produced *De Jure Feudali* (1655); *Scotland's Sovereignty Asserted*; being a *Dispute concerning Homage* (1695); *De Jure Successionis Regni Anglie* (translated in 1703); and other works. See the *Life*, by Patrick Fraser Tytler (1823).

**Craik, George Lillie** (1799—1866), published *A History of English Literature*; *A Manual of English Literature*; *A History of the Origin of the English Language*; *Spenser and his Poetry*; *Bacon: his Writings and Philosophy*; *The English of Shakespeare*; *The Pursuit of Knowledge under Difficulties*; *A History of British Commerce from the Earliest Time*; and many miscellaneous works.

**Craik, Georgiana M.**, novelist, has published *Faith Unwin's Ordeal*, *Hero Trevelyan*, *Leslie Tyrrell*, *Mildred Riverstone*, *Winifred's Wooing*, *Only a Butterfly*, *Sylvia's Choice*, *Theresa, Cousin from India*, *Miss Moore*, and *Anne Warwiek*.

**Craik, Mrs.** The married name of Miss DINAH MARIA MULOCH, the novelist (q.v.).

**Crane, Ichabod**. The hero of WASHINGTON IRVING's story of "Sleepy Hollow," in *The Sketch Book* (q.v.).

**Cranford**. A novel by Mrs. GASKELL (b. 1811, d. 1865), published in 1853, the scene of which is laid in a town that has been identified with Knutsford, Cheshire.

**Cranmer, Thomas**, Archbishop of Canterbury (b. 1489, d. 1556), wrote *Cathechismus, that is to say, a Shorte Instruction into Christian Religion for the singular Commoditie and Profit of Childre and yong People* (1548); *A Defence of the true and Catholike Doctrine of the Sacrament, with a confutation of sundry Errors concernyng the same* (1550); *An Answer unto a Crafty and Sophistieal Cavillation devised by Stephen Gardiner, Byshop of Winchester, agaynst the trewe and Godly Doctrine of the moste holy Sacrament* (1551); *A Confutatiō of Unwrittē Verities, both bi the holye Scriptures and most aunient Autors* (1558); and some minor works, included in the complete edition, by the Rev. H. Jenkyns (1834), and by the Rev. J. C. Cox, for the Parker Society. See Hook's *Lives of the Archbishops of Canterbury*, and the *Lives by*



Strype (1694), Gilpin (1784), Todd (1831), J. M. Norton (1863), and Cox.

**Cranmer's Bible.** See BIBLE, THE.

**Crashaw, Richard**, poet (b. 1616, d. 1650), was the author of *Epigrammata Sacra* (1634), *Steps to the Temple* (1646), and various other works, which are to be found included in the collection by Anderson. "Somehow or other," says George Macdonald, "he reminds one of Shelley, in the silvery shine and bell-like melody, both of his verse and his imagery; and in one of his poems, *Music's Duel*, the fineness of his phrase reminds one of Keats. His *Divine Epigrams* are not the most beautiful, but to me they are the most valuable of his verses, inasmuch as they make us feel afresh the truth which he sets forth anew. In them some of the facts of our Lord's life and teaching look out upon us as from the clear windows of the past. As epigrams, too, they are excellent—pointed as a lance." See DELIGHTS OF THE MUSES; MUSIC'S DUEL; POEMATATA ET EPIGRAMMATA; SACRED POEMS; STEPS TO THE TEMPLE; WISHES TO HIS SUPPOSED MISTRESS.

**"Crash of worlds, The."**—ADDISON, *Cato*, act v., scene 1.

**Cratchit, Bob.** Clerk to Scrooge (q.v.), and father of Tiny Tim (q.v.), in DICKENS'S *Christmas Carol* (q.v.).

**Crawford and Balcarras, Earl of**, Alexander William, Lord Lindsay (b. 1812), has written *Letters on Egypt* (1838); *The Evidence and Theory of Christianity* (1841); *Progression by Antagonism* (1846); *Sketches of the History of Christian Art* (1847); *The Lives of the Lindsays* (1849); *The Case of Gorham v. the Bishop of Exeter* (1850); *Scepticism and the Church of England* (1861); *Œcumenicity* (1870); *Argo* (1876); and some translations.

**Crawford, Robert**, poet (d. 1733), assisted Allan Ramsay in the compilation of his *Tea Table Miscellany*, and was the author of two lyrics, entitled *Tweedside* and *The Bush Aboon Traquair* (q.v.).

**Crawford, William**, Scottish divine (b. 1676, d. 1742), was the author of *Dying Thoughts*.

**Crawley, Captain Rawdon**, in W. M. THACKERAY'S novel of *Vanity Fair* (q.v.), is the son of Sir Pitt Crawley (q.v.), and the husband of Rebecca Sharp (q.v.).

**Crawley, Captain.** The pseudonym under which GEORGE FREDERICK PARDON has published several books on chess and billiards. "He generally dates," says Hamst, "from the Megatherium Club; we need scarcely say, therefore, that he takes his pseudonym from Thackeray, whom, in one of his dedications, he calls his biographer."

**Crawley, Sir Pitt**, in THACKERAY'S novel of *Vanity Fair* (q.v.). "What," says Hannay, "can be broader, or more superficially like a cari-

cature, when he first appears? But how naturally all the features of the character hold together when he has revealed himself as a whole; and how perfectly compatible they are with the county traditions of many a county!"

**Crayon, Geoffrey.** The pseudonym under which WASHINGTON IRVING published the collection of miscellaneous stories and essays called *The Sketch Book* (q.v.); also, *Bracebridge Hall* (1822); *New York* (1822); *Tales of a Traveller* (1824); and *The Alhambra* (1832).

**Crazy Tales**, in verse, by JOHN HALL STEVENSON (1718—1785), were published in 1762.

**Creakle, Mr.** A tyrannical schoolmaster in DICKENS'S novel of *David Copperfield* (q.v.).

**Creasy, Sir Edward Shepherd**, historian (b. 1812, d. 1878), published *The Fifteen Decisive Battles of the World* (1831), *The Rise and Progress of the British Constitution* (1834), *A History of the Ottoman Turks*, *Biographies of Eminent Etonians*, *An Historical and Critical Account of the Various Invasions of England*, *A History of England from the Earliest to the Latest Times*, *The Imperial and Colonial Constitutions of the Britannic Empire*, and *The First Platform of International Law*.

**Creation.** "A philosophical poem," by Sir RICHARD BLACKMORE, M.D. (1650—1729), printed in 1712, which, though now neglected, obtained, when published, the approbation of Dennis and Addison. The latter wrote of it in *The Spectator* (No. 339): "The work was undertaken with so good an intention, and executed with so great a mastery, that it deserves to be looked upon as one of the most useful and noble productions in our English verse. The reader cannot but be pleased to find all the depths of philosophy enhanced by all the charms of poetry, and to see so great a strength of reason amidst so beautiful a redundancy of the imagination." Johnson's criticism is written in scarcely less laudatory terms.

**Creator of the World, Ode to the**, by JOHN HUGHES (1677—1720), adapted from the so-called *Fragment of Orpheus*, and printed in 1713 at the recommendation of Addison. It is praised in *The Spectator*.

**"Creature (No) smarts so little as a fool."**—POPE, *Epistle to Arbuthnot*, line 84.

**"Creature not too bright or good."** See WORDSWORTH'S poem, beginning,—

"She was a phantom of delight."

**"Creature's at his dirty work again, The."**—POPE, *Epistle to Arbuthnot*, line 91.

**Credibility of the Gospel History, The.** A controversial work by Dr. NATHANIEL LARDNER (1684—1768), published in 1727, 1733, 1735, and 1743.

**Creech, Thomas** (b. 1659, d. 1701), is best known as the translator of *Horace* (1684), in which character he is alluded to by Lord Byron (*Dop*



an, v., 101). His version of *Lucretius*, published 1682, was highly praised by Dryden.

**Creed, An Exposition of the.** A series of discourses delivered by JOHN PEARSON, afterwards bishop of CHESTER (1612—1686), from the pulpit of St. Clement's, East Cheap, London. They were printed in 1659. An *Abridgment of the Exposition*, by the Rev. Charles Burney, LL.D., appeared in 1710; *Analyses* of it were issued by Dr. Mill in 1747, by Stracey in 1848, and by Gorle in 1849. Among other works on the Creed may be mentioned those by Bishops Browne and Forbes.

**Creighton, Memoirs of Captain John,** collected from his own materials," by JONATHAN SWIFT (1667—1745), and published in 1731. The captain is described in the printer's advertisement "a remarkable Cavalier in the reigns of Charles II., James II., and William III., who had behaved with great loyalty and bravery in Scotland during the troubles of those reigns, but was neglected by the government, although he deserved great rewards from it." Swift was introduced to him in Ireland, and becoming interested in him, received from him an account of his adventures, "which the captain was so kind as to put in order of time, to correct the style, and make a small book of." This was valued above £200, and "made the remaining part" of the captain's life "very happy and easy."

**Cresseid, Testiment of Fair.** A poem by ROBERT HENRYSOUN (d. 1508), which is one of the many proofs of the popularity among our ancestors of the Trojan legend.

**Cressida,** in SHAKESPEARE's play of *Troilus and Cressida* (q.v.), is thus compared by Hazlitt, with her prototype in Chaucer's poem. "In Chaucer," says, "Cressida is represented as a grave, sober, considerate personage (a widow—he cannot tell her age, nor whether she has children or no); who has alternately eye to her character, her interest, and her pleasure. Shakespeare's Cressida is a giddy girl, an unpractised jilt, who falls in love with Troilus, as she afterwards deserts him, from mere caprice and thoughtlessness of temper. She may be wooed and won to anything and from anything, without a moment's warning."

**Cressy and Poitiers.** Two poems, in six-line stanzas, by CHARLES ALEYN (d. about 1640), published in 1632.

**Creusa.** A tragedy by WILLIAM WHITEHEAD (1715—1785), produced at Drury Lane in 1754, and founded on the *Ion* of Euripides. The leading part was taken by Pritchard, and Garrick and Kemble were among the actors engaged.

**Creyton, Paul.** The pseudonym under which T. TROWBRIDGE, an American novelist, has published several works; among others, *Father and Son* (1853); *Martin Merrivale, his mark* (1854); and *Burrell, its Sunshine and its Clouds* (1855).

**Crib, Tom:** his "Memorial to Congress, with a preface by one of the Fancy," i.e., THOMAS MOORE (1779—1852); written in verse, and published in 1819.

**Crichton, The Admirable.** JAMES CRICHTON, of Cluny (1560—1583), a Scottish gentleman and an extraordinary scholar. At the age of fourteen he obtained the degree of M.A., and astonished the world with his prodigious learning. He was the author of several works in Latin, now extremely rare, which are said to exhibit remarkable ability. He was killed at Mantua in a duel, at the age of twenty-three, by his pupil, Vincenzo di Gonzao. See his *Life* by Urquhart (1652), Douglas (1760), Mackenzie, Tytler, and Irving.

**Cricket on the Hearth, The,** "a Fairy Tale of Home," by CHARLES DICKENS (1812—1870), was published in the winter of 1845. The dramatic adaptation by Dion Boucicault, entitled *Dot*, was first performed in 1862. See BERTHA; DOT; FIELDING, MAY; PEERYBINGLE, JOHN; PLUMMER, CALEB; SLOWBOY, TILLY; TACKLETON.

"Cricket on the hearth, The."—MILTON, *Il Penseroso*, line 82.

**Cringle's Log, Tom.** A naval story by MICHAEL SCOTT (1789—1835), who "introduced himself," says Hannay, "to *Blackwood's Magazine* by sending some most powerful sketches, the success of which encouraged him to re-write, connect, and re-form them into *Tom Cringle's Log*. There was such an original force and glow about Tom that it attracted the attention of the venerable Coleridge, and received the rare and high meed of his praise in the *Table Talk*."

**Cripple, The, of Fenchurch.** See FAIR MAID OF THE EXCHANGE.

**Crisis, The.** A political pamphlet by Lord LYTTON, then Mr. Bulwer, published towards the close of 1834, at a time when Lord Melbourne's ministry was interrupted by Sir Robert Peel's short lease of power. It is said to have greatly influenced the general election which followed, and obtained for its author the offer of a place in Lord Melbourne's Government.

**Crisp.** One of the names of Puck (q.v.).

**Crispinus,** in BEN JONSON's play of *The Poetaster* (q.v.), is the name under which he satirises John Marston the dramatist.

**Critic, The:** "or, a Tragedy Rehearsed." A farce in three acts, written by RICHARD BRINSLEY SHERIDAN (1751—1816), and produced at Covent Garden in 1779.

**Critic, The British.** See BRITISH CRITIC, THE.

"Critical, I am nothing if not." A phrase used by Iago in *Othello*, act ii., scene 1.

**Critical Review, The.** A periodical started by ARCHIBALD HAMILTON in 1756, under the editor-



ship of Smollett, the novelist. It was set up in opposition to the Whig *Monthly Review* (q.v.), and Goldsmith was for some time a regular contributor to its pages.

**Criticism, An Essay on**, by ALEXANDER POPE (1688—1744); written in 1709, and advertised for publication in 1711. It is in the heroic couplet, and consists of 724 lines. "It is not," says Professor Ward, "an art of poetry, but what it professes to be, a connected discourse on criticism. It divides itself into three parts, naturally and easily following one another: the foundation of true criticism; the causes preventing it; and, the causes producing it, and exemplified in its most eminent professors." It is full of well-known separate lines and couplets:—

"Ten censure wrong for one who writes amiss."

"Tis with our judgments as our watches; none  
Go just alike, yet each believes his own."

"A little learning is a dangerous thing;  
Drink deep, or taste not, the Pierian spring."

"For fools rush in where angels fear to tread."

"True wit is nature to advantage drest,  
What oft was thought, but ne'er so well express'd."

And others. A criticism on the *Essay*, from the pen of Addison, will be found in No. 253 of *The Spectator*. Lowell describes it as "full of clear thoughts, compactly expressed."

**Criticism, The Elements of**, by HENRY HOME, Lord KAMES (1696—1782); published in 1762, and described by Dugald Stewart as the first systematic attempt to investigate the metaphysical principles of the fine arts. See Dallas's *Gay Science*.

**Critics, A Fable for**. A poem by JAMES RUSSELL LOWELL (b. 1819), published in 1848, and containing satirical criticisms upon his literary contemporaries.

**Croaker**, in GOLDSMITH'S *Good-Natured Man* (q.v.), is a cynic, who sees no good in anything, but has a much better heart than he would have his friends believe.

**Croft, Sir Herbert** (b. 1751, d. 1816), wrote *A Brother's Advice to his Sisters*; *Love and Madness*; and other works.

**Croft, Herbert**, Bishop of Hereford (b. 1603, d. 1691), wrote *The Naked Truth: the true State of the Primitive Church* (1675). See Wood's *Athenæ Oxonienses*.

**Croftangry, Chrystal**. The name of the imaginary editor of Sir WALTER SCOTT'S *Chronicles of the Canongate*.

**Croker, John Wilson**, miscellaneous writer (b. 1780, d. 1857), wrote *Familiar Epistles on the Irish Stage* (1803); *An Intercepted Letter from Canton* (1805); *Songs of Trafalgar* (1806); *A Sketch of Ireland, Past and Present* (1807); *The Battle of Talavera* (1809); *The Battle of Albuera* (1811); and voluminous contributions to *The Quarterly Review*, besides editing Boswell's *Life of Johnson*.

**Croker, Thomas Crofton**, miscellaneous writer (b. 1798, d. 1854), wrote *Researches in the South of Ireland* (1824); *Fairy Legends and Traditions of the South of Ireland* (1825-27); *Legends of the Lakes: or, Sayings and Doings at Killarney* (1828); *Daniel O'Rourke: or, Rhymes of a Pantomime founded on that Story* (1829); *Barney Mahoney* (1832); *My Village versus Our Village* (1832), and other works.

**Croly, George**, clergyman, poet, novelist, and miscellaneous writer (b. 1780, d. 1860), wrote *Paris in 1815*; *The Times*; *The Angel of the World*; *Verse Illustrations to Gems from the Antique*; *Pride shall have a Fall*; *Catiline*; *The Modern Orlando*; *Salathiel*; *Tales of the Great Bernard*; *Marston: or, the Soldier and the Statesman*; *The Apocalypse of St. John, a new Interpretation*; *Sketches*; *A Character of Curran*; *The Political Life of Burke*; *The Personal History of George IV.*; *Sermons*; and other works, for a list of which see the *London Catalogue*. His *Poetical Works* were collected in 1830.

**Crombie, William**. See BETHUNE, ALEXANDER.

"**Cromwell guiltless of his country's blood, Some.**" See stanza 15 of GRAY'S *Elegy written in a Country Churchyard*. POPE has a reference to "Cromwell, damned to everlasting fame" (*Essay on Man*, iv., 281).

**Cromwell**. The Newdigate prize poem in English verse for 1843, written by MATTHEW ARNOLD (b. 1822).

**Cromwell, Thomas, Lord**. See TROLLE ON AWAY.

**Cromwell's Bible**. See BIBLE, THE.

**Cromwell's Return from Ireland, Horatian Ode on**. By ANDREW MARVELL (1620—1678).

"And now the Irish are ashamed  
To see themselves in one year tamed:  
So much one man can do  
That does both act and know."

Palgrave says this ode is "beyond doubt one of the finest in our language, and more in Milton's style than has been reached by any other poet."

**Croppy, The**. A novel, written by JOHN BANIM (1798—1842), revised by Michael Banim (b. 1796), and published in 1828. It is a story of the Irish insurrection of 1798, and "the massacre at Vinegar Hill is portrayed with the distinctness of dramatic action. Nanny, the knitter, is one of the author's happiest Irish likenesses."

**Crosland, Mrs. Newton**. See TOULMIN, CAMILLA.

**Crotchet Castle**. A novel by THOMAS LOVE PEACOCK (b. 1785, d. 1866), published in 1831.

"**Crowded hour of glorious life, One.**"—SCOTT, *Old Mortality*, chapter xxxii.

**Crowdero**. A leader of the rabble at the bear-baiting in *Hudibras* (q.v.); the prototype of



Jackson, or Jephson, a "man-milliner," in the New Exchange, Strand, who lost a leg in the Roundheads' service, and afterwards became an itinerant iddler.

**Crowe.** The captain of a merchant vessel, in SMOLLETT's novel of *Sir Launcelot Greaves* (q.v.), who assumes the character of a knight-errant in imitation of Sir Launcelot's absurd enthusiasm.

**Crowe, Mrs. Catherine,** miscellaneous writer (b. 1800), has written *Aristodemus* (1838); *The Adventures of Susan Hopley* (1841); *Men and Women: or, Manorial Rights* (1843); *The Seeress of Prevorst*, a translation from Kerner; *The Story of Lilly Dawson* (1847); *The Night Side of Nature* (q.v.); or, *Ghosts and Ghost Seers* (1848); *Pippie's Farning: or, Mind Your Temper* (1848); *Light and Darkness: or, Mysteries of Life* (1850); *The Adventures of a Beauty* (1852); and *Wimpy Lockwood* (1854).

**Crowfield, Christopher.** A pseudonym adopted by Mrs. HARRIET BEECHER-STOWE (b. 1812), the American novelist, in some of her publications.

**Crowly, Mrs. J. G.** See JUNE, JENNIE.

**Crown of Thorns, The.** A sacred poem, in eight books, said to be written by Sir JOHN BEAUFORT (1582—1628).

**Crowne Garland of Goulden Roses,** gathered out of England's Royall garden. Being the Lives and Strange Fortunes of many Great Personages of this Land, set forth in many pleasant new Songs and Sonnets never before Imprinted; by RICHARD JOHNSON, published in 1612.

**Crowne, John,** dramatist (d. 1703), wrote *Juliana* (1671); *City Politics* (1625); *The Destruction of Jerusalem* (1677); *Sir Courtly Nice* (1685); and nine other plays.

**Crowquill, Alfred.** The pseudonym of ALFRED HENRY FORRESTER (b. 1805, d. 1872), the artist and author.

**Croysado, The Great.** The name under which General Lord Fairfax is represented in BUTLER's *Hudibras* (q.v.).

**Cruden, Alexander** (b. 1701, d. 1770), wrote *A Complete Concordance to the Holy Scriptures* (1737); *A Scripture Dictionary: or, Guide to the Holy Scriptures* (1770); and an index to the works of Milton. See ALEXANDER THE CORRECTOR; CONCORDANCE.

**Cruel Brother, The.** A ballad about one who, "misliking his sister's marriage, stabs her, so that she dies." It is printed by Herd, Jamieson, Milbert, and others, and is very similar to some ballads in the Danish, Swedish, and German literatures.

**"Cruel (I must be), only to be kind."**  
*Hamlet*, act iii., scene 4.

**Crummles, Mr. Vincent,** in DICKENS's novel of *Nicholas Nickleby* (q.v.), is an eccentric theatrical manager, who forms one of the most amusing characters in the novel. Dickens himself was frequently saluted by the title of "Crummles" on those occasions when he acted as manager of private or public theatricals.

**Crumms fal'n from King James's Table:** or, "his table-talk, principally relating to religion, embassies, state policy, &c., taken by Sir Thomas Overbury, the original being in his own handwriting;" first appeared in print in *The Prince's Cabala: or, Mysteries of State*, written by King James I. It was printed again in 1715, and is described as "a choice collection of ingenious sentences which fell from the table of the learned monarch." See Overbury's *Works*, ed. Rimbault.

**Crusoe, Robinson, of York, Mariner, The Life and Strange Surprising Adventures of,** "who lived Eight and Twenty Years, all alone in an uninhabited Island on the Coast of America, near the Mouth of the Great River Oroonoke; having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last strangely deliver'd by Pyrates. Written by himself. London: Printed for W. Taylor, at the Ship, in Pater-Noster Row. MDCCLXIX." Such is a faithful transcription of the original title-page of what is now the most universally popular work of fiction in the English language. This, the first volume of the book, was at once taken into favour by the public; and DANIEL DEFOE (1663—1731), its author, felt justified in preparing a sequel, which, though hardly equal to its predecessor, has nevertheless much of the same merit and attractiveness. This was published in August of the same year, under the title of *The Farther Adventures of Robinson Crusoe*, and was followed, in 1720, by *Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe*. The *Adventures* and the *Farther Adventures* have been frequently republished, the *Serious Reflections* are still only to be met with in rare copies of the first edition, and are notable as being prefaced by a map of Crusoe's island, in which the disregard of perspective is quite ludicrous. Of the origin of *Robinson Crusoe* there is nothing more definite to be said than that it was apparently suggested by the story of Alexander Selkirk, the narrative of whose stay upon Juan Fernandez had been published by Woodes Rogers, in 1712, and was almost certain to be seen and read by Defoe. Still, as Professor Masson says, "the conception of a solitary mariner thrown on an uninhabited island was one as really belonging to the fact of that time as those which formed the subject of De Foe's less real fictions of coarse English life. Dampier and the buccaneers were roaming the South Seas, and there yet remained parts of the land-surface of the earth of which man had not taken possession, and on which sailors



were occasionally thrown adrift by the brutality of captains." Defoe himself, in the preface to the *Serious Reflections*, assures us that he intended *Robinson Crusoe* to be in some sense "a kind of type of what the dangers and vicissitudes and surprising escapes of his own life had been." Speaking in the person of his hero, he informs the reader that "the Story, though Allegorical, is also Historical, and that it is the beautiful Representation of a life of unexampled Misfortunes, and of a Variety not to be met with in the World. There is a Man alive, and well known too, the Actions of whose Life are the just Subject of these Volumes, and to whom all or most Part of the Story directly alludes." *Robinson Crusoe* is indeed what Forster calls it, "the romance of solitude and self-sustainment, and could only so perfectly have been written by a man whose own life had for the most part been passed in the independence of unaided thought, accustomed to great reverses, of inexhaustible resources in confronting calamities, leaning over his Bible in sober and satisfied belief, and not afraid at any time to find himself Alone, in communion with nature and with God." There have been numerous imitations of Defoe's famous work, a list of which may be read in the *Life*, by Lee. The most successful, probably, is *The Swiss Family Robinson*, written by Joachim Heinrich Kampe, which has often been translated into English.

"Cry havoc! and let slip the dogs of war."—*Julius Caesar*, act iii., scene 1.

**Cry of the Children, The.** A poem by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844. It was suggested by terrible privations endured at that time by children in our mines and factories, and may compare for intensity of passion and pathos with Hood's *Song of the Shirt*. It begins:—

"Do you hear the children weeping, O my brothers,  
Ere the sorrow comes with years?"

and ends:—

"The child's sob in the silence curses deeper  
Than the strong man in his wrath."

**Cuckoo and the Nightingale, The.** A poem by GEOFFREY CHAUCER (1328—1400), in which he relates how, having fallen asleep one day by the side of a brook, he hears the Cuckoo and the Nightingale contending about the blessings of love, the Cuckoo declaring it to be full of misery, and the Nightingale asserting it to be full of pleasure. The Nightingale sings her jubilant song so loudly that the poet awakes and flings a stone at the Cuckoo, whilst the Nightingale flies off to the other birds and demands that the matter between her and her rival shall be duly judged. It is then decided that a parliament shall be held on the morrow after St. Valentine's Day. The poem may thus be termed a sort of introduction to the Parliament of Briddes (q.v.). It is in a five-line stanza, of which the first, second, and fifth, and third and fourth, rhyme with one another.

**Cuckoo, Ode to the,** by MICHAEL BRUCE (1746—1767), or JOHN LOGAN (1748—1788). It

has never been positively ascertained who was the real author. Probably the poem was originally written by the former, and polished by the latter into its present form.

**Cuckoo, To the.** A lyric, by WILLIAM WORDSWORTH, written in 1804.

**Cuck-queane's Errant, and Cuckold's Errant, The.** A MS. play, by WILLIAM PERCY, written shortly after 1600.

**Cuddie Headrigg.** See HEADRIGG, CUDDIE.

"Cudgel thy brains no more about it."—*Hamlet*, act v., scene 1.

**Cudlip, Mrs. Pender.** See THOMAS, ANNIE.

**Cudworth, Ralph, D.D.,** philosophical writer (b. 1617, d. 1688), wrote *The True Nature of the Lord's Supper* (1642); *The Union of Christ and the Church Shadowed* (1642); *The True Intellectual System of the Universe* (1678); *A Treatise concerning Eternal and Immutable Morality* (1731); and several manuscript works preserved in the British Museum. See the *Life* by Birch, and Tulloch's *Rational Theology in England*. See INTELLECTUAL SYSTEM.

**Cumberland Poet, The.** A name bestowed upon WORDSWORTH, who was born at Cockermouth, Cumberland.

**Cumberland, Richard,** Bishop of Peterborough (b. 1632, d. 1718), wrote *De Legibus Naturæ Disquisitio Philosophica* (1672); *An Essay towards the Recovery of the Jewish Measures and Weights, comprehending their Moneys* (1686); and some other works.

**Cumberland, Richard,** dramatist and miscellaneous writer (b. 1732, d. 1811), wrote, among other plays, *The West Indian* (1771); *The Wheel of Fortune*; *The Jew*; and *The Fashionable Lover*; three novels, entitled, *Arundel* (1789); *Henry* (1795); and *John de Lancaster*; and some poems, *Calvary: or, the Death of Christ* (1792), (q.v.); *The Exodiad* (1807—8), (q.v.); and *Retrospection* (1811); also, *Anecdotes of Eminent Spanish Painters* (1782); and *The Observer*, a collection of moral, literary, and familiar essays (1785). His posthumous dramatic *Works* were edited by Jansen in 1813; a complete list of his plays being given in Baker's *Biographia Dramatica*. The *Memoirs of Richard Cumberland, written by himself, containing an Account of his Life and Writings, with Anecdotes and Characters of Distinguished Persons of his Time*, appeared in 1806. See BROTHERS, THE; PLAGIARY, SIR FRETFUL; TERENCE.

**Cumming, John, D.D.,** Presbyterian minister and miscellaneous writer (b. 1810), is the author of, among other works, *Apocalyptic Sketches*; *Behold the Bridegroom Cometh*; *Benedictions*; *Christ the Alpha and Omega in the Word of God*; *The Cities of the Nations Fell*; *Consolations*; *Driftwood, Seaweed, and Fallen Leaves*; *The Fall of Babylon foreshadowed in her Teaching*; *The Finger*



of God ; *The Great Tribulation ; Millennial Rest ; Redemption Draweth Nigh ; Saving Truths ; The Signs of the Times ; Voices of the Day ; and Voices of the Night.*

**Cumnor Hall.** A ballad by WILLIAM JULIUS MICKLE (1734—1788), published originally in Evans's *Collection of Old Ballads*, and said to have suggested to Sir Walter Scott the plot of his novel of *Kenilworth* (q.v.).

**Cunningham, Allan,** poet, novelist, and miscellaneous writer (b. 1784, d. 1842), wrote *Sir Marmaduke Maxwell ; Traditional Tales of the English and Scottish Peasantry ; Paul Jones ; Sir Michael Scott ; Lord Roldan ; The Maid of Elvar* (q.v.) ; *Lives of Eminent British Painters, Sculptors, and Architects* ; and *A Life of David Wilkie* ; besides editing the works of Burns, to which he prefixed a biography of the poet. His *Poems and Songs* were edited by Peter Cunningham in 1847. See MACRABIN, MARK.

**Cunningham, John,** poet (b. 1729, d. 1773), wrote *May-Eve, Content*, and other songs and lyrics. See Campbell's *Specimens*.

**Cunningham, Peter,** author (b. 1816, d. 1869), wrote *A Handbook to London, a Life of Drummond of Hawthornden, a Handbook to Westminster Abbey, a Life of Inigo Jones, Modern London, a Memoir of J. M. W. Turner, and The Story of Nell Gwynne* ; besides editing *The Songs of England and Scotland*, Campbell's *Specimens of the English Poets*, the works of Oliver Goldsmith, Johnson's *Lives of the Poets*, and the *Letters of Horace Walpole*.

**"Cupid and my Campaspe played."** A song by JOHN LYLY, in his play of *Alexander and Campaspe* (q.v.). "Given to Apelles," says Hazlitt, "it would not disgrace the mouth of the prince of painters."

**Cupid and Psyche.** An old Elizabethan play, referred to by Gosson, in his *Plays Confuted* (q.v.).

**Cupid, The Assault of.** A poem by THOMAS, Lord VAUX (1510—1557), in *Tottel's Miscellany* (q.v.).

**Cupid's Pastime.** A poem of the time of James I., printed in Davison's *Poetical Rhapsody* (q.v.).

**Cupid's Revenge.** A comedy by BEAUMONT and FLETCHER, and "one of the very weakest," says Campbell, "of their worst class of pieces." The materials for this play were taken from Sidney's *Arcadia* (q.v.).

**Cupide, Battayle and Assault of.** A song, attributed by Puttenham in his *Arte of English Poetrie*, to Lord NICHOLAS VAUX (temp. Henry VIII.), whom he describes as "a man of such facilitie in vulgar makings," i.e., in compositions in the English tongue.

**"Cups pass swiftly round, When wing."**—LOVELACE, *To Allthea*.

**"Cups that cheer but not inebriate."** A line in COWPER's *Task*, book iv.

**Curan.** A courtier in SHAKESPEARE's tragedy of *King Lear* (q.v.).

**Curfew.** A lyric by HENRY WADSWORTH LONGFELLOW, beginning :—

"Solemnly, mournfully,  
Dealing its dole,  
The curfew bell  
Is beginning to toll."

**"Curfew tolls the knell of parting day, The."** First line of GRAY's *Elegy written in a Country Churchyard*.

**Curio,** in SHAKESPEARE's comedy of *Twelfth Night* (q.v.), is a gentleman in attendance on the Duke of Illyria.

**"Curled darlings of our nation, The wealthy."**—*Othello*, act i., scene 2.

**"Current of domestic joy, Glides the smooth."** A line added by JOHNSON to GOLDSMITH's *Traveller* (q.v.).

**Currie, James, M.D.** (b. 1756, d. 1805), is best known as the editor of *The Works of Robert Burns, with a Life and Criticism* (1800), published for the benefit of the poet's widow and children. He was also the author of several political and professional works.

**Curse of Minerva, The.** A poem by Lord BYRON (1788—1824) ; published in 1812.

**"Curses not loud, but deep."**—*Macbeth*, act v., scene 3.

**Cursor Mundi.** See POETRY.

**Curtain Lectures.** See CAUDLE.

**Curtis, George William,** American author and journalist (b. 1824), published in 1850, *Nile Notes of a Howadji* ; and in 1852, *The Howadji in Syria. The Potiphar Papers* were issued in the following year. He has also been an extensive contributor to American periodical literature.

**"Cushion and soft dean invite, The."**—POPE, *Moral Essays*, iv., 149.

**Custance, Dame Christian.** A gay widow, in the comedy of *Ralph Roister Doister* (q.v.), with whom the hero is in love.

**"Custom always in the afternoon, My."**—*Hamlet*, act i., scene 5.

**"Custom (A) more honour'd in the breach than the observance."**—*Hamlet*, act i., scene 4.

**"Cut of all, The most unkindest."**—*Julius Cæsar*, act iii., scene 2.

**Cute, Alderman.** A character in DICKENS's story of *The Chimes* (q.v.) ; intended, it is said, for the notorious Sir Peter Laurie, the City magistrate, who was once heard to promise a poor woman, brought before him for attempting to drown herself, that he would "put down" suicide. Sir Peter,



in revenge, denied the existence of the Jacob's Island described in *Oliver Twist*, but was answered by Dickens in his preface to the last edition of the tale.

**Cutpurse, Moll.** A pseudonym of Mary Frith, a notorious woman, who is described by MIDDLETON as the heroine of his *Roaring Girl* (q.v.), and is introduced by NATHANIEL FIELD in his *Amends for Ladies* (q.v.).

**Cutter of Coleman Street.** A comedy by ABRAHAM COWLEY (1618—1667), produced in 1663, and founded on an earlier effort of the same author, entitled *The Guardian*. "A merry sharking fellow about the town, named Cutter, is the principal character in it."

**Cuttle, Captain,** in DICKENS's novel of *Dombey and Son* (q.v.), is remarkable, among other things, as the author of the famous sentence, "When found, make a note of," which forms the motto to *Notes and Queries*.

**Cyclopædia.** See ENCYCLOPÆDIA.

**Cyclops, The.** A satyric drama, translated from the Greek of Euripides by the poet SHELLEY.

**Cymbeline.** A play by WILLIAM SHAKESPEARE, which was first printed in the folio of 1623. We have no means of ascertaining the exact date of its composition, but Malone is probably correct in fixing upon the year 1609. The principal incident in the play, the wager between Posthumus and Iachimo, is supposed to have been derived from a story in Boecæcio (day 2, novel ix.), *Bernabo da Geneva*, which afterwards served as the foundation for a coarse tale in the popular collection called, *Westward for Smelts: or, the Waterman's Fare of Mad Merry Wenches*, printed in 1620. The historical portions are principally taken from Holinshed's *Chronicle*, in which we find the names of Cymbeline, Guiderius, and Arviragus, and the tribute demanded by the Roman emperor. The stealing of the two young princes, and, indeed, the whole episode of Belarius, are Shakespeare's own. "Cymbeline," according to Sehlegel, "is one of Shakespeare's most wonderful compositions. He has here combined a novel of Boecæcio's with traditional tales of the ancient Britons, reaching back to the times of the first Roman emperors, and he has contrived, by the most gentle transitions, to blend together into one harmonious whole, the social manners of the newest times with the olden heroic deeds, and even with the appearances of the gods." "It is one of the most delightful of Shakespeare's historical plays," says Hazlitt. "It may be considered as a sort of dramatic romance, in which the most striking parts of a story are thrown into the form of a dialogue, and the intermediate circumstances are explained by the different speakers as occasion renders necessary. The links which bind the different interests of the story together are never entirely broken. The most straggling and seemingly casual incidents are con-

trived in such a manner as to lead at last to the most complete development of the catastrophe."

**Cynewulf.** The name of an old English poet, whose identity has not been clearly ascertained. Grimm describes him as a Bishop of Lindisfarne, who died in 1780; Kemble as an Abbot of Peterborough, who died in 1014. His works, so far as we know them, consist of *Elene*, a poem of 2,648 lines, on the legend of St. Helen, which will be found in *The Vercelli Book* (q.v.); *Juliana*, the legend of a Christian martyr of the time of Maximilian, and a series of poems called *Christ*; both of which are included in *The Exeter Book* (q.v.). Morley says Cynewulf's poems are interesting, though their earnestness is not quickened by any touch of genius.

**"Cynosure of neighbouring eyes, The."** A line in MILTON's *L'Allegro* (q.v.).

**Cynthia.** The name under which Sir FRANCIS KYNASTON (1587—1642) celebrates his lady-love in his poetry. See LEOLINE AND SYDANIS.

**Cynthia.** A poem, by RICHARD BARNFIELD (b. 1574), published in 1595, in which the author begs the reader to forgive the rudeness of his work, "if for no other cause, yet that it is the first imitation of the verse of that excellent poet, Maister Spenser, in his *Fayrie Queene*." Spenser is again alluded to, in the twentieth sonnet, as "great Colin, Chief of the Shepherdes." The poem is chiefly notable as containing the well-known lyric, beginning—

"As it fell upon a day" [q.v.].

which was included in *The Passionate Pilgrim*, published in 1599, and afterwards reproduced by the real author, in an altered form, in an edition of the *Encomion of Lady Pecunia* (q.v.), published in 1605.

**Cynthia.** A poem by Sir WALTER RALEIGH (1552—1618), of which the greater part is lost, but the last book of which Dr. Hannah has printed, in his *Courtly Poets*, from the Hatfield MSS.

**Cynthia, The Quest of.** A poem by MICHAEL DRAYTON (1563—1631), published in 1627.

**Cynthia's Revels.** "A comical satire" by BEN JONSON, acted in 1600.

**Cypress, Mr.,** in PEACOCK's novel of *Nightmare Abbey* (q.v.), is said to be intended in some points for Lord Byron.

**Cypress Grove, The.** A prose treatise on the mutability of worldly things, by WILLIAM DRUMMOND of Hawthornden, written in 1616.

## D

**Dacre, Lady,** wrote *The Recollections of a Chaperon*, a series of tales (1833); and *Trevelyan*, a novel (1833).

**Dactyle, Will.** That "smallest of pedants," in STEELE's *Tatler* (q.v.).



**Dæmon Lover, The.** A ballad printed by SCOTT in his *Border Minstrelsy*, describing how a woman, who was first false to her lover and then to her husband and child, is by-and-by punished for her wickedness.

“Dagger of the mind, A.”—*Macbeth*, act ii., scene 1.

“Dagger which I see before me? Is this a.”—*Macbeth*, act ii., scene 1.

**Dagonet, Sir.** King Arthur's fool, in SPENSER'S *Idylls of the King* (“The Last Tournament”):—

“Dagonet, the fool, whom Gawain in his mood  
Had made mock-knight of Arthur's Table Round.”

**Daily News, The.** A Liberal newspaper, the first number of which appeared on January 21, 1846. It was edited for a short time by CHARLES DICKENS. See Grant's *History of the Newspaper Press*, and Dilke's *Papers of a Critic*.

**Daily Telegraph, The,** of Liberal politics, first appeared on June 29, 1855. See Grant's *Newspaper Press*.

**Dainties, A Banquett of.** See BANQUETT OF DAINTIES, A.

“Dainty plant is the ivy green, A.”—see IVY GREEN, THE.

“Daisies pied, Meadows trim with.”—MILTON, *L'Allegro*, line 75.

**Daisy, Solomon.** One of “the quadrilateral,” in DICKENS'S novel of *Barnaby Rudge* (q.v.), in which Tom Cobb, Phil Parkes, and Matt, senr., are long.

**Daisy, To the.** Two lyrics by WILLIAM WORDSWORTH, written in 1802 and 1805. The daisy has always been a favourite with our English poets. CHAUCER, for instance, writes;—

“So glad am I, when that I have presence  
Of it, to doon it all reverence  
As she that is of allës flourës flour,  
Fulfilled of all virtue and honour,  
And ever allke fair and fresh of hue,  
And I love it, and ever allke new,  
And ever shall, till that mine herte die.”

and BURNS refers to it as the “wee, modest, crimson-tippèd flower.”

**Dale, Mr.** The “old-fashioned” parson in Lord LYTTON'S story of *My Novel*; “such a parson,” says *The Quarterly Review*, “as Goldsmith pictured in his *Deserted Village* and his immortal parson; a parson in whom George Herbert would have recognised a kindred soul.”

**Dale, Robert William,** Independent minister (b. 1829), has published *Discourses on special Occasions*, *Week Day Sermons*, *The Epistles to the Hebrews*, *The Ultimate Principles of Protestantism*, *The Atonement*, and has contributed to radical literature.

**Dalgarno, Lord.** A profligate young lord in Sir WALTER SCOTT'S romance of *The Fortunes of Nigel* (q.v.).

**Dalgetty, Rittmaster Dugald.** A soldier of fortune in Sir WALTER SCOTT'S *Legend of Montrose*.

“Dalliance, The primrose path of.”—*Hamlet*, act i., scene 3.

**Dalling and Bulwer, Lord** (b. 1805, d. 1872), wrote *An Autumn in Greece*; *France, Social and Literary*; *The Monarchy of the Middle Classes*; a *Life of Byron*; *Historical Characters*; a *Life of Sir Robert Peel*; and a *Life of Lord Palmerston*, unfinished.

**Dalrymple, David,** Lord Hailes (b. 1726, d. 1792), wrote many works of value, especially the *Annals of Scotland* (1056—1370), published 1776—79, on which Samuel Johnson pronounced a very decided opinion. He wrote:—“It is in our language, I think, a new mode of history, which tells all that is wanted, and, I suppose all that is known, without laboured splendour of language, or affected subtilty of conjecture; . . . it has such a stability of dates, such a certainty of facts, and such a punctuality of citation. I never before read Scotch history with certainty.”

**Dalton, Reginald.** A novel by JOHN GIBSON LOCKHART (1794—1854), published in 1823, the scene of which is chiefly laid in Oxford. The heroine is Helen Hesketh.

**Dalryell, Sir John Graham,** Scottish antiquarian (d. 1851), published *Fragments of Scottish History* (1798); *Darker Superstitions of Scotland* (1834); and numerous other works.

**Damas, Colonel.** A character in Lord LYTTON'S play, *The Lady of Lyons*.

**Damascus, The Siege of.** A tragedy, by JOHN HUGHES, produced on the day of its author's death, February 17, 1720.

“Damn with faint praise.” This phrase occurs in POPE'S *Epistle to Dr. Arbuthnot*, line 201.

“Damnable iteration, Thou hast.”—*King Henry IV.*, part i., act i., scene 2.

“Damnation round the land, And.”—POPE, *Universal Prayer*.

“Damned disinheriting countenance, A.” See act iv., scene 1, of SHERIDAN'S *School for Scandal*.

“Damned good-natured friend.” A phrase used in SHERIDAN'S *Critic*.

“Damned to everlasting fame.” A description applied to Cromwell in POPE'S *Essay on Man*, epist. iv., l. 281.

**Damon and Musidora** are the names of two lovers in THOMSON'S *Seasons* (“Summer”), (q.v.).

**Damon and Pythias:** “The excellent comedie of two of the most faithfulest freendes.” Published in 1571, by RICHARD EDWARDS. It is written in rhyme. “The serious portions,” says Collier, “are unvaried and heavy, and the lighter scenes grotesque without being humorous.”



**"Damsel lay deploring, A."**—GAY'S *What d'ye Call It?* act iv., scene 8.

**"Damsel with a dulcimer, A."** See COLERIDGE'S poem of *Kubla Khan* (q.v.).

**Damyas.** The name of a "silke squyer" in CHAUCER'S "Marchaundes Tale," in the *Canterbury Tales* (q.v.).

**"Dan Cupid."**—*Love's Labour's Lost*, act iii., scene 1.

**"Dan to Beersheba."** An expression used by STERN in his *Sentimental Journey* ("In the street, Calais")—"I pity the man who can travel from Dan to Beersheba, and cry, 'Tis all barren.'"

**Dana, Richard Henry,** American miscellaneous writer (b. 1787), published a periodical called *The Idle Man* (1821); *The Buccaneer* (1827), (q.v.), and other works; besides contributing largely to the *New York* and *North American Reviews*, of the latter of which he was for some time assistant editor.

**Dana, Richard Henry,** son of the preceding (b. 1815), is the author of *To Cuba and Back: a Vacation Voyage* (1859); *The Seaman's Friend* (1841); *Two Years before the Mast* (1840); and several legal works.

**Danbury Newsman, The.** The pseudonym of J. M. BAILEY, an American humorist.

**Dance, The,** by WILLIAM DUNBAR (b. 1465, d. 1530). A poem on the Seven Deadly Sins. Alexander Smith says of it, that "with its fiery bursts of imaginative energy, its pictures finished at a stroke, it is a prophecy of Spenser and Collins, and is as fine as anything they have accomplished."

**Dandie Dinmont.** See DINMONT, DANDIE.

**Dangle.** A character in SHERIDAN'S farce, *The Critic* (q.v.).

**"Daniel come to judgment, A."**—*The Merchant of Venice*, act iv., scene 1.

**Daniel, Samuel,** poet and dramatist (b. 1562, d. 1619), wrote *Delia and Rosamond* (1592); *The Civil Wars between the Two Houses of Lancaster and York* (1595—1609), (q.v.); *Philotas* (q.v.); *Cleopatra* (1599), (q.v.); *Hymen's Triumph* (1615), (q.v.), &c. A complete edition of his works was published by his brother in 1623. The poems may be found in Chalmers's and Anderson's collections of the *Poets*. For *Biography*, see Wood's *Athenæ Oxonienses*, Ritson's *Bibliographia Poetica*, and Collier's *Dramatic Poetry*. For *Criticism*, see Campbell's *Specimens of the English Poets*. See APOLOGY FOR RHYME; EPISTLES; MUSOPHILUS; OCTAVIA, A LETTER FROM; PASSION OF A DISTRESSED MAN; ROSAMOND, THE COMPLAINT OF.

**Daniel, The Well-languaged.** A name conferred upon SAMUEL DANIEL (q.v.), by WILLIAM BROWNE in his *Britannid's Pastorals* (q.v.).

**Daniell, John Frederick, D.C.L.** (1790

—1845), was the author of *Meteorological Essays* (1823), and of numerous other scientific works.

**Danish Boy, The.** A poetical "fragment," by WILLIAM WORDSWORTH, written in 1799.

**Dante.** The *Divina Commedia* of this poet has been translated into English by Boyd (1802), Cary (1814), Wright (1833), Bannerman (1850), O'Donnell (1852), Pollock (1854), Dayman (1865), Rossetti (1865), Longfellow (1870), Ford (1871). The following have been translated separately: the *Inferno*, by Rogers (1782), Howard (1807), Hume (1812), Volpi (1836), Carlyle (1849), Pollock (1854), Brooksbank (1854), Parsons (1867), and Ellaby (1871); the *Paradiso*, by Cayley (1853), and by Mrs. Ramsey (1863); the *Purgatorio*, by Cayley (1853). A version of the *Vita Nuova* was published by Theodore Martin in 1871. See BEATRICE PORTINARI.

**Dante, The Prophecy of.** A poem by Lord BYRON, written in the Italian measure, and published in 1821.

**Daphnaida.** An elegy, by EDMUND SPENSER, on the death of Douglas Howard, daughter and heiress of Lord Howard. It appeared in 1591.

**Daphnis and Lycidas.** A pastoral by Sir WILLIAM BROWNE, published in 1727.

**Dapper.** A clerk in *The Alchemist* (q.v.).

**D'Arblay, Madame,** née Frances Burney, novelist (b. 1752, d. 1840), wrote *Evelina* (1778), (q.v.); *Cecilia* (1782), (q.v.); *Edwin and Elgitha* (1795), (q.v.); *Camilla* (1796), (q.v.); *The Wanderer: or, Female Difficulties* (1814), (q.v.); and *Memoirs of Dr. Charles Burney* (1832). Her *Diary*, edited by her niece, was published in 1846. For *Biography* and *Criticism*, see Jeaffreson's *Novels and Novelists*; Miss Kavanagh's *English Women of Letters*; and Macaulay's *Essays*. "Miss Burney," says Macaulay, "did for the English novel what Jeremy Collier [q.v.] did for the English drama: and she did it in a better way. She first showed that a tale might be written in which both the fashionable and vulgar life of London might be exhibited with great force, and with broad comic humour, and which yet should not contain a single line inconsistent with rigid morality, or even with virgin delicacy. She took away the reproach which lay on a most useful and delightful species of composition. She vindicated the right of her sex to an equal share in a fair and noble province of letters."

**Darby and Joan.** See HAPPY OLD COUPLE.

**Dargo.** A poem by FERGUS FIBHEOIL (circa 290), written on the invasion of Ireland by a foreign prince of that name. Dargo is slain by Goll, the son of Morni (q.v.).

**Darius.** A tragedy by WILLIAM ALEXANDER, Earl of STIRLING, published in 1603.

**Darius, King.** A religious interlude, or miracle-play, printed in 1565, and founded on the third and fourth chapters of the third book of



sdras. It styles itself "a pretie new enterlude, both pithie and plesaunt."

"Dark house, by which once more I and." From sect. vii. of TENNYSON'S *In Memoriam*.

Dark Ladie, The Ballad of the, by SAMUEL TAYLOR COLERIDGE. A fragment, written 1799.

Darkness. A poem by Lord BYRON (1788—1824), written at Diodati, in July, 1816, and beginning:—

"I had a dream, which was not all a dream."

Darkness, Hymn to, by THOMAS YALDEN (1671—1736); designed as a counterpart to Cowley's *Hymn to Light*.

"Darkness visible." A phrase occurring in MILTON'S *Paradise Lost*, book i., line 62.

"Dark unfathomed caves of ocean, deep."—GRAY'S *Elegy written in a Country Churchyard*.

Darley, George, poet (b. about 1800, d. 1846), wrote *The Errors of Extasie* (1822); *Sylvia: the May Queen* (1827); *Thomas à Beckett; Helstan*, and other poems; besides the introduction to an edition of Beaumont and Fletcher, numerous contributions to *The Athenæum*, and several popular manuals of astronomy, geometry, algebra, and the like.

Darnay, Charles, Marquis St. Evrémonte, a leading character in DICKENS'S *Tale of Two Cities* (q.v.).

Dartineuf, Charles. See CATIUS.

Dartle, Rosa. A character in DICKENS'S novel of *David Copperfield* (q.v.).

Darwin, Charles Robert, philosophical writer (b. 1809), has written *The Structure and Distribution of Coral Reefs* (1842); *Geological Observations on Volcanic Islands* (1844); *Geological Observations on South America* (1846); *Monograph of the Family Cirrhipedia* (1851); *The Fossil Lepodidæ of Great Britain* (1855); *The Origin of Species by means of Natural Selection* (1859), (q.v.); *Fertilisation of Orchids* (1862); *Domesticated Animals and Cultivated Plants: or, the Principles of Variation, Inheritance, Reversion, Crossing, Inter-Breeding, and Selection, and Domestication* (1867); *The Descent of Man, and Selection in Relation to Sex* (1871); *The Origin of Emotion in Man and Animals* (1872); *Elements and Habits of Climbing Plants* (1875); *Facts of Cross-Fertilization in Plants* (1876). Also *Journal of Researches in Various Countries visited H.M.S. "Beagle" in 1831—36*.

Darwin, Erasmus, poet and scientific writer (b. 1731, d. 1802), wrote *The Botanic Garden* (1791); *Zoonomia: or, the Laws of Organic Life* (1794—96), (q.v.); *A Plan for the Conduct of Female Education in Boarding Schools* (1797); *Antologia: or, the Philosophy of Agriculture and Gardening* (1799), (q.v.); *The Temple of Nature: or, the Origin of Society* (1803), (q.v.);

and *The Shrine of Nature*. His *Works* were published complete in 1809. *Memoirs of the Life of Dr. Darwin, with Anecdotes of his Friends, and Criticisms on his Works*, were written and published by Miss Seward in 1804. For *Criticism*, see CAMPBELL'S *Specimens of the British Poets*.

Dasent, Sir George Webbe, miscellaneous writer (b. 1818), has written, among other works, *The Prose or Younger Edda* (1842); *Theophilus Eutychianus, from the original Greek, in Icelandic, Low German, and other Languages* (1845); *The Norseman in Iceland* (1855); *Popular Tales from the Norse, with an Introductory Essay* (1859); *The Story of Gisli, from the Icelandic* (1866); *Annals of an Eventful Life* (1870); *Three to One* (1872); *Jest and Earnest* (1873); *Tales from the Fjeld* (1873); and *The Vikings of the Baltic* (1875).

Dashall, The Hon. Tom. Cousin of Rob Tallyho, Esq., in PIERCE EGAN'S *Real Life in London* (q.v.).

Dashwood. A character in MURPHY'S comedy of *Know your own Mind*, some of whose speeches and satirical sketches are written, Hazlitt says, with quite as firm and masterly a hand as any of those given to the members of the scandalous club, Mrs. Candour, or Lady Sneerwell, in Sheridan's *School for Scandal*.

"Daughter of Jove, relentless power." First line of GRAY'S *Hymn to Adversity*.

"Daughter of my house and heart." See ADA.

Davenant, Sir William, poet-laureate and dramatist (b. 1605, d. 1668), is the author of *The Tragedy of Albovine, King of the Lombards* (1629); *The Cruel Brother* (1630); *The Just Italian* (1630); *The Temple of Love* (1634); *The Triumphs of the Prince d'Amour* (1635); *The Platonic Lovers* (1636); *The Witts* (1636); *Britannia Triumphans* (1637); *Madagascar, and other Poems* (1638); *Salmacida Spolia* (1639); *The Unfortunate Lovers* (1643); *London, King Charles, his Augusta, or City Royal* (1648); *Love and Honour* (1649); *Gondibert, an Heroic Poem* (1651), (q.v.); *The Cruelty of the Spaniards in Peru* (1658); *A Panegyric to his Excellency the Lord General Monk* (1659); *The History of Sir Francis Drake* (1659); *A Poem on his Sacred Majesties most happy Return to his Dominions* (1660); *The Siege of Rhodes* (1663); *The Rivals* (1668); and *The Man's a Master* (1668). His *Works* were printed collectively in 1672—73. See ALBOVINE; KING OF LOMBARDY; MASQUES.

Davenport, Robert. See CITY NIGHTCAP, THE.

D'Averanches. See AVERANCHES, HENRY D'.

David, in DRYDEN'S poem of *Absalom and Achitophel* (q.v.), is intended for King Charles II.

David, A Song to, by CHRISTOPHER SMART (1722—1770), composed whilst in confinement, and.



in the absenco of writing materials, scratched, in part, upon the walls of his chamber. It opens thus:—

"O thou that sit'st upon a throne,  
With harp of high majestic tone,  
To praise the King of Kings:  
And voice of heaven, ascending swell  
Which, while its deeper notes excel,  
Clear as a clarion rings."

**David and Bethsabe.** See KING DAVID AND FAIR BETHSAHE, THE LOVE OF.

**David and Goliath.** A poem by MICHAEL DRAYTON (1563—1631), published in 1630.

**David Copperfield.** See COPPERFIELD, DAVID.

**Davideis.** "A Sacred Poem of the Troubles of David," in four books, by ABRAHAM COWLEY (1618—1667), of which Johnson wrote:—"In the perusal of the *Davideis*, as of all Cowley's works, we find art and learning unprofitably squandered. Attention has no relief; the affections are never moved; we are sometimes surprised, but never delighted, and find much to admire, and little to approve." He quotes the following lines as "an example of representative versification, which perhaps no other English line can equal:"—

"Begin, be bold, and venture to be wise:  
He who defers this work from day to day,  
Does on a river's bank expecting stay  
Till the old stream that stopp'd him shall be gone,  
Which runs, and as it runs, for ever shall run on."

A sacred poem, called the *Davideis: or, the Life of David, King of Israel*, was written by THOMAS ELLWOOD (1639—1713), and published in 1712.

**Davidson, Lucretia Maria**, American poetess (b. 1808, d. 1825), wrote several pieces, highly praised by Southey, which were printed in 1829, in a collected form, under the title of *Amir Khan, and other Poems*. See the *Life*, by Miss Sedgwick (1843).

**Davidson, Margaret Miller**. American poetess, sister of the preceding (b. 1823, d. 1838). Her *Poems*, with *Life* by Irving, appeared in 1842.

**Davidson, Samuel, D.D.**, Biblical scholar and critic (b. 1807), has published *Sacred Hermeneutics* (1843); *The Ecclesiastical Polity of the New Testament* (1848 and 1858); *An Introduction to the New Testament* (1848); *The Interpretation of the Bible* (1856); *The English Old Testament Version Revised* (1873); and an English version of Tischendorf's *New Testament* (1875); besides various contributions to *The Cyclopædia of Biblical Literature*.

**Davie, Adam** (b. circa 1312), "has left," says Warton, "several poems, never printed, which are almost as forgotten as his name." These are preserved in the Bodleian Library, and include *Visions, The Battell of Jerusalem, The Legend of St. Alexius, Scripture Histories, Of Fifteen Toknes before the Day of Judgement, and Lamentations of Souls*. Davie was Marshall of Stratford-le-Bow.

**Davies, Sir John**, lawyer, poet, and politician (b. 1570, d. 1626), wrote *Orchestra* (1596), (q.v.); *Hymns of Astrea, in aerostic verse* (1599);

*Nosee Teipsum* (1599), (q.v.); *New Post, with Salve to cure the Worlde's Madness, being Essaies or Witty Discourses* (1620); *A Discoverie of the True Causes why Ireland was never entirely Subdued, nor brought under Obedience to the Crowne of England, until the beginning of his Majesty's raigne* (1612); and *Historical Tracts*, to which, in 1786, a *Life* was prefixed by George Chalmers. His *Poems* were published collectively in 1773, by Thomas Davies, and in 1876, by the Rev. A. B. Grosart. See ASTREA, HYMNS TO.

**Davies, John Llewelyn**, clergyman (b. 1826), has translated, conjointly with Dr. Vaughan, *The Republic of Plato*; edited the Epistles to the Ephesians, Colossians, and Philemon; and written *Morality according to the Sacrament of the Lord's Supper* (1865); *The Manifestation of the Son of God* (1864); *The Gospel and Modern Life* (1869); *Theology and Morality* (1873); *Warnings against Superstition* (1874); and other works.

**Davies, Thomas** (b. 1712, d. 1785), author, actor, and bookseller, wrote the *Life of David Garriek* (1780); *Dramatic Miscellanies* (1784); and many other works. He was befriended by Dr. Johnson, and frequent reference is made to him in Boswell's *Life*. It was of him that Churchill wrote:—

"With him came mighty Davies; on my life,  
That Davies hath a very pretty wife."

and that—

"He mouths a sentence as curs mouth a bone."

**Davis, John**, navigator (d. 1605), wrote *The World's Hydrographical Description* (q.v.).

**Davison, Francis**, poet (temp. Elizabeth), was the editor of the *Poetical Rhapsody* (q.v.), besides being himself the author of some fugitive poems, and a translation of the *Psalms*, which surpasses many of its successors.

**Davy, Sir Humphry** (b. 1778, d. 1829), wrote *Researches, Chemical and Philosophical* (1800); *The Elements of Chemical Philosophy* (1812); *Six Discourses delivered before the Royal Society* (1827); *Consolations in Travel: or, the Last Days of a Philosopher* (1830); and other *Works*, included in the collected edition published, with a *Life*, by his brother. See, also, the *Biographies*, by Ayrton (1830), and Dr. Davy (1839); the former of which includes a full list of Sir Humphry's writings.

**Davy**. Servant to Shallow, in the second part of SHAKESPEARE'S *King Henry IV*.

**Daw Tobias, Friar**. A popular song of the time of Richard II., which defended the friars against the attacks of the Wicliffites. See Wright's *Political Songs* (1861).

**Dawkins**. See DODGER, THE ARTFUL.

**Dawson, Jemmy**. A ballad, written about the time of his execution in the year 1745, by WILLIAM SHENSTONE.

**Day, John**. A printer and publisher (temp. Edward VI., Mary, and Elizabeth), for whom John Fox at one time worked as author, translator, and



cor. In the first of the three reigns he was known as a printer of Bibles; in the last, he the distinction of being the only man in his le who possessed Old English characters, and h these Fox's edition of the Saxon Gospels was ated.

**Day, John**, poet, wrote *The Ile of Guls* (1606); *Travailes of the three English Brothers*, Sir mas, Sir Anthony, Mr. Robert Shirley (1607, conjunction with W. Rowley and G. Wilkins); *Mour out of Breath* (1608); *Law Trickes: or, Who d have thought it?* (1608); *The Parliament of s* (1640), (q.v.); and *The Blind Beggar of Bethnal en, with the Merry Humour of Tom Stroud, the folk Yeoman* (q.v.) (1659, with Henry Chettle). Wood's *Athenæ Oxonienses*.

**Day, Thomas** (b. 1748, d. 1789), was the nor of *The Dying Negro* (1773); *The History of le Jack*, and *The History of Sandford and Merton* (1833—89). His *Life* was published by James er in 1791. See SANDFORD AND MERTON.

**Day Dream, The.** A poem by ALFRED NYNISON, written in 1842, and embodying the ous old legend of the *Sleeping Beauty*.

**Day Estival, The.** A lyric by ALEXANDER ME (d. 1609), descriptive of the glories of a mmer day.

**Day is dying! float, O Song!** First e of a song by Juan, in GEORGE ELIOT's dramatic m of *The Spanish Gypsy* (q.v.).

**Day of Judgment, On the.** A translation o English verse of the famous *Dies Iræ*, made by ENTWORTH DILLON, Earl of ROSCOMMON (1633—44). The earl expired with two lines of this nslation on his lips.

**Day of Judgment, The.** A sacred poem, ttwelve parts, by WILLIAM ALEXANDER; pub- ed in 1637.

**Days that are no more, The.**—TEN- son, *The Princess*, canto iv.

**De Pacis Commendatione in Laudem enrici Quarti**, by JOHN GOWER (1320—1402), tten in English verse, and prefaced by a Latin logue of seven hexameters. It was printed by ry in his edition of Chaucer's poems.

**Dead for a Ducat.**—*Hamlet*, act iii., ie 4. Also the title of a play by CHARLES HEWS.

**Dead Pan, The.** A poem by ELIZABETH RETT BROWNING (1809—1861), published in 4; "excited," as the authoress tells us, "by iller's *Götter Griechenlands*, and partly founded a well-known tradition mentioned in a treatise Plutarch (*De Oraculorum Defectu*), according to ich, at the hour of the Saviour's agony, a cry 'Great Pan is dead!' swept across the waves in hearing of certain mariners, and the oracles sed."

**Dead Rose, A.** A lyric by ELIZABETH BAR- RETT BROWNING:—

"The heart doth owe thee  
More love, dead rose, than to any roses hold  
Which Julia wears at dances, smiling cold:—  
Lie still upon this heart which breaks below thee."

**Deans, David.** An Edinburgh cow-feeder, father of Effie and Jeanie Deans, in Sir WALTER SCOTT's novel of *The Heart of Midlothian* (q.v.).

**Deans, Effie**, in *The Heart of Midlothian* (q.v.), is the unfortunate sister of Jeanie Deans, who procures her redemption from the death to which she has been condemned. See next paragraph.

**Deans, Jeanie.** The heroine of Sir WALTER SCOTT's *Heart of Midlothian* (q.v.); described by Senior as "a perfect model of sober heroism, of the union of good sense and strong affections, firm principles, and perfect disinterestedness; and of calm superiority to misfortune, danger, and difficulty which such a union must create."

**"Dear son of memory, great heir of fame."** A line of MILTON's *Epitaph on Shakespeare*.

**"Dear Tom, this brown jug that now foams with mild ale."** First line of *The Brown Jug*, a song by FRANCIS FAWKES (1721—1777).

**Death and Doctor Hornbook.** A satirical poem by ROBERT BURNS (1759—1796), founded on a real event. The poet had met the apothecary, called John Wilson, at a meeting of the Torbolton Masonic Lodge, and the next afternoon he repeated the poem entire to his brother Gilbert. It attracted so much attention to its unfortunate subject that it ultimately drove him out of the county, and he went to reside in Glasgow, where he died in 1839.

**"Death and his brother Sleep."**—SHELLEY, *Queen Mab*.

**Death, Sonnets upon the Punishment of**, by WILLIAM WORDSWORTH; fourteen in number, written in 1840.

**Death's Final Conquest.** The verses thus entitled, beginning—

"The glories of our birth and state  
Are shadows, not substantial things,"

occur in the *Ajax and Ulysses* of JAMES SHIRLEY, and are said to have been much admired by Charles II.

**Death's Jest Book:** "or, the Fool's Tragedy." A play by THOMAS LOVELL BEDDOES (1803—1849), printed in 1850. "Nearly two centuries," wrote Savage Landor, "have elapsed since a work of the same wealth of genius hath been given to the world." "As to the extracts which might be made," says Browning, "why you might pick out scenes, passages, lyrics, fine as fine can be. The power of the man is immense and irresistible." The story has an historical foundation. The name of the hero is Isbrand; the heroine of the play is called Sybilla. See *The Fortnightly Review*, vol. xii. (new series), for an analysis of the plot.

**Debarry Family, The**, in GEORGE ELIOT's novel of *Felix Holt* (q.v.), consists of Sir Maximus,



the squire; his son Philip; and his brother Augustus, the rector.

**Debauchee, The.** A comedy by APHRA BEHN, produced in 1677.

**Début, The Baby's.** See BABY'S DÉBUT, THE.

**Decameron, The,** by GIOVANNI BOCCACCIO (1313—1375). Of this collection of romances, several English translations are extant: one printed in 1625; another in 1684; another in 1741; and another in 1804. An edition is also included in one of Bohn's "libraries." It derives its name from its framework. Seven gentlemen and three ladies retire from Florence, during the plague, to a pleasant garden retreat, where they beguile the time by narrating various stories of love adventure. These have proved a treasury of suggestions to our poets, amongst others to Shakespeare, Keats, and to Tennyson in his *Golden Supper*.

**"Decency (Want of) is want of sense."**—ROSCOMMON, *Essay on Translated Verse*.

**Decline and Fall of the Roman Empire, The.** The famous historical work by EDWARD GIBBON (1737—1794), published in 1776—88. Porson, we are told, thought it the greatest literary production of the eighteenth century, and was in the habit of repeating long passages from it. Fox used to say that it was immortal, for nobody could do without it. Rogers and Lord Grenville considered the introductory chapters the finest part of the history, as they were certainly the most difficult to write. It was in reference to this work that Byron described Gibbon in *Childe Harold* (iii. 107) as

"Sapping a solemn creed with solemn sneer."

**Dedlock, Sir Leicester,** in DICKENS'S novel of *Bleak House* (q.v.), is "an honourable, obstinate, truthful, high-spirited, intensely prejudiced, perfectly unreasonable man."

**"Deed without a name, A."**—*Macbeth*, act iv., scene 1.

**"Deem not devoid of elegance the sage."** First line of a sonnet, by THOMAS WARTON, "written in a blank leaf of Dugdale's *Monasticon*."

**"Deep on the convent roof the snows."** First line of *St. Agnes' Eve*, by ALFRED TENNYSON.

**Deep Groan, A,** "fetched at the funeral of the incomparable and glorious King Charles I.," by HENRY KING, Bishop of CHICHESTER (1591—1669); published in 1649.

**Deerbrook.** A domestic novel by HARRIET MARTINEAU (1802—1876); published in 1839.

**Deerslayer.** A novel by JAMES FENIMORE COOPER (1789—1851); the hero of which is described by Duyckinck as "the author's ideal of a chivalresque manhood, of the grace which is the natural flower of purity and virtue; not the Stoic, but the

Christian of the woods, the man of honourable act and sentiment, of courage and truth."

**Defence of the People of England, A,** "in answer to Salmasius's Defence of the King;" translated from the Latin of Milton's *Defensio pro Populo Anglicano* (1650), by a Mr. WASHINGTON, gentleman, of the Temple; and followed by *A Second Defence of the People of England* (1654), against an anonymous libel, entitled *The Royal Blood crying to Heaven for Vengeance on the English Parriicides*, translated from the Latin of Milton by ROBERT FELLOWES.

**Defence of Poetry, A,** by PERCY BYSSHE SHELLEY. An eloquent piece of writing, unfortunately incomplete. See POETRY, AN APOLOGY FOR.

**Defence of Stage Plays,** "in three divisions: Defence of Poetry, Defence of Music, Defence of Plays," by THOMAS LODGE (1555—1625); published in 1580. This tract is now very rare; perhaps, as Lodge himself suggests in his *Alarm against Usurers* (q.v.), "the godly and reverend, misliking it, forbade the publishing." It was after a perusal of "a private imperfect copy" of the suppressed pamphlet that, as Lodge complains, Gosson was able to pen his reply, entitled *Plays Confuted in Five Actions* (q.v.).

**Defence or Apologye of Good Women, The:** "devised and made by Sir THOMAS ELYOT, Knyght;" and published in 1545, the year before the writer's death.

**Defensio Ecclesiæ Anglicanæ.** A Latin work by Dr. WILLIAM NICHOLLS (1664—1712), which was afterwards translated into English, under the title of *A Defence of the Doctrine and Discipline of the Church of England*, and is notable as occasioning the well-known *Vindication of Dissenters*, by James Pierce, of Exeter.

**Defensio pro Populo Anglicano.** A treatise by JOHN MILTON, published in 1650, in vindication of the execution of Charles I. See DEFENCE OF THE PEOPLE OF ENGLAND, A.

**"Defiance in their eye."**—GOLDSMITH, *The Traveller*, line 327.

**Defoe, Daniel,** novelist, journalist, and miscellaneous writer (b. 1663, d. 1731), wrote *Presbytery Roughdrawn* (1683); *A Tract against the Proclamation of the Repeal of the Penal Laws* (1687); *A Tract upon the Dispensing Power* (1689); *Essay on Projects* (1697); *The True Born Englishman* (1701); *The Shortest Way with Dissenters* (1702); *A Hymn to the Pillory* (1703); *Jure Divino* (1706); *A History of the Union* (1709); *Reasons against the Succession of the House of Hanover* (1713); *Appeal to Honour and Justice* (1715); *Robinson Crusoe* (1719); *Captain Singleton* (1720); *Duncan Campbell* (1720); *Moll Flanders* (1721); *Colonel Jack* (1722); *Journal of the Plague* (1722); *Memoirs of a Cavalier* (1723); *Roxana* (1724); *New Voyage Round the World* (1725); *The Life of Captain*



*Cartleton* (1728), and other works. The *Works* were published in twenty volumes in 1841. His *Life, and Recently-discovered Writings*, by Lee, appeared in 1869. See, also, the *Biographies* by Chalmers (1790), Wilson (1830), and Chadwick (1859). For *Criticism*, see Forster's *Essays*, Masson's *British Novelists*, Kingsley's introduction to his edition of *Robinson Crusoe*, Roseco's *Essays*, Lamb's *Works*, Scott's *Biographies*, and Stophen's *Tours in a Library*. "Defoe," says Masson, "had been a political pamphleteer, and had written with blunt, straightforward energy, and even with a sarcastic irony, in the cause of liberty and Whiggism; yet when he betook himself to concocting stories, the sale of which might bring him in more money than he could earn as a journalist, he was content to make them plain narrations, or little more. In the main, as all know, he drew upon his knowledge of low English life, framing imaginary histories of thieves, courtesans, buccaneers, and the like, of a kind to suit a coarse, popular taste. On the whole, however, it was his own robust sense of reality that led him to his style. There is none of the sly humour of the foreign picturesque novel in his representations of English ragamuffin life; there is nothing of allegory, poetry, or even of didactic purpose; all is hard, prosaic, and matter-of-fact, as in newspaper paragraphs or the pages of *The Newgate Calendar*. Minuteness of imagined circumstance, and filling up—the power of fiction in a fac-simile of nature—is Defoe's unfailing characteristic." See CAVALIER, HISTORY OF A; CRUSOE, ROBINSON; FLANDERS, MOLL; JACK, COLONEL; PLAGUE OF LONDON; PILLORY; REVIEW, THE; ROXANA; SHORTEST WAY WITH DISSENTERS; SINGLETON, CAPTAIN; TRUE BORN ENGLISHMAN.

**Deformed Transformed, The.** A drama, in two parts, by Lord BYRON (1788—1824), published in 1824, and founded partly on the story of a novel called *The Three Brothers*, published many years ago, from which M. G. Lewis's *Wood Demon* was also taken, and partly on the *Faust* of Goëthe.

**"Degenerate Douglas! O the unworthy lord!"** First line of a sonnet by WILLIAM WORDSWORTH, composed at Neidpath Castle, in 1803.

**Degore, Sir.** An old English romance in verse, preserved among the Auchinleck MSS., and printed in Garriek's collection of plays, &c. It contains 996 lines, and should be styled, properly, *Sir Degare*, from *dégare*, or *l'égaré*; the name being intended, as the author himself tells us in line 230, to express "a thing [or person] almost lost." See Ellis's *Early English Romances*.

**Deil, Address to the.** A satirical poem by ROBERT BURNS (1759—1796), suggested to him, says his brother, "by turning over in his mind the many ludicrous accounts and representations we have from various quarters of this august personage." It begins:—

"O thou! whatever title suit thee,  
Auld Hornie, Satan, Nick, or Clootie."

**Dejection.** An ode by COLERIDGE. SHELLEY has some *Stanzas written in Dejection*.

**Dekker, Thomas**, dramatist (b. about 1570, d. 1641), wrote *Phaeton* (1597); *Old Fortunatus* (1600); *Shoemaker's Holiday* (1600); *Satiromastix* (1602); and other plays. A collected edition of his *Works* appeared in 1873. See Hazlitt's *Age of Elizabeth*. See BACHELER'S BANQUET; FORTUNATUS, THE COMEDY OF OLD; HONEST WHORE, THE; SATIRO-MASTIX; WARRES, WARRES, WARRES; WONDERFUL YEAR, THE.

**Delane, John Thadeus** (b. 1817), became assistant-editor of *The Times*, under the late T. Barnes, in 1839, and succeeded to the chief-editorship of the journal on the death of the latter in 1841.

**Delectable Mountains, The**, in BUNYAN'S *Pilgrim's Progress*, are a range of mountains from which the "Celestial City" may be seen.

**Delia.** The lady of WILLIAM SHENSTONE'S love-poetry, to whom his *Pastoral Ballad* was addressed, but whose name is not known.

**Delia:** "contayning certayne Sonnets, with the Complaint of Rosamond." A poem by SAMUEL DANIEL (1562—1619), published in 1592.

**Delicate Diet for Daintie-mouthed Droonkardes, A.** A tract by GEORGE GASCOIGNE, published in 1576, and reprinted by Waldron in his *Literary Museum* in 1789. See WYLL OF THE DEVYLL, THE.

**"Delightful task! to rear the tender thought."** A line in THOMSON'S poem of *The Seasons* ("Spring").

**Delights of the Muses, The.** Poems by RICHARD CRASHAW (1616—1650), published in 1646, and containing, among others, *Music's Duel* (q.v.), and *Wishes to his (Supposed) Mistress* (q.v.). Here is an epigram on Ford's tragedies, *Love's Sacrifice* and *The Broken Heart*:—

"Thou cheatst us, Ford; mak'st one seem two by art.  
What is love's sacrifice but a broken heart?"

**Delitiæ Poetarum Scotorum.** A collection of miscellaneous poems, published in 1637, under the editorship of ARTHUR JOHNSTON (q.v.).

**Della Cruscans, or Della Crusca School.** A term applied to some English residents at Florence who printed sentimental poetry and prose of an inferior and insipid style, in 1785. Coming to England, and publishing their lueubrations in *The World* and *The Oracle*, they for a time created a small *furor* among certain literary circles, but were at length extinguished by the merciless sarcasm of Gifford in his *Baviad* (q.v.) and *Mæviad* (q.v.).

**Deloney, Thomas**, described by Kempe as "the great ballade-maker, T. D.," wrote the *Garland of Good-will* (q.v.); *Jacke of Newbery* (q.v.); *Strange Histories: or, Songes of Kings* (q.v.); *Thomas of Reading* (q.v.); and other works.



**Delphin Classics, The.** An edition of this classical series (originally issued in 1674—91), was published, with additional notes, in 1818.

**Delta.** The pseudonym under which DAVID MAERETH MOIR (1798—1851), the poet and essayist, contributed to *Blackwood's Magazine* (q.v.).

**Delta.** The *nom de plume* of BENJAMIN DISRAELI, in the publication of his *Venetia* (1837), and *The Tragedy of Count Alarcos* (1839).

**Delville, Mr.** One of the guardians of Cecilia, in Madame D'ARBLAY's story of that name.

**Demagogue, The.** A poem by WILLIAM FALEONER (1730—1769), published in 1765, and including a fierce denunciation of those—

"Licentious times  
When with such towering strides sedition climbs."

**Demetrius,** in SHAKESPEARE's *Midsummer Night's Dream*, is in love with Hermia (q.v.).

**Democritus Junior.** The pseudonym under which ROBERT BURTON (1576—1639) wrote his *Anatomy of Melancholy* (q.v.). Democritus of Abdera was the famous "laughing philosopher" of antiquity.

**Demonology.** A MS. work by EDWARD FAIRFAX (d. 1632).

**Demonology and Witchcraft, Letters on,** by Sir WALTER SCOTT; published in 1830.

**De Morgan, Augustus.** See MORGAN, AUGUSTUS DE.

**Demosthenes.** The *Orationes Publicæ* of this orator have been translated into English by Wylson (1570); by "several hands" (1702); by Dawson (1732); by "eminent hands" (1744); by Mountenay (1748); by Francis (1757); by Leland (1771); and, more recently, by Kennedy (1863); by Beatson (1864); by Heslop (1868). The *De Corona* has been translated by Bryant (1870). Versions of the *Olynthiæes* have been published by Crogan (1866), and Macnally (1868).

**Denham, Sir John,** poet, and dramatist (b. 1615, d. 1668), wrote *Cooper's Hill* (q.v.), a poem (1642); and *The Sophy*, a tragedy (1642), (q.v.). His *Poems and Translations* were collected and published in 1709, and again in 1719. See Wood's *Athenæ Oxonienses*, and Johnson's *Lives of the Poets*. Prior spoke of Denham as having improved English versification; Dr. Johnson, as "one of the writers that improved our taste and advanced our language." Dryden describes him as

"That limping old bard,  
Whose fame on 'The Sophy' and 'Cooper's Hill' stands."

See FLETCHER, TO JOHN.

**"Denmark, Something is rotten in the state of."**—*Hamlet*, act i., scene 4.

**Dennie, Joseph,** American writer (b. 1768, d. 1812), edited *The Farmers' Museum* and *The Portfolio* (q.v.), and was the author of *The Farrago* and *The Lay Preacher* (q.v.). See ADDISON, THE AMERICAN.

**Dennis.** The hangman, in DICKENS's novel of *Barnaby Rudge* (q.v.).

**Dennis, John,** dramatist and critic (b. 1657, d. 1734), wrote the following plays:—*A Plot and no Plot* (1697); *Renaldo and Armida* (1699); *The Comical Gallant* (1702); *Iphigenia* (1704); *Liberty Asserted* (1704), (q.v.); *Gibraltar* (1704); *Orpheus and Eurydice* (1704); *Appius and Virginia* (q.v.); and *The Invader of his Country*. Among his miscellaneous *Works*, published collectively in 1718, were critical essays on Milton and Congreve (1696); Shakespeare (1712); Addison (1713); and Pope (1717, 1728—29); also, *The Impartial Critick* (1692); *The Usefulness of the Stage* (1698); *The Advancement and Reformation of Modern Poetry* (1701); *Grounds of Criticism in Poetry* (1704); and *An Essay on the Operas after the Italian Manner* (1706). See *The Retrospective Review*. See BATTLE OF RAMILIES, ON THE; ITALIAN OPERA; PUBLIC SPIRIT.

**Dennis, Narrative of the Madness of John.** A prose defence, by ALEXANDER POPE, of Addison's *Cato*, against the hostile criticism of John Dennis.

**Dennis O'Shaughnessy going to Maynooth.** A story by WILLIAM CARLETON (1798—1869), in which many autobiographical particulars are introduced.

**Denny, Sir William.** See PELECANICIDIUM.

**Denounced, The.** A volume of Irish stories published by JOHN BANIM (1798—1842), in 1830, and consisting of *The Last Baron of Crana*, and *The Conformists*. The object of the latter was to depict the evils of the penal laws against the Catholics, who were compelled to put their children under the instruction of Protestant teachers. "The more rigid of the Catholics abjured all instruction thus ministered; and Mr. Banim describes the effects of ignorance and neglect on the second son of a Catholic gentleman, haughty, sensitive, and painfully alive to the disadvantages of his position." The hero's family name is D'Arey.

**Departing Year, Ode to the,** by SAMUEL TAYLOR COLERIDGE; published in quarto in 1796.

**De Quincey, Thomas.** See ENGLISH OPIUM-EATER, THE; and QUINCEY, THOMAS DE.

**Derby, Capt. G. H.** See PHENIX, JOHN.

**"Derby dilly, carrying three insides, The."** Line 178, in CANNING's burlesque poem, *The Loves of the Triangles*.

**Derby, Earl of,** Edward Geoffrey Smith Stanley, statesman and author (b. 1799, d. 1869), published a translation in blank verse of Homer's *Iliad*.

**Deronda, Daniel.** A novel by GEORGE ELIOT, published in 1876.

**Derry and Raphoe, The Bishop of.** See ALEXANDER, WILLIAM.



**Descriptive Sketches;** "taken during a Pedestrian Tour among the Alps." A poem, by WILLIAM WORDSWORTH, written in 1791—92.

**Desdemona,** wife of Othello, in SHAKESPEARE'S tragedy of that name, "comes, as a character," says Mrs. Jameson, "nearest to Miranda [q.v.], both in herself as a woman, and in the perfect simplicity and unity of the delineation. The figures are differently draped: the proportions are the same. There is the same modesty, tenderness, and grace; the same artless devotion in the affections; the same predisposition to wonder, to pity, to admire; the same almost ethereal refinement and delicacy; but all is pure poetic nature within Miranda and around her. Desdemona is more associated with the palpable realities of every-day existence, and we see the forms and habits of society tinging her language and deportment. No two beings can be more alike in character, nor more distinct as individuals." Wordsworth makes an allusion to Desdemona as

"The gentle lady married to the Moor."

**Desert Born, The.** A humorous poem by THOMAS HOOD.

**Deserted House, The.** A lyric by ALFRED TENNYSON, published in 1830.

**Deserted Village, The.** A poem in the heroic couplet, by OLIVER GOLDSMITH (1728—1774), published in May, 1770, and dedicated to Sir Joshua Reynolds. It was "instantaneously popular. Two new editions of it were called for in the following month, and a fourth in August, and passages from the poem were in every mouth, and the topics which it suggested, of depopulation, luxury, and landlordism, were discussed in connection with it." The Deserted Village has been identified with Lissoy, a quaint Irish village in the parish of Kilkenny West, of which Goldsmith's father was the pastor, and whose natural features are accurately described in the poem. The reader will perhaps remember the sketches of the "village preacher's modest mansion," and of the preacher himself, as one who was

"To all the country dear,  
And passing rich with forty pounds a year."

Nearly every line in *The Deserted Village* is a familiar one:—

"Sweet Auburn, loveliest village of the plain."

"The hawthorn bush, with seats beneath the shade,  
For talking age and whispering lovers made."

"Ill fares the land to hastening ills a prey,  
Where wealth accumulates and men decay."

"And still they gazed, and still the wonder grew,  
That one small head could carry all he knew."

**Despair, Giant,** is the owner of Doubting Castle, in BUNYAN'S *Pilgrim's Progress* (q.v.).

**Despairing Shepherd, The.** A ballad by NICHOLAS ROWE, in which he ridicules the courtship and marriage of Addison with the Countess Dowager of Warwick. It was written in 1716.

**Destiny of Nations, The.** A "vision," by SAMUEL TAYLOR COLERIDGE, begun in 1794, and not finished.

**Destiny:** "or, the Chief's Daughter." A novel by SUSAN EDMONDSTON FERRIER (1782—1854), published in 1831. The leading characters are the chief, Glenroy; his daughter Edith, the heroine; and Duncan MacDow, the Highland minister.

**Detraction Displayed.** A novel by AMELIA OPIE (1769—1853), published in 1828, and intended to expose that "most common of all vices," which she assures the reader is to be found "in every class or rank in society, from the peer to the peasant, from the master to the valet, from the mistress to the maid, from the most learned to the most ignorant, from the man of genius to the meanest capacity."

**Deutsch, Emanuel,** Hebrew scholar (d. 1873), first obtained distinction as the writer of an article on the Talmud in the *Quarterly*. His *Remains*, with a *Memoir*, were published in 1874. See *The Contemporary Review* for that year.

**"Devil and his dam, The."** A phrase used by SHAKESPEARE on several occasions.

**"Devil can cite Scripture for his purpose, The."**—*The Merchant of Venice*, act i., scene 3.

**"Devil his due, He will give the."**—*King Henry IV.*, part i., act i., scene 2.

**"Devil sends cooks, The."**—GARRICK'S *Epigram on Goldsmith's Retaliation* (q.v.).

**"Devil take the hindmost, The."** A phrase to which reference is made by BEAUMONT and FLETCHER, in *Bonduca*, act iv., scene 3; by BUTLER, in *Hudibras*, part i., canto ii., line 633; by PRIOR, in his *Ode on the Taking of Namur*; by POPE, in *The Dunciad*, book ii., line 60; and by BURNS, in his poem, *To a Haggis*.

**Devil upon Two Sticks in England, The.** A continuation and imitation, by WILLIAM COOMBE (1741—1823), of Le Sage's *Diable Boiteux*, published in 1790.

**"Devil with devil damned."** An expression used by MILTON, in *Paradise Lost*, book ii., line 496.

**Devil's an Ass, The.** A comedy by BEN JONSON in which Satin, Pug, and Iniquity figure. It was produced in 1616.

**Devil's Inquest, The,** by WILLIAM DUNBAR (1465—1530), probably gave Coleridge and Southey a hint for their *Devil's Thoughts* (q.v.).

**Devil's Thoughts, The.** A satirical poem, printed among COLERIDGE'S works, and dated September, 1799. It seems impossible to ascertain how much of it was Coleridge's, and how much Southey's, in whose works a very similar produc-



tion is included. Compare with Hood's *Death's Ramble*.

**De Vere, Aubrey Thomas.** See VERE, AUBREY THOMAS, DE.

**Devereux.** A novel, by Lord LYTTON, published in 1829.

**Device of the Pageant, The.** By GEORGE PEELE, written in 1585.

**Devonshire Poet, The.** The pseudonym adopted by O. JONES, an uneducated wool-comber, author of *Poetic Attempts* (1786).

**Dewey, Orville, D.D.,** American Unitarian minister (b. 1794), published *The Old World and the New* (1836); *Moral Views of Commerce, Society, and Politics* (1838); and other works, many of which have been reprinted in England.

**"Dews of the evening most carefully shun, The."**—CHESTERFIELD, *Advice to a Lady in Autumn*:—

"Those tears of the sky for the loss of the sun."

**"Dewy freshness fills the silent air, A."** A line in the description of the phenomena of night, in SOUTHEY'S poem of *Thalaba the Destroyer*.

**Diabolad, The.** A satirical work by WILLIAM COOMBE (1741—1823), an account of which is given in *The Gentleman's Magazine* for May, 1852.

**"Dial to the sun, True as the."**—BUTLER'S *Hudibras*, part iii., canto ii., line 175.

**Dialogues,** by JOHN HEYWOOD (d. 1565), comprised among others *The Play of Love*; *A Mery Play between the Pardoner and the Frere, the Curate and Neybour Pratte* (1532); and *The Foure P's: a very Mery Enterlude of a Palmer, a Pardoner, a Potceary, and a Pedlar; Of Gentylnes and Nobyltye* (1535).

**Dialogues of the Dead.** A series of conversations, somewhat in the style of Landor, by GEORGE, LORD LYTTTELTON (1709—1773).

**Dialogues upon the Usefulness of Ancient Medals,** "especially in relation to the Latin and Greek Poets," by JOSEPH ADDISON (1672—1719); published by his friend Tiekell, in 1726.

**"Diamonds cut diamonds."** An expression used in FORD'S play of *The Lover's Melancholy*, act i., scene 1.

**Diana:** "or, the excellent conceitful Sonnets of H. C.; Augmented with divers Quatorzains of honorable and lerned Personages; divided into viii. Decads;" and published in 1584. The author was HENRY CONSTABLE (b. about 1560, d. 1612).

**Diana,** in SHAKESPEARE'S *All's Well that Ends Well*, is beloved by Bertram (q.v.).

**Diana Vernon.** One of the heroines of SCOTT'S *Rob Roy* (q.v.); beloved by Francis Osbaldistone (q.v.).

**"Diaphenia like the daffadowndilly."** First line of a lyric by HENRY CONSTABLE, which originally appeared in *England's Helicon*, published in 1600. Palgrave calls it a charming little poem, truly "old and plain, and dallying with the innocence of love" like that spoken of in *Twelfth Night*.

**Diaries.** Among the most famous of these compositions in the English language may be named those of MADAME D'ARBLAY, JOHN EVELYN, THOMAS MOORE, PEPYS, CRABB ROBINSON, and SIR WALTER SCOTT, some of which will be found referred to under the names of their authors.

**Dibdin, Charles,** poet and miscellaneous writer (b. 1745, d. 1814), wrote *A Complete History of the English Stage* (1795); *Observations on a Tour through almost the Whole of England* (1801); *The Shepherd's Pastoral*; *The Waterman*; *The Quaker*; and other works. An edition of his *Songs* (which number nearly 1,200, and were said to have aided the manning of the British navy to a remarkable extent) was published by George Hogarth, in 1843, with a *Memoir* of the author. See, also, Dibdin's own account of his *Professional Life* (1824), and the *Life* by his son (1850).

**Dibdin, Thomas,** son of the preceding (b. 1771, d. 1841), was a prolific writer of plays and songs; among other works, of *The Cabinet*, an opera; *Past Ten o'clock*, a farce; *Mother Goose*, a pantomime; *The High-Mettled Racer*, an equestrian piece; and *A Metrical History of England: or, Recollections in Rhyme of the Most Prominent Features in our National Chronology* (1813). See his *Reminiscences* (1828).

**Dibdin, Thomas Frognall, D.D.,** bibliographer (b. 1770, d. 1847), published *Poems* (1797); *An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics* (1803); *Bibliomania, or Book-Madness* (1811), (q.v.); *Bibliotheca Spenseriana* (1814); *The Bibliographical Decameron: or, Ten Days' Pleasant Discourse upon Illuminated Manuscripts, &c.* (1817); *Sermons* (1820—25); *The Bibliographical, Antiquarian, and Picturesque Tour in France and Germany* (1821); *Ædes Althorpiæ* (1822); *The Library Companion* (1824); *La Belle Marianne: a Tale of Truth and Woe* (1824); *Sunday Library* (1831); *Bibliophobia* (1832); *A Bibliographical, Antiquarian, and Picturesque Tour in the Northern Counties of England and of Scotland* (1838); and editions of the works of Ames, Sir Thomas More, Thomas à Kempis, Fenelon, and others. See his *Reminiscences of a Literary Life* (1836).

**Diccon the Bedlam,** in Bishop STILL'S comedy of *Gammer Gurton's Needle* (q.v.). A bedlam was one of those itinerant beggars who, in the Elizabethan age, went about feigning madness as an inducement to almsgiving.

**Dicey, Edward Stephen,** journalist and miscellaneous writer (b. 1832), has produced *A Memoir of Cavour*; *Rome* in 1860; *Six Months in*



*the Federal States* (1863); *The Schleswig-Holstein War* (1864); *The Battle-fields of 1866* (1866); *A Month in Russia* (1867); *The Morning Land* (1870); and other works.

**Dick, Mr.**, in DICKENS's novel of *David Copperfield* (q.v.), is remarkable for the memorial concerning himself which he is engaged in compiling, and for the difficulty he experiences in keeping Charles I. out of it.

**Dick, Thomas, LL.D.**, Scottish Secession minister and miscellaneous writer (b. 1772, d. 1857), was the author of *The Christian Philosopher* (1823); *The Philosophy of a Future State* (1828); *Celestial Scenery* (1838); *Sidereal Heavens* (1840); and *The Solar System* (1846). He also wrote a number of other books, many of which have been translated into several languages.

**Dickens, Charles**, novelist (b. 1812, d. 1870), wrote *Sketches by Boz* (1836); *The Pickwick Papers* (1836); *Sunday under three Heads* (1836); *The Strange Gentleman* (1836); *The Village Coquettes* (1836); *Oliver Twist* (1838); *Nicholas Nickleby* (1838); *The Old Curiosity Shop* (1840); *Barnaby Rudge* (1840); *American Notes* (1842); *Martin Chuzzlewit* (1843); *A Christmas Carol* (1843); *The Chimes* (1844); *Dombey and Son* (1846); *The Haunted Man* (1847); *David Copperfield* (1849); *The Child's History of England* (1851); *Bleak House* (1852); *Hard Times* (1854); *Little Dorrit* (1855); *A Tale of Two Cities* (1859); *Hunted Down* (1860); *The Un-Commercial Traveller* (1860); *Our Mutual Friend* (1864); *The Holiday Romance* (1868); *Great Expectations* (1858); *The Mystery of Edwin Drood*, unfinished (1870); and various Christmas numbers, or portions of Christmas numbers, contributed to *All the Year Round*. His *Works* are published in various forms and at various prices. For *Biography*, see *A Story of his Life*, by Theodore Taylor (1870); *the Life*, by R. S. Mackenzie (1870); and *the Life*, by John Forster, completed in 1873. For reminiscences and other biographical memoranda of Dickens, the reader may refer to the *Sketch* by G. A. Sala; *Yesterdays with Authors*, by J. T. Fields; and Forster's *Life of Landor*. For *Criticism*, see *Essays* by George Brimley; George Stott, in *The Contemporary Review* for February, 1869; Jeaffreson's *Novels and Novelists*; Masson's *Novelists and their Styles*; Buchanan's *Master Spirits*; Horne's *Few Spirit of the Age*; *The Westminster Review* for July, 1864, and April, 1865; and the various reviews and magazines and weekly journals during 1870. "The fairy tale of human life," says Robert Buchanan, "as seen first and last by this good genie of fiction, seems to us far too delightful to find fault with just yet. A hundred years hence, perhaps, we shall have it assorted on its proper shelf in the temple of fame. We know well enough, as, indeed, who does not know? that it contains much sham pathos, atrocious bits of psychological bungling, a little fine writing, and a thimbleful of waddle; we know (quite as well as the critical

know) that it is peopled, not quite by human beings, but by ogres, monsters, giants, elves, phantoms, fairies, demons, and will-o'-the-wisps; we know, in a word, that it has all the attractions as well as the limitations of a story told by a child. For that diviner oddity, which revels in the incongruity of the very universe itself, which penetrates to the spheres and makes the very angel of death share in the wonderful laughter, we must go elsewhere—say to Jean Paul. Of the satire, which illuminates the inside of life and reveals the secret beating of the heart, which unmasks the beautiful and anatomises the ugly, Thackeray is a greater master. But for mere magic, for simple delightfulness, commend us to our good genie. He came, when most needed, to tell the whole story of life anew, and more funnily than ever; and it seems to us that his child-like method has brightened all life, and transformed this awful London of ours—with its startling facts and awful daily phenomena—into a castle of dream. He was the greatest work-a-day humorist that ever lived. He was the most beneficent good genie that ever wielded a pen." See AMERICAN NOTES; BARNABY RUDGE; BATTLE OF LIFE; BLEAK HOUSE; BOZ; BOZ, SKETCHES BY; CHIMES, THE; CHRISTMAS CAROL; CHUZZLEWIT, MARTIN; COPPERFIELD, DAVID; DOMBEY AND SON; DROOD, EDWIN; HARD TIMES; HAUNTED MAN, THE; HOLIDAY ROMANCE; HOLLY TREE INN; HOUSEHOLD WORDS; HUMPHREY'S CLOCK, MASTER; HUNTED DOWN; IVY GREEN, THE; LICKRIPER'S LODGINGS, MRS; MARIGOLD, DOCTOR; MUGBY JUNCTION; MUTUAL FRIEND, OUR; NICKLEBY, NICHOLAS; NO THOROUGHFARE; OLIVER TWIST; PICNIC PAPERS; PICKWICK CLUB; SILVERMAN'S EXPLANATION; SOMEBODY'S LUGGAGE; STRANGE GENTLEMAN, THE; SUNDAY UNDER THREE HEADS; TALE OF TWO CITIES, A; TOM TIDDLER'S GROUND; UN-COMMERCIAL TRAVELLER; VILLAGE COQUETTES, THE; WILTSHIRE LABOURERS.

**"Dickens, The."** A phrase used by SHAKESPEARE in his comedy, *The Merry Wives of Windsor*, act iii., scene 2; "I cannot tell what the dickens his name is."

**Dictes and Sayings of the Philosophers, The.** A translation from the French of Jehan de Jeanville, by ANTHONY WOODVILLE, Earl Rivers (1442—1483); and the first book printed by Caxton at Westminster, November 18, 1477.

**Dictionary of the Varieties of Life:** or, "Lexicon Balatronicum;" by JON BEE (JOHN BADCOCK), published in 1823; explaining many colloquial phrases and slang words.

**Dictionary, Latin-English**, by Sir THOMAS ELYOT (d. 1546), published in 1538. The first published in England, and "one of the earliest attempts towards the promotion of lexicographical literature."

**Dicuil**, an Irish monk (b. 755), wrote, in 825, a Latin description of the earth.



**Didaco.** See ACHELEY, THOMAS.

**Diddler, Jeremy.** In KENNY'S farce of *Raising the Wind* (q.v.), "a noody and seedy individual, always contriving by his songs, *bon-mots*, or other expedients, to borrow money or obtain credit."

**Dido, Queen of Carthage.** A tragedy, by THOMAS NASH and CHRISTOPHER MARLOWE; produced in 1594.

**"Di do dum."** The point of an epigram which will be found in PORSON'S *Facetiae Cantabrigienses*. The professor was asked to rhyme and pun upon the endings of the Latin gerunds, and immediately produced the following:—

"When Dido found Æneas would not come,  
She mourned in silence and was Di do dum."

**"Die, and endow a college or a cat."** Line 96, epistle i. of POPE'S *Moral Essays*.

**"Die with harness on our back, At least we'll."**—*Macbeth*, act v., scene 5.

**"Die, Taught us how to."** A description applied to Addison by TICKELL, who declares, in a poem on the death of the essayist that he first taught us how to live, and then—

"(Oh! too high  
The price for knowledge) taught us how to die."

**"Dies and makes no sign, He."**—*King Henry VI.*, part ii., act iii., scene 3.

**"Dies Iræ."** See DAY OF JUDGMENT, ON THE.

**"Difference to me, Oh, the."**—WORDSWORTH ON *Lucey*.

**Digby, Sir Kenelm** (b. 1603, d. 1665), wrote an *Interpretation of Spenser's Faërie Queene*, bk. ii., canto ix., stanza 22 (1644); two *Treatises on the Nature of Bodies and of Man's Soule* (1645); *Observations upon Sir Thomas Browne's Religio Medici*; and other works.

**Digby, Kenelm Henry** (b. 1800), wrote *The Broad Stone of Honour* (1826—27); *Mores Catholici: or, Ages of Faith* (1844—47); and other works.

**Diggory**, in GOLDSMITH'S comedy of *She Stoops to Conquer* (q.v.), has been "taken from the barn to make a show at the side-table."

**Dilke, Charles Wentworth**, journalist (b. 1789, d. 1864), was for many years editor and proprietor of *The Athenæum*, to which he contributed a large number of critical essays. See next paragraph.

**Dilke, Sir Charles Wentworth**, grandson of the above (b. 1843), has written *Greater Britain* (1868); *The Fall of Prince Florestan of Monaco* (1874). He edited in 1875 his grandfather's *Papers of a Critic*, to which he prefixed a biographical preface. He was for a time the editor of *The Athenæum*, of which he is the proprietor.

**Dillon, Wentworth.** See ROSCOMMON, EARL OF.

**"Dim and perilous way, A."**—WORDSWORTH, *The Excursion*, bk. iii.

**"Dim eclipse, disastrous twilight."**—MILTON, *Paradise Lost*, bk. i., line 597.

**"Dim religious light, A."**—MILTON'S *Il Penseroso*, line 159.

**"Diminished heads, Hide their."**—*Paradise Lost*, bk. iv., line 35.

**Dinah, Aunt**, in STERNE'S novel of *Tristram Shandy* (q.v.), is aunt to Mr. Walter Shandy; also a character in *Uncle Tom's Cabin*.

**Dinarbus.** A supplement to Dr. Johnson's *Rasselas* (q.v.), published by CORNELIA KNIGHT (1757—1837) in 1790.

**Dingley Dell**, in DICKENS'S novel of *The Pickwick Papers* (q.v.), is the home of old Wardle and his family, and the scene of Mr. Tupman's love adventure with the fair Miss Rachel.

**Dinmont, Dandie.** A store-farmer, in Sir WALTER SCOTT'S novel of *Guy Mannering* (q.v.).

**Diogenes's Lanthorne.** A satire upon London life, by SAMUEL ROWLANDS (b. 1570, d. 1625), published in 1607, in which every man is represented as seeing the faults of his neighbour as through a glass, and being pleased accordingly. "In Athens," says the author,—

"I seeke for honest men,  
But I shall find them God knows when:  
I'll searche the citie, where if I can see  
An honest man, he shall gae with me."

We may notice in connection with this work, another satire, comically entitled *The letting Humour's Blood in the Head-Vayne, with a new Morrisco daunced by Seven Satyrs upon the Bottom of Diogenes's Table*, which appeared in 1600, and was proscribed by the Government of the day.

**Dion.** A poem by WILLIAM WORDSWORTH, written in 1816.

**Dione.** A pastoral tragedy, by JOHN GAY, written in imitation of Guarini's *Pastor Fido*, and produced in 1720.

**Dipsychus.** A psychological, semi-humorous, semi-satirical poem, by ARTHUR HUGH CLOUGH (1819—1861), begun in the autumn of 1850 at Venice, where the scene is laid. It consists of a series of conversations between Dipsychus and the Spirit, who acts towards him somewhat the same part that Mephistopheles acts towards Faust in Goethe's dramatic poem. It was not published during the author's lifetime, and should not therefore be regarded as having received his finishing touches. Numerous lyrics, chiefly satirical, are introduced to relieve the monotony of the conversations.

**Dirge, A.** A poem, by ALFRED TENNYSON, written in 1830:—

"Now is done thy long day's work;  
Fold thy palms across thy breast,  
Fold thine arms, turn to thy rest.  
Let them rave."

**Dirge in Cymbeline:** "To fair Fidele's grassy tomb;" written by WILLIAM COLLINS, in 1748.



**Dirk Hatteraick.** A smuggler, in SCOTT'S *Guy Rimering* (q.v.).

**Discoverie of the Empyre of Guiana, The,** written by Sir WALTER RALEIGH; published in 1596.

**Discoveries made upon Men and Matter,** "as they have flowed out of his Daily Readings, or had their Reflux to his peculiar notion of the Times." A prose work, of comment and quotation, by BEN JONSON; also called *Sylvia* and *Timber*.

**"Discourse most eloquent music."**—*Hamlet*, act iii., scene 2.

**"Discourse, With such large."**—*Hamlet*, act iii., scene 2.

**Discovery of the Cross, The.** An old English poem, by CYNEWULF (q.v.).

**"Discreetest, best! (Seems wisest, virtuousest)."**—*Paradise Lost*, bk. viii., line 548.

**Discretion in Giving, Of.** A poem, by WILLIAM DUNBAR (1465—1530), the moral of which is contained in the title. There is a companion piece on *Discretion in Taking*.

**"Discretion, The better part of valour is."** See SHAKESPEARE'S play of *King Henry IV.*, part i., act v., scene 4; BEAUMONT and FLETCHER'S *A King and No King*, act iv., scene 3; and CHURCHILL'S poem of *The Ghost*, book i., l. 232.

**Disdain Returned.** A lyric by THOMAS CAREW (1589—1639), beginning—

"He that loves a rosy cheek."

The last verse is generally—and most unaccountably—omitted in collections of poetry.

**Disobedient Child, The.** A moral play, by THOMAS INGELEND (b. circa 1575), "late student in Cambridge," setting forth the misery arising from imprudent matrimonial connections. The hero is called "the Rich-man's son," and has married the "Young woman"—whose name, apparently, is Rose—against his father's wishes. Whereupon the lady turns out to be a spendthrift wixen, and the husband is set to do the most disagreeable drudgery. A copy of this rare drama is in the collection at Bridgewater House.

**Disowned, The.** A novel by Lord LYTON, published in 1828.

**Dispensary, The.** A burlesque poem in six cantos, by Sir SAMUEL GARTH; written in defence of an edict passed by the College of Physicians, July, 1687, which required medical men to give gratuitous advice to the poor. The poem was published in 1696.

**"Dispraised (Of whom to be) were no small praise."**—*Paradise Regained*, bk. iii., line 56.

**Disputatio inter Clericum et Militem:** "super potestate Prelatis ecclesie atque Principibus terrarum commissa in forma dialogi; et Compendium de Vita Antichristi." A tract, by WILLIAM

of OCCAM (1270—1347), published in 1475; the first part of which, *A Dialogue betwene a Knyght and a Clerke concerning the Power Spiritual and Temporal*, was written in 1305, "to silence the clergy, and answer their unreasonable expectations that the Pope might exercise jurisdiction over the temporalities of Princes, and the Church be exempted from contributing to the relief of the Poor or the security of the nation."

**Disraeli, Benjamin**, Earl of Beaconsfield (b. 1805), has written *Vivian Grey* (1826 and 1827); *The Voyage of Captain Popanilla* (1828); *The Young Duke* (1831); *Contarini Fleming* (1832); *The Wondrous Tale of Alroy* (1833); *The Rise of Iskander* (1833); *Ixion in Heaven* (1833); *The Crisis Examined* (1833); *The Revolutionary Epie* (1834); *Vindication of the English Constitution* (1835); *Letters of Runnymede* (1835); *Henrietta Temple* (1837); *Venetia* (1837); *Alareos*, a tragedy (1839); *Coningsby: or, the New Generation* (1844); *Sybil: or, the Two Nations* (1845); *Tancred: or, the New Crusade* (1847); *Lord George Bentinck, a political biography* (1851); *Church and Queen: Speeches* (1865); *Constitutional Reform: Speeches* (1866); *Parliamentary Reform: Speeches* (1867); *Speeches on Conservative Policy of last thirty years* (1870); *Lothair* (1871); and *Address delivered at Glasgow University* (1873). Collected editions of the novels and tales have been published. See CONINGSBY: OR, THE NEW GENERATION; DELTA; IXION IN HEAVEN; LOTHAIR; RUNNYMEDE, LETTERS OF; SYBIL: OR, THE TWO NATIONS; TANCRED: OR, THE NEW CRUSADE; VIVIAN GREY.

**Disraeli, Isaac**, author, father of the preceding (b. 1766, d. 1848), wrote *A Poetical Epistle on the Abuse of Satire* (1789); *A Defence of Poetry* (1790); *Vaurien* (1797); *Romances* (1799); *Narrative Poems* (1803); *Flim-Flams* (1805), (q.v.); *Despotism: or, the Fall of the Jesuits* (1811); *The History of Cupid and Psyche* (1813); *The Genius of Judaism* (1833); *The Crisis Examined* (1834); and a few others, besides his better-known works, such as *The Curiosities of Literature* (1791, 1793, 1823); *The Calamities of Authors* (1812); *The Quarrels of Authors* (1814); *The Literary Character* (1816); and *The Literary and Political Character of James I.* (1816). See the *Life*, by his son, prefixed to the library edition of the *Curiosities*. See ABUSE OF SATIRE; TAG, RAG, AND BOBTAIL, MESSRS.

**Distaffina.** The heroine of RUODES' *Bombastes Furioso* (q.v.).

**"Distance lends enchantment to the view, And."** Line 7, in part i. of CAMPBELL'S poem, *The Pleasures of Hope* (q.v.).

**"Distilled damnation."** A phrase used by ROBERT HALL. See his *Life* by Gregory.

**Distracted Lover, The.** A song by HENRY CAREY. See his *Poems* (1729).

**Distracted Puritan, The.** "A mad song," written about the beginning of the seventeenth century by Bishop CORBET (1582—1635).



**Distrest Mother, The.** A play by AMBROSE PHILIPS (1671—1749), founded on the *Andromaque* of Racine. "Before its appearance," says Dr. Johnson, "a whole *Spectator*, none indeed of the best [it was No. 290, by Steele], was devoted to its praise; while it still continued to be acted, another *Spectator* was written [No. 335, by Addison] to tell what impression it made upon Sir Roger; and on the first night a select audience, says Pope, was called together to applaud it."

**Distrest Wife, The.** A comedy by JOHN GAY, printed in 1743; acted at Covent Garden, 1772.

**Dittie to Hey Downe, A.** Apparently of Henry VIII.'s time.

**Diver, Colonel.** A character in DICKENS'S novel of *Martin Chuzzlewit* (q.v.).

**Divers Balades agenst the Seven Dedely Synnes,** were written by ANTHONY WOODVILLE, Earl Rivers (1442—1483).

**Diversions of Purley, The:** "ΕΠΕΑ ΠΤΕ-ΡΟΕΝΤΑ." A philological treatise by JOHN HORNE TOOKE (1736—1812), so called from the residence of his benefactor, William Tooke, at Purley, and published, the first part in 1786, the second part in 1805. A review of this famous work will be found in an article in *The Quarterly Review*, No. xiv., where the writer, probably Lord Dudley and Ward, says of its author: "What he has proved is, that all words, even those that are expressions of the nicest operations of our minds, were originally borrowed from the objects of external perception—a circumstance highly curious in the history of language, consequently, in the history of the human mind itself, and the complete demonstration of which of course reflects great credit on its author. What he thinks he has proved is, that the etymological history of words is our true guide, both as to the present import of the words themselves, and as to the nature of those things which they are intended to signify—a proposition so monstrous that he has nowhere ventured to enunciate it in its general form, but has rather left it to be collected from the general tenour of his remarks upon particular instances." An edition of the *Diversions* edited, with notes, by Richard Taylor, was published in 1840.

**"Divided duty, I do perceive here a."**  
—*Othello*, act i., scene 3.

**Divine Art of Poesie.** See *ESSAYS OF A PRENTICE*.

**Divine Attributes, On the.** A series of prize poems written by CHRISTOPHER SMART (1722—1770), on the *Eternity* (1750); the *Immensity* (1751); the *Omniscience* (1752); the *Power* (1753); and the *Goodness of the Supreme Being* (1755).

**"Divine in hookas, glorious in a pipe."**  
A line in an apostrophe to tobacco, occurring

in stanza 19, canto ii. of BYRON'S poem of *The Island*:—

"Yet thy true lovers more admire by far  
Thy naked beauties—Give me a cigar!"

**Divine Legation of Moses demonstrated, The.** A controversial work by WILLIAM WARBURTON, Bishop of Gloucester (1698—1779), of which the first volume appeared in 1738, and in which the author endeavoured to prove that the Pentateuch must be a Divine revelation because it is silent on the subject of a future state. In order to enforce this theory, the writer laid nearly all ancient and modern authors under tribute, with the result that his work was characterised by a leading critic in *The Edinburgh Review* as "the most learned, most arrogant, and most absurd work which has been produced in England for a century." Another critic writes of the bishop's "glorious extravagance, which dazzles while it is unable to convince." An able review of the controversy which followed upon the publication of this work may be read in the second volume of *The Quarterly Review*. See, also, Disraeli's *Quarrels of Authors*. A list of the bishop's own *Vindications*, and of several controversial tracts occasioned by his productions, is given in Lowndes' *Bibliographer's Manual*, under the heading "Warburton."

**Divine Love.** A sacred poem, in six cantos, by EDMUND WALLER (1605—1687).

**"Divine Philosophy."** See "APOLLO'S LUTE."

**Divine Poems,** by FRANCIS QUARLES (1592—1644), published in 1630; and including the histories of Jonah, Esther, Job, and Samson. JOHN DONNE published some *Divine Poems* in 1613.

**"Divinity doth hedge a king, There's such."**—*Hamlet*, act iv., scene 5.

**"Divinity in odd numbers, They say there is."**—*Merry Wives of Windsor*, act v., scene 1.

**"Divinity that shapes our ends, There's a,"**—*Hamlet*, act v., scene 2,—

"Rough-hew them how we will."

**"Divinity that stirs within us, The."**  
—ADDISON'S *Cato*, act v., scene 1.

**Divisione Naturæ, De:** "Περὶ φύσεων μερισμοῦ." A treatise by JOHANNES SCOTUS (d. 877), in which he contends that after the resurrection, the corporeal body, in its reunion with the soul, will be changed into a spiritual body.

**Divorce, The Doctrine and Discipline of.** A treatise, by JOHN MILTON (1608—1674), published in 1644, and occasioned by a disagreement with his wife, Mary Powell, who declined to return to his house. It was followed shortly after by *The Judgment of Martin Bucer concerning Divorce*; and *Tetrachordon: Expositions upon the four chief places of Scripture which treat of Marriage*.

**Dixon, William Hepworth,** journalist and miscellaneous writer (b. 1821), has produced,



among other works, *John Howard, a Memoir* (1849); *A Life of William Penn* (1851); *Robert Lake, Admiral and General, at Sea* (1852); *The Holy Land* (1865); *New America* (1867); *Spiritual Lives* (1868); *Free Russia* (1870); *Her Majesty's Power* (1871); *The Switzers* (1872); *The History of Two Queens* (1873); *White Conquest* (1875); and *Diana, Lady Lyle* (1877). Mr. Dixon was for some years the editor of *The Athenæum* (1853—69).

**Dobbin, Captain William**, in THACKERAY'S novel of *Vanity Fair* (q.v.), is the friend of George Osborne, whose widow, Amelia Sedley, he eventually marries.

**Dobbins, Humphrey**. The body-servant of Sir Robert Bramble, in COLMAN'S comedy, *The Poor Gentleman* (q.v.).

**Dobell, Sydney**, poet (b. 1824, d. 1874), was the author of *The Roman* (1850); *Balder* (1854); and, with Alexander Smith (q.v.), *Sonnets of the War* (1855). He also wrote some miscellaneous pieces. His *Works* were collected in 1875.

**Dobson, Austin**, poet (b. 1840), has written *Figures in Rhyme* and *Proverbs in Porcelain*.

**Doctor Ordinatissimus**, or "Most Methodical Doctor." A name bestowed upon JOHN BASSOL (d. 1347).

**Doctor Slop**. A name applied to Dr. (afterwards Sir JOHN) STODDART (1773—1856). Also a character in STERNE'S *Tristram Shandy*.

**Doctor, The**. See SOUTHEY.

"Doctors disagree? Who shall decide when."—POPE, *Moral Essays*, ep. iii., line 1.

**Doctrinale Antiquitatum Ecclesiæ**, by THOMAS of WALDEN, a Carmelite monk. A long and systematic assertion of Church doctrine against the Wicliffite heresies, continued in the author's *De Sacramentis*. Walden lived between 1380 and 1430.

**Dod, Charles Roger**, journalist and compiler (b. 1793, d. 1855), was connected with *The Times* for twenty-three years, and compiled *The Parliamentary Companion*; *The Peerage, Baronetage, and Knightage of the United Kingdom*; and *Electoral Facts*.

**Dod, John**, cleric and religious writer (b. 1547, d. 1645), wrote *A Plain and Familiar Exposition of the Ten Commandments, and of certain Chapters of the Book of Proverbs* (1606).

**Dodd, Charles**. The *nom de plume* of a writer—the author of *Certamen utriusque Ecclesiæ, a List of all the Eminent Writers of Controversy, Catholic and Protestant, since the Reformation* (1724), and *The Church History of England from 1500 to 1688, chiefly with regard to Catholics* (1737—42)—whose name is variously asserted to be RICHARD TOOKE and HUGH TOOTEL. He is said to have died in 1745. The best, though an uncompleted, edition of the *Church History* is that of Tierney, begun in 1839.

**Dodd, William, D.D.** (b. 1729, d. 1777), wrote *The Beauties of Shakespeare* (1753), (q.v.); *The Sisters* (1754); *Practical Discourses on the Miracles and Parables* (1757); *Reflections on Death* (1763); *Comfort for the Afflicted under every Affliction* (1764); *The Visitor* (1764); *Poems* (1767); *A Commentary on the Books of the Old and New Testament* (1770); *Sermons to Young Men* (1771); and *Thoughts in Prison* (1777). See the *Life* by Reed.

**Doddridge, Philip, D.D.**, religious writer (b. 1702, d. 1751), wrote *Some Remarkable Passages in the Life of Col. James Gardiner* (1747); *The Rise and Progress of Religion in the Soul* (1750); *The Family Expositor* (1760); *A Course of Lectures on the principal Subjects in Pneumatology, Ethics, and Divinity* (1794); and *Sermons on various Subjects* (1826). For *Biography* see the *Memoirs*, by Job Orton (1766), and the *Life*, published in 1831.

**Dodge, Mary Abigail**, American authoress (b. about 1830), has written *Country Living and Country Thinking*, *Gala Days*, *Woman's Wrongs*, *Twelve Miles from a Lemon*, *Nursery Noonings*, and other works, besides contributing largely to periodical literature. See HAMILTON, GAIL.

**Dodger, The Artful**. An alias of Jack Dawkins, a young thief, in DICKENS'S *Oliver Twist*.

**Dodgson, C. Lutwidge**. See CARROLL, LEWIS.

**Dodsley, Robert**, bookseller, author, and editor (1703—1764), wrote *The Muse in Livery* (1732); *The Toy Shop*, and other plays, besides publishing, in 1744, *A Select Collection of Old Plays*, edited by Thomas Coxeter (12 vols.); *The Preceptor* (1748); *The Economy of Human Life* (1751); and numerous other works. He also published the *London and Vanity of Human Wishes* of Dr. Johnson. His *Collection of Old Plays* has been edited by W. Carew Hazlitt (1875).

**Dods, Meg**. The landlady of the Cleikum Inn, in Sir WALTER SCOTT'S novel of *St. Ronan's Well* (q.v.). "One of those happy creations, approaching extravagance but not reaching it, formed of the most dissimilar materials without inconsistency."

**Dodson and Fogg**. Two pettifogging lawyers who, in DICKENS'S *Pickwick Papers*, figure in the famous trial of "Bardell v. Pickwick," as attorneys for the plaintiff.

**Doeg**, in DRYDEN'S poem of *Absalom and Achitophel* (q.v.), is intended for Elkanah Settle, the city poet (q.v.).

**Doesticks, Q. K. Philander**. A pseudonym adopted by MORTIMER M. THOMPSON (d. 1875), an American humorist, who published *Doesticks: what he says* (1855); *Plu-ri-bus-tah, a song that's by no author* (1857); and other works.

"Dog at Kew, I am his Highness's." First line of a couplet, engraved by POPE, on the



collar of a dog, which he gave to Frederick, Prince of Wales. The second line ran—

"Pray tell me, sir, whose dog are you?"

"Dog it was that died, The."—GOLD-SMITH'S *Elegy on a Mad Dog*.

"Dog, Something better than his."—TENNYSON, *Locksley Hall*.

**Dogberry.** A "city-officer" in SHAKESPEARE'S *Much Ado About Nothing* (q.v.), overbearing, ignorant, self-satisfied, but withal good-natured. He is the author of the famous saying, that "comparisons are odorous," and is notable for his anxiety to be "written down an ass." There can be no doubt that he suggested to Sheridan the idea of Mrs. Malaprop (q.v.).

**Dogget, Thomas,** actor and dramatist (d. 1721), wrote *The Country Wake*, a comedy. (He founded the famous "Coat and Badge" prize, which is annually rowed for on the Thames, by six young watermen.

"Do good by stealth, and blush to find it fame." See ALLWORTHY, MR.

"Dogs delight to bark and bite, Let." First line of a verse by Dr. WATTS, in *Song* xvi. :—

"Let dogs delight to bark and bite,  
For God hath made them so;  
Let bears and lions growl and fight,  
For 'tis their nature too."

"Dogs of war, The." See "CRY HAVOC."

"Dogs, Throw physic to the."—*Macbeth*, act v., scene 3.

**Dol Common,** in BEN JONSON'S *Alchemist*, is the colleague of Subtle and Fun in their practices upon Sir Epicure Mammon.

**Dolly Varden,** in DICKENS'S novel of *Barnaby Rudge* (q.v.), is the daughter of Gabriel Varden (q.v.), and eventually marries Joe Willet (q.v.). "She has given a name to a peculiar style of feminine attire."

**Dolorous Dettie and Much Lamentable Chaunce of the Moost Honorable Earl of Northumberlande, Upon the,** by JOHN SKELTON (b. 1460, d. 1529). The subject of this elegy is the fourth Earl, Henry Percy, who fell a victim to the avarice of Henry VII., in 1489.

**Dombey and Son,** a novel by CHARLES DICKENS (1812—1870), was first published in 1846—47, and ran through twenty monthly numbers.

**Dombey, Florence.** The heroine of DICKENS'S novel of *Dombey and Son* (q.v.); daughter of Mr. Dombey. The name of the "son" is Paul, and the description of his death is one of the most pathetic bits of Dickens's writing.

"Dome of thought, the palace of the soul, The." In BYRON'S *Childe Harold's Pilgrimage*, stanza 6, canto ii.

**Domestic Poet, The.** A name given to WILLIAM COWPER.

**Domett, Alfred.** See WARING.

**Dominie Sampson.** See SAMPSON, DOMINIE.

**Don Juan.** See JUAN, DON.

**Donne, John, D.D.,** poet and clergyman (1573—1631), wrote *The Pseudo-Martyr* (1610); *Conelave Ignatii: or, Ignatius, his Conelave* (1611); *An Elegy on the Untimely Death of the Incomparable Prince Henry* (1613); *Devotions upon Emergent Occasions, and Severall Steps in my Sickness* (1624); *An Anatomy of the World* (1625); *Polydoron: or, a Miscellania of Morall, Philosophical, and Theological Sentences* (1631); *Death's Devil* (1632); *A Sheaf of Miscellany Epigrams* (1632); *Juvenilia: or, Certaine Paradoxes and Problems* (1633); *BIA ΘΑΝΑΤΟΣ* (1644); *Essayes in Divinity* (1651); *Letters to Severall Persons of Honour* (1651); and other *Works*, collected in 1635, and republished with a *Memoir* by Dean Alford, in 1839. His *Sermons*, with a *Life* by Izaak Walton, originally appeared in 1640—49. "Of Donne," wrote Hazlitt, "I know nothing but some beautiful verses to his wife, dissuading her from accompanying him on his travels abroad, and some quaint riddles, in verse, which the sphinx could not unravel." "Donne," says Hartley Coleridge—

"Of stubborn thoughts, a garland thought to twine;  
To his fair maid brought cabalistic poses,  
And sung fair ditties of metempsychosis:  
Twists iron pokers into true love knots,  
Coining hard words not found in polyglots."

He has been called by excellent judges a "great wit," "a man of very extensive and various knowledge," and "the greatest preacher of the seventeenth century." See FUNERAL ELEGIES; PSEUDO-MARTYR, THE.

**Donnithorne, Arthur,** in GEORGE ELIOT'S novel of *Adam Bede* (q.v.), is in love with Hetty Sorrel (q.v.).

**Donzel del Phebo.** A hero of romance, whose story is told in *The Mirror of Knighthood* (q.v.). He is usually associated with Rosielear, and is mentioned in the play of *The Malecontent* (q.v.).

**Doolan, Morgan.** A journalist, in THACKERAY'S *Pendennis* (q.v.).

"Do or die, Let us."—BURNS, in his poem of *Bannoekburn*.

**Dora.** The "child-wife" of the hero of DICKENS'S *David Copperfield* (q.v.).

**Dora.** An idyll, by ALFRED TENNYSON, published in 1842.

**Doran, John, LL.D.,** author and editor (b. 1807, d. 1878), published the following:—*History and Antiquities of the Town and Borough of Reading* (1835); *Filia Dolorosa, Memoirs of the Duchess of Angoulême* (1852); *Anthon's Anabasis of Xenophon* (1853); *A Life of Dr. Young* (1854); *Table Traits, and Something on Them* (1854); *Habits and Men* (1855); *Lives of the Queens of the House of Hanover*



1855); *Knights and their Days* (1856); *Monarchs retired from Business* (1857); *The History of Court Fools* (1858); *New Pictures and Old Panels* (1859); *The Last Journals of Horace Walpole* (1859); *Lives of the Princes of Wales* (1860); *A Memoir of Queen Adelaide* (1861); *The Bentley Ballads* (1861); *Their Majesties' Servants* (1863); *Saints and Sinners: or, In Church and About It* (1868); *Ancient Castles, Abbays, and Baronial Mansions of England* (1873); *"Mann" and Manners at the Court of Florence 740—1786* (1875), and others. Dr. Doran became the editor of *Notes and Queries* in 1873.

**Dorastus.** The hero of GREENE'S *Pandosto: or, the Triumph of Time* (q.v.).

**Dorax.** A noble Portuguese, in DRYDEN'S play entitled *Don Sebastian*; described by *The Edinburgh Review* (1808) as "the *chef-d'œuvre* of Dryden's tragic characters, and perhaps the only one in which he has applied his great knowledge of human kind to actual delineation."

"**Dorian mood of flutes, and soft recorders, The.**"—*Paradise Lost*, book i., line 550.

**Doricourt.** A character in CONGREVE'S comedy of *The Way of the World* (q.v.); also the name of the hero of *The Belle's Stratagem* (q.v.).

**Dorimant.** A witty rake in ETHEREGE'S play of *The Man of Mode* (q.v.); intended for the Earl of Rochester.

**Dorinda,** in the Earl of DORSET'S verses, is intended for the Countess of Dorchester (Catherine Sedley), mistress of James II. :—

"Tell me, Dorinda, why so gay,  
Why such embroidery, fringe, and lace?"

**Doris.** A lady celebrated by WILLIAM CONGREVE in some lively stanzas.

"**Dormouse in the human bosom, To lie.**" A phrase used by Tony Weller in the *Pickwick Papers* (q.v.).

**Dorothea.** The heroine of MASSINGER'S *Virgin Martyr* (q.v.). "A beautiful display of Christian heroism."

**Dorothea Brooke.** The heroine of GEORGE ELIOT'S novel of *Middlemarch* (q.v.); married first to Mr. Casaubon, the scholar, and afterwards to Will Ladislaw, the artist. "She is described," says *The Quarterly Review*, "as a shortsighted girl, disliking lapdogs, but fond of a horse; with beautiful profile, beautiful bearing, and particularly beautiful and frequently ungloved hands; with perfect sincerity of thought, and as perfect straightforwardness and transparency of expression, though she cannot always make others understand her."

**Dorriforth, Mr.,** in Mrs. INCHBALD'S novel *A Simple Story* (q.v.), is a "young, handsome, and amiable" Catholic priest, who afterwards becomes Lord Elmwood, and is first the guardian and then the lover of the heroine, Miss Milner. "The characters of the graceful frivolous girl, and of the grave, virtuous, but inexorably wilful priest, are finely contrasted."

**Dorset, Earl of,** Thomas Sackville, Lord Buckhurst (b. 1527, d. 1608). See SACKVILLE, THOMAS.

**Dorset, Earl of,** Charles Sackville, poet (b. 1637, d. 1706). The *Works* of this writer, consisting chiefly of short songs and lyrics, are included in all the best collections of the poets. Lord Macaulay said of them, that "in the small volume of his works may be found songs which have the easy vigour of Suckling, and little satires which sparkle with wit as splendid as that of Butler."

**Dory, John.** A character in O'KEEFE'S comedy of *Wild Oats: or, the Strolling Gentleman* (q.v.); also, the title and hero of an old ballad, which is constantly referred to in the literature of the sixteenth and seventeenth centuries.

**Dot.** The wife of John Peerybingle (q.v.), in DICKENS'S story of *The Cricket on the Hearth* (q.v.). The name gives the title to Dion Boucicault's dramatic version of the story.

"**Dotage flow, Streams of.**" From JOHNSON'S *Vanity of Human Wishes*, line 315.

"**Dotes, yet doubts, Who.**"—*Othello*, act iii., scene 3.

**Dotheboys' Hall,** in DICKENS'S novel of *Nicholas Nickleby* (q.v.), is an educational establishment in Yorkshire, kept by one Squeers (q.v.), "whose system of tuition consisted of alternate beating and starving."

**Dotted Bible, The.** A name given to an edition of the Scriptures, printed in 1578, page for page with that of 1574.

**Double Dealer, The.** A comedy by WILLIAM CONGREVE, produced in 1693, and received at first with coolness, but soon estimated at its proper value. Dryden addressed the author in most encomiastic terms, preferring him to Ben Jonson and Fletcher:—

"In different talents both adorned their age,  
One for the study, t'other for the stage.  
But both to Congreve justly shall submit,  
One match'd in judgment, both o'ermatch'd in wit."

"**Double, double, toil and trouble.**"—*Macbeth*, act iv., scene 1.

**Double Gallant, The.** A comedy by COLLEY CIBBER (1671—1757). "It abounds," says Hazlitt, "in character, bustle, and stage effect, and very happily mixes up the comedy of intrigue, such as we see it in Mrs. Centlivre's Spanish plots, with a tolerable share of the wit and spirit of Congreve and Vanbrugh. At-All and Lady Dainty are the two most prominent characters in the comedy."

**Double Transformation, The.** A tale in verse by OLIVER GOLDSMITH (1728—1774).

"**Doubt, More faith in honest.**"—TENNYSON, *In Memoriam*.



"Doubt thou the stars are fire."—*Hamlet*, act ii., scene 2:—

"Doubt that the sun doth move;  
Doubt truth to be a liar,  
But never doubt I love."

**Doubting Castle**, in BUNYAN'S *Pilgrim's Progress* (q.v.), is a castle, belonging to Giant Despair, in which Christian and Hopeful are confined, but from which they make their escape by means of the key Promise.

"Doubts are traitors (Our),"—*Measure for Measure*, act i., scene 5,—

"And make us lose the good we oft might win,  
By fearing to attempt."

**Douce, Francis**, antiquary (b. 1762, d. 1834), was the author of *Illustrations of Shakespeare*, and of *Ancient Manners, with Dissertations on the Clowns and Fools of Shakespeare*, &c. (1807); a dissertation on the *Dance of Death* (1833); and various contributions to the *Archæologia* and the magazines. See PROSPERO.

"**Dougal Cratur, The.**" A character in Scott's *Rob Roy*; a rugged but faithful follower of the celebrated chief.

**Douglas.** A tragedy written by JOHN HOME, a minister of the Church of Scotland (1724—1808), and first played in Edinburgh in 1756. Its production so much offended the Presbytery that the author found it expedient to resign his living and become a layman. In this play occur the lines—

"My name is Norval; on the Grampian hills  
My father feeds his flocks; a frugal swain  
Whose constant cares were to increase his store,  
And keep his only son, myself, at home."

**Douglas, Clara.** The heroine of Lord LYTTON'S comedy of *Money* (q.v.).

**Douglas, Gawin**, Bishop of Dunkeld (b. 1474, d. 1522). The *King Hart* of this writer was included in Pinkerton's *Ancient Scottish Poems* (1786); *The Palace of Honour* (q.v.), in the same editor's *Scottish Poems* (1792); and *Virgil's Æneid* was published by Ruddiman in 1710, with a *Life* of the author by Bishop Sage. A complete edition of the *Works* appeared in 1874, edited by J. Small. See HART, KING;

**Douglas, Sir Robert**, published, in 1764, *The Peerage of Scotland*, and in 1798 issued *The Baronetage of Scotland*.

**Douglas Tragedy, The.** A ballad, printed in *The Border Minstrelsy*, and described by Scott as "one of the few to which popular tradition has ascribed complete locality. The farm of Blackhouse, in Selkirkshire, is said to have been the scene." The ballad is indeed a tragedy. "Lord William, stealing away Lady Margaret Douglas, is pursued by her father and her two brothers, with whom he fights, and leaves them dying or sore wounded. But Lord William himself is hurt, and no sooner gains his mother's house than he lies down to die, and before the morning his lady also is dead."

**Dousterswivel, Herman.** A German plotter, in Sir WALTER SCOTT'S novel of *The Antiquary* (q.v.).

**Dove, Doctor.** The principal character in SOUTHEY'S *Doctor*.

**Dover Beach.** A lyric by MATTHEW ARNOLD.

**Dow, jun.** The pseudonym of ELDRIDGE F. PAIGE (d. 1859), author of *Patent Sermons*, &c.

**Dowden, Edward**, has published *Shakespeare's Mind and Art* (1875), and *Poems* (1876).

**Dowlas, Dick**, in COLMAN the Younger's comedy of *The Heir at Law* (q.v.), is the son of Daniel Dowlas, an old Gosport shopkeeper, who, on account of the supposed loss of the son of Lord Duberly, succeeds to a peerage and an estate of £15,000 a year. See PANGLOSS, DR.

**Dowling, Captain.** "A great drunkard," who figures in CRABBE'S *Borough*.

"**Down (He that is) can fall no lower.**"—BUTLER'S *Hudibras*, part i., canto iii., line 877. BUNYAN, in his *Pilgrim's Progress*, has—

"He that is down need fear no fall."

**Downfall of Charing-Cross, The.** A humorous ballad directed against the order of the House of Commons which, in 1647, led to the demolition of the Gothic obelisk at Charing Cross, raised by Edward I. to the memory of his deceased wife Eleanor.

**Downing, Major Jack.** The pseudonym of SEBA SMITH, an American humorist (1792—1869), whose series of letters, in the Yankee dialect, on the politics of the United States, was first published collectively in 1833.

**Doyle, Sir Francis Hastings**, poet and essayist (b. 1810), has published *The Return of the Guards, and other Poems* (1866), and *Lectures on Poetry* (1869 and 1877). He was appointed Professor of Poetry at Oxford in 1867.

"**Drachenfels, The castled crag of,**" is referred to in stanza 55 of the third canto of BYRON'S *Childe Harold's Pilgrimage* (q.v.).

**Dragon of Wantley, The.** A famous ballad, which is really a satire on the extravagance of the old romances, and has, apparently, some occult connection with a lawsuit between two Yorkshire families. The narrative, machinery, and imagery of the piece are, to a great extent, borrowed from *The Faërie Queene*. It was written early in the eighteenth century. Wantley is a mispronunciation of Wharnclyff, a lodge and wood in Yorkshire.

**Dragon of Wantley, The.** A burlesque opera, the libretto of which was written by HENRY CAREY (1663—1743), and the music by LAMPE. It was produced in 1737, at Covent Garden. A sequel, entitled *Margery: or, the Dragoness*, was brought out, though with considerably less success, in the following year.



Drake, Nathan, M.D., author (b. 1766, d. 1836), wrote *Literary Hours: or, Sketches, Critical, Narrative, and Poetical* (1798); *Essays, Biographical, Critical, and Historical, illustrative of the Essayists* (1808—9); *The Gleaner* (1811); *Shakespeare and his Times* (1817); *Winter Nights: or, Fireside Lucubrations* (1820); *Evenings in Autumn: a Series of Essays* (1822); *Mornings in Spring: or, Recollections, Biographical, Critical, and Historical* (1828); and *Memorials of Shakespeare* (1828).

**Drama, The**, in England, took its rise undoubtedly in the *miracle plays* (q.v.). These were so called because they were generally devoted to the presentment in a tangible form, so far as might be, of the great deeds of the saints, and were started by the monks of the Middle Ages with the view of instructing the people more easily and effectually in the sacred history than was possible by mere recitations of the parts of Scripture. They did not always deal in facts, but sometimes dealt in legend; and here, in reality, is the true distinction between them and *mysteries* (q.v.). The miracle plays were dramatic representations of the lives or incidents of the lives of the great saints. The mystery plays were dramatic representations of passages in the Bible. We have examples of both kinds in two of the three plays by Hilarius, a pupil of Abelard, and an Englishman, which have been handed down to us. One is called *St. Nicholas*, and was acted, like all these plays, as an integral portion of divine service. When the proper time arrived, the image of the saint was removed from its pedestal in the church; a living actor took its place; a rich heathen was supposed to come in and lay his treasure at the shrine; and then, when he had gone, thieves would come in and steal his property. Then would the heathen come back and scourge the saint, who, in his turn, would come down from his niche, and go out and reason with the robbers, threatening to denounce them; and then the robbers would return tremblingly with their booty, the heathen would rejoice, and the saint would return silently to his place. Another of these plays was called *The Raising of Lazarus*, and was descriptive of the mystery of the resurrection. The officiating priest, as Lazarus, would rise from the tomb, and admonish the people, and then, he being done, if it were matins, the "Te Deum" would be begun; if vespers, the "Magnificat anima mea Dominum." Both the miracles and the mysteries were, in fact, interludes in the church services, and, as such, were long highly popular, and no doubt very useful. The miracles declined perhaps, but the mysteries increased in acceptability. At first restricted entirely to the clergy, they were by-and-by opened to the laity, and we recall the fact that Chaucer's Absalom, of whom it was said that—

"Sometimes to shew his lightness and maistrie  
He playeth Herod on a scaffold high,"

was a parish clerk. At length the time came when the laity may be said to have usurped the

entire right to act these mysteries. We read not only of single mysteries, but of whole series of them, stretching from the Creation to the Day of Judgment. In every town, where the trades were divided into guilds, each guild had its particular mystery to perform, and took great pride in performing it. Thus, at Chester, the tanners played "The Fall of Lucifer," the drapers "The Creation, and Fall, and Death of Abel," and the water-leaders and drawers of Dee "The Story of Noah's Flood." Each guild kept the requisite "properties" in repair, and replenished its stock when necessary. The actors rehearsed carefully, and were paid according to the length of their parts. They dressed or painted themselves as appropriately as they could, in order to represent the various characters, and they had a certain amount of rude scenery, "hell mouth," for example, being painted on linen with great open jaws, which were opened or shut by men, and behind which a fire was lighted to give the impression of flames. Sometimes the series of plays occupied three whole days, sometimes eight; there was no limit fixed. The whole sacred history was often gone through in rotation, as we are told was the case at London, Dublin, York, Newcastle, Lancaster, Preston, Kendal, Wakefield, Chester, Coventry, and elsewhere. Some account of the plays named after the three last places will be found under their respective headings. Meanwhile, it may be stated that the acting was by no means confined to the stages erected for the purpose, but frequently blended, as Professor Morley says, with the real life of the town. The Magi rode through the streets, sought Herod on his throne, and addressed him from their horses; then rode on and found the infant Christ. Everything was taken literally, *au grand sérieux*. No suspicion of levity interfered with the solemnity of the scenes enacted. These scenes would of course be impossible now, but they were quite possible then, and exercised a salutary influence upon the people, giving them an intimate familiarity with, and, so to speak, mastery over, the Sacred Story, which otherwise they would not have had, and which, in our own days, it has been attempted to realise in the Passion-play still lingering at Ober-Ammergau. But from the mystery to the *morality* (q.v.) was a step which the religious drama could not fail to take, and accordingly we find that about the reign of Henry VI., the morality, or moral play, took its origin, and for many years ran side by side with the mystery, from which it differed in having for its characters personified abstractions, such as Envy, Hatred, Malice, instead of real Scripture personages. Good examples of this new phase of the drama will be found in the *Magnificence* (q.v.) of Skelton, and the *Satire of the Three Estates* (q.v.) of Lindsay. In the first, we have Felicity, Liberty, Measure, Fancy, Largeness, Counterfeit Countenance, and the like; in the second, King Humanity, Wantonness, Sandie Solace, Good Counsel, Flattery, Falsehood, Deceit, and others.



In these, and plays of a similar nature, the object of the writers was to inculcate some direct moral lesson, and the opportunity was taken, and nobly taken by some of our writers, to warn and rouse the populace against the errors which were continually making their appearance in high places. After this, we find the morality insensibly emerging into the drama proper. The next step was to come down from the heights to practical life, and this was first done by Nicholas Udall, in *Ralph Roister Doister* (q.v.) and by Sackville and Norton, in *Gorboduc* (q.v.). The first is the earliest extant specimen of English comedy; the second, of English tragedy. The first is avowedly modelled upon the great works of Plautus and of Terence, but there can be no doubt that it was the miracles, the mysteries, and the moral plays, and not the works of the Latins, or of their imitators, which had struck the root of the drama firmly into English soil. The drama had by this time penetrated to the Court; it had become fashionable, and no nobleman of any pretensions was without his own company of players. Udall's play was written for the edification of the Eton boys, his scholars; *Gorboduc* was intended for the delectation of the Templars, of whom he was one. But the latter was presented before Queen Elizabeth; and there is historical testimony to the fact that "good Queen Bess" extended an enlightened patronage to the players. And we say players, instead of the theatre, because, as yet, theatres, in anything like the modern sense of the term, were quite unknown. At first, the players went about from town to town, acting in inn-yards and booths, and it was only with the advent of Shakespeare that theatres began to make their appearance in the metropolis. At this time, there was no scenery as we understand it. A few properties were allowed, but that was all. The curtains were drawn back on either side of the stage, and there the players disported themselves, reciting the immortal words of Shakespeare, without any of those scenic and spectacular adjuncts which are now deemed not only necessary but indispensable. An elevated platform was all that the Elizabethan actor asked for. Down below him stood the "groundlings" of the pit, whose ears he was so anxious to split; whilst the galleries round the old inn-yards often formed what would be the dress circle of our more modern days. The actor was at this period hemmed in on every side by restrictions. He must get his play over before sunset, for there was no acting after dark. If he did not belong to the royal or some nobleman's company, he was declared a vagabond; and generally he was regarded as a suspicious character. The corporation of London fulminated against him; and we know how, under the Puritans, he was regarded not only as a wrong-doer, but as inciting to wrong. There can be no question that—apart altogether from the players—the drama was, in the time of Elizabeth, at its highest pitch of perfection. If the status of the actor was not socially high, the genius of the dramatists

was undoubted. There have been many admirable plays written by Englishmen since the death of Shakespeare; but it was during the Shakespearian period that our national drama was at its meridian. Not only was the sun a marvellously brilliant one, but its satellites were so wonderfully splendid. There was not only Shakespeare—there were Marlowe, and Massinger, and Ford, and Ben Jonson, and Beaumont and Fletcher, to say nothing of nearly a hundred others of almost equal eminence. This was when the people were emphatically a theatre-going race, and when plays and playwrights had the distinct patronage of the Court. This was the order of affairs under Elizabeth, and, partially, under the two first Stuarts. With the Puritan interregnum, however, came the disgrace of the drama, until the return of the second Charles restored the old condition of things, and Dryden, Davenant, and Killigrew were permitted to charm the Court with plays, which, however clever and effective, could not compare for a moment with the wonderfully fresh, vigorous, and permanently interesting productions of their predecessors. From this date up to the last half century, the frivolous and artificial may be said to have reigned paramount in our drama. At one time we had the plays of Etherege, Shadwell, D'Urfey, Settle, Crowne, Lee, Otway, Behn, and others; at another those of Wycherley and Southern, succeeded immediately by those of Congreve, Vanbrugh, and Farquhar, who ably followed in the path which Wycherley had marked out for them. After that we had Steele and Addison, and Mrs. Centlivre, Colley Cibber, Gay, Garrick, and Sheridan, the latter of whom brings us down to what may be termed the commencement of the modern drama. Home had endeavoured in *Douglas* to return to the nature which had been scouted and ignored for a whole century, but the experiment was not very successful, and the play is now ranked among the number of those which have an historical significance and no more. Of the dramatists since Sheridan not much is to be said. Lord Byron's dramas are occasionally played, but those of Miss Baillie and Miss Mitford are exploded. The *Hunchback* of Sheridan Knowles still finds audiences, but perhaps the most popular of nineteenth-century dramatists is the late Lord Lytton, whose *Money*, *Richelieu*, and *Lady of Lyons* appear and re-appear unfailingly in the contemporary dramatic repertoire. Among modern writers, Tom Taylor, H. J. Byron, W. S. Gilbert, and Dion Boucicault, are perhaps the best representatives of the historical, domestic, fairy, and Irish drama; whilst Alfred Tennyson has, in *Queen Mary* and *Harold*, provided two of the finest plays in the Shakespearian manner that we have had since Shakespeare. For other particulars on the general subject of the drama, see the articles on COMEDY, EXTRAVAGANZA, FARCE, and TRAGEDY. See, also, the works by Geneste and Langbaine: Schlegel's *Dramatic Literature*; Hazlitt's *Age of Elizabeth*, and Coleridge's *Remains*;



Lamb's *Specimens*; Collier's *Dramatic Poetry* and *Annals of the Stage*; Ward's *History of the Drama*, &c.

**Drama of Exile, A.** A poem, by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844, and including among the *dramatis personæ* Lucifer, Gabriel, Adam, Eve, and Christ. The subject is described by the authoress as "the new and strange experience of the fallen humanity, as it went forth from Paradise into the wilderness, with a peculiar reference to Eve's allotted grief, which, considering that self-sacrifice belonged to her womanhood, and the consciousness of originating the fall to her offence, appeared to me imperfectly comprehended hitherto, and more expressible by a woman than a man."

**Dramatis Personæ.** A collection of poems by ROBERT BROWNING.

**Dramatist, The.** A play by FREDERICK REYNOLDS (1765—1841), produced in 1789. The hero is a man called Vapid (q.v.).

**Draper, John William, M.D.,** chemist and physiologist (b. 1811), has published *A Treatise on the Forces which produce the Organisation of Plants* (1844); *A Text Book on Chemistry* (1846); *Experimental Physiology* (1856); *A History of the Intellectual Development of Europe* (1862); *A History of the American Civil War* (1867—70); and *A History of the Conflict between Religion and Science* (1874).

**Drapier Letters, The,** were written in 1724 by JONATHAN SWIFT (1667—1745), under the pseudonym of "M. B. Drapier," an Irish trader. Copper coin having become scarce in Ireland, the English Government had granted a patent to a certain William Wood, of Wolverhampton, by which, in order to supply the demand, he was to coin farthings and halfpence for fourteen years, to the amount of £80,000. This, however, Swift denounced as an enrichment of Wood at the expense of Ireland; and, by the vigour of his writing, he succeeded in arousing quite a storm of indignation among the Irish. The Government offered a reward for evidence to prove the authorship of the *Letters*, and the "Drapier" became quite an idol in the eyes of Milesia. More than this, his eloquence eventually carried the day. The patent was revoked, and the praises of their deliverer were sung by the Irish all over their country:—

"Fill bumpers to the Drapier,  
Whose convincing paper  
Set us, gloriously,  
From brazen fetters free."

**Drawcansir.** A boaster and a bully, in BUCKINGHAM's burlesque of *The Rehearsal* (q.v.), described by one of the characters as "a great hero, who frights his mistress, snubs up kings, baffles armies, and does what he will, without regard to number, good sense, or justice." Compare with BOBADIL, BESSUS, and PAROLLES.

**Drawcansir, Sir Alexander.** The *nom de plume* adopted by HENRY FIELDING (1707—1754)

in the editorship of the *Covent Garden Journal* (q.v.)

**Drayton, Michael,** poet (b. 1563, d. 1631), wrote *Polyolbion* (q.v.); *The Barons' Wars* (q.v.); *England's Heroical Epistles* (q.v.); *The Man in the Moone*; *Endimion and Phœbe*; *Idea*; *The Shepherd's Garland*; *Matilda*; *Mortimeriados*; *The Owle*; *The Battle of Agincourt* (q.v.); *The Muses Elizium* (q.v.); *Piers Gaveston*; *Nymphidia, the Court of Fairy* (q.v.); and other *Works*, a collected edition of which appeared in 1752, with *An Historical Essay on his Life and Writings*. They are included in all the best editions of the poets. See CAMBRIO-BRITONS; HARMONIE; LEGENDS.

**Dream, Chaucer's.** See CHAUCER'S DREAM.

**Dream Children:** "a Reverie," in the *Essays of Elia* (q.v.), by CHARLES LAMB (1775—1834).

**Dream of Fair Women, A.** A poem by ALFRED TENNYSON, containing pictures of "fair renowned brides of ancient song," and suggested, as the poet himself tells us, by Chaucer's *Legend of Good Women*.

"Dream, which was not all a dream, A."—BYRON's poem of *Darkness*.

**Dream, The.** A narrative poem, in blank verse, by LORD BYRON (1788—1824), written in July, 1816, and suggested by incidents in the early career of the poet. The "boy" is Byron himself; the "lady of his love" is Mary Chaworth.

"Dreams, I talk of."—*Romeo and Juliet*, act i., scene 4:—

"The children of an idle brain,  
Begot of nothing but vain fantasy."

**Dreamthorpe.** A series of essays, on literary and miscellaneous subjects, by ALEXANDER SMITH (1830—1867), published in 1863.

**Dreme, The.** A poem by SIR DAVID LINDSAY, apparently written about 1528. It contains 1,134 lines, and is throughout in Chaucer's stanza. See Morley's *First Sketch of English Literature*.

**Drennan, William.** See GLENDALLOCH.

**Drift Wood.** The title under which HENRY WADSWORTH LONGFELLOW (b. 1807), republished, in 1866, the following fugitive prose pieces:—*Ancient French Romances* (1833); *Frithiof's Saga* (1837); *Twice-Told Tales* (1837); *The Great Metropolis* (1837); *Anglo-Saxon Literature* (1838); *Paris in the Seventeenth Century* (1838); and *Table Talk*.

"Drink deep, or taste not the Pierian Spring."—POPE's *Essay on Criticism*, pt. ii., line 15.

"Drink, pretty creature, drink."—WORDSWORTH, *The Pet Lamb*.

"Drink to her who long." First line of an Irish melody by THOMAS MOORE.

"Drink to me only with thine eyes." First line of verses "To Celia" in BEN JONSON's *Forest* (q.v.).



**Drinke and Welcome:** "or, the famous Historie of the most Part of Drinks in Use now in the Kingdomes of G. Britanie and Ireland, with an especiall Declaration of the Potency, Vertue, and Operation of our English Ale. With a Description of all sorts of Waters, from the Ocean Sea to the Teares of a Woman. As also, the Causes of all sorts of Weather, faire or foule, Sleet, Raine, Haile, Frost, Snow, Fogges, Mists, Vapours, Clouds, Stormes, Windes, Thunder and Lightning. Compiled first in the high Dutch Tongue, by the painefull and industrious Huldricke Van Speagle, a grammatical Brewer of Lubeek; and now most learnedly enlarged, amplified, and translated into English verse and prose: by JOHN TAYLOR," the "Water Poet" (1580—1654); published in 1637.

**"Drives fat oxen should himself be fat, Who."** A parody on a line from BROOKE'S *Gustavus Vasa* (q.v.):—

"Who rules o'er freemen should himself be free;"

suggested by Dr. JOHNSON. See his *Life* by Boswell, under the year 1784.

**Dromio of Ephesus, Dromio of Syracuse.** Twin brothers, servants of Antipholus of Ephesus and Antipholus of Syracuse, in SHAKESPEARE'S *Comedy of Errors*.

**Drood, Edwin, The Mystery of.** The last, unfinished novel by CHARLES DICKENS (1812—1870), the publication of which began in 1870, and only extended to eight numbers.

**"Drudgery divine, Makes."** See GEORGE HERBERT'S lyric, *The Elixir*. The whole verse runs:—

"A servant with this clause  
Makes drudgery divine;  
Who sweeps the room as for thy laws  
Makes that and the action fine."

**Drugger, Abel.** The leading character in BEN JONSON'S play of *The Tobacconist*.

**"Druid lies, In yonder grave a."**—COLLINS, *On the Death of Thomson*.

**Drum, The Laird o'.** An old Scottish ballad, turning upon the love of Alexander Irvine of Drum, for Margaret Coutts, a girl of humble rank, whom he married in spite of the remonstrances of his family. His first wife had been Mary, daughter of the Marquis of Huntly. Allingham points out that a courtship between persons of unequal rank is a frequent source of interest in our ballad literature. Many of the current Irish ballads, he says, turn upon this: for example, *The Bonny Labouring Boy*, *Willy Reilly*, *Willy of Lough-erne Shore*.

**"Drum was heard, Not a."**—WOLFE'S verses on *The Burial of Sir John Moore*.

**Drummer, The:** "or, the Haunted House." A comedy by JOSEPH ADDISON, founded on a tradition connected with Hurstmoneux House, and produced in 1715.

**Drummle, Bentley.** Husband of Estella (q.v.), in DICKENS'S novel of *Great Expectations* (q.v.).

**Drummond, William,** of Hawthornden, poet and prose writer (b. 1585, d. 1649), wrote *The Cypress Grove* (q.v.); *Tears on the Death of Meliades* (1613); *Poems: Amorous, Funerall, Divine, Pastorall, in Sonnets, Songs, Sextains, Madrigals* (1616); *For the Feasting, a Panegyric on the King's most excellent Majestic* (1617); *Floures of Sion* (1623); *Polemo-Middinia, carmen Macaronicum* (1684); and *The History of Scotland from the Year 1423 untill the Year 1542* (1655). His *Conversations with Ben Jonson* (1619) were edited in 1842 by David Laing, who has also written a *Memoir* of the poet, included in the fourth volume of *Archæologia Scotica*. See the *Memoirs* by Cunningham (1823) and Masson (1873). See FLOWERS OF SION; MELIADES, &c.; POLEMO-MIDDINIA; RIVER OF FORTH FEASTING.

**"Dry drudgery at the desk's dead wood, That."**—CHARLES LAMB'S poem of *Work*.

**"Dry those fair, those crystal eyes."** A lyric by HENRY KING, Bishop of CHICHESTER (1591—1669).

**Dryasdust, The Rev. Dr.** A pseudonym used by Sir WALTER SCOTT in the introductions to several of his novels.

**Dryden, John,** poet and dramatist (b. 1631, d. 1701), poet-laureate from 1670 to 1688, wrote *Heroic Stanzas on the Death of Oliver Cromwell* (1658); *Astræa Redux* (1660); *To His Sacred Majesty* (1661); *To my Lord Chancellor* (1662); *The Wild Gallant* (1663); *The Rival Ladies* (1663); *The Indian Queen* (with Sir Robert Howard, 1664); *The Indian Emperor* (1665); *Annus Mirabilis* (1667); *Essay of Dramatic Poesie* (1667); *Secret Love* (1667); *Sir Martin Marr-all* (1667); *All for Love* (1668); *An Evening's Love* (1668); *Tyrannic Love* (1669); *Of Heroick Plays*, and *The Conquest of Granada* (1672); *Marriage à la Mode* (1672); *The Assignment* (1672); *Amboyna* (1673); *The State of Innocence and the Fall of Man* (1674); *Aurange Zebe: or, the Great Mogul* (1675); *Œdipus* (1679); *Limherham* (1679); *Epistles of Ovid* (1679); *The Spanish Friar* (1681); *Absalom and Achitophel* (1681); *The Medal: a Satire against Sedition* (1681); *Mac-Flecknoe* (1682); *Religio Laici* (1682); *The Duke of Guise* (1682); *Albion and Albanus* (1685); *Threnodia Augustalis* (1685); *The Hind and the Panther* (1687); *Britannia Rediviva* (1689); *Don Sebastian* (1690); *Amphitryon* (1690); *King Arthur* (1691); *Cleamenes* (with Thomas Southern, 1692); *Love Triumphant* (1694); a *Translation of Virgil* (1697); *Alexander's Feast* (1697); *Fables* (1700); and other works, including translations and editions. The *Dramatic Works* have been frequently reprinted, and editions of the *Poems* published by Bell and Christie. For *Biography*, see the *Lives* by Scott, Hooper, and Malone; for *Criticism*, Bell, Christie, Scott, Hazlitt's *English Poets*, Campbell's *Specimens*, Clough's *Life and Letters*, Lowell's *Among My Books*, and Masson's



*Essays*.—"Was he," asks Lowell, "a great poet? Hardly, in the narrowest definition. But he was a strong thinker, who sometimes carried common sense to a height where it catches the light of a diviner air, and warmed reason till it had well-nigh the illuminating property of intuition. Certainly he is not, like Spenser, the poets' poet, but other men have also their rights. Even the Philistine is a man and a brother, and is entirely right, so far as he sees. To demand more of him is to be unreasonable. And he sees, among other things, that a man who undertakes to write should first have a meaning perfectly defined to himself, and then should be able to set it forth clearly in the best words. This is precisely Dryden's praise; and amid the rickety sentiment looming big through misty phrase, which marks so much of modern literature, to read him is as bracing as a north-west wind. He blows the mind clear. In ripeness of mind and bluff heartiness of expression, he takes rank with the best. His phrase is always a short-cut to his sense; for his estate is too spacious for him to need that trick of winding the path of his thought about, and planting it with epithets, by which the landscape-gardeners of literature give to a paltry half-acre the air of a park. In poetry, to be next best is, in one sense, to be nothing; and yet to be the first in any kind of writing, as Dryden certainly was, is to be one of a very small company. He had, beyond most, the gift of the right word. And if he does not, like one or two of the greater masters of song, stir our sympathies by that indefinable aroma so magical in arousing the subtle associations of the soul, he has this in common with the few great writers, that the winged seeds of his thought embed themselves in the memory, and germinate there." See ABSALOM AND ACHITOPHEL; ALEXANDER'S FEAST; ANNUS MIRABILIS; ARTHUR, KING; GRANADA, CONQUEST OF; HIND AND PANTHER, THE; MAC-FLECKNOE: OR, A SATIRE ON THE TRUE-BLUE PROTESTANT POET, T. S.; MARTIN MAR-ALL, SIR; MEDAL, THE; RELIGIO LAICI; SATIRE, AN ESSAY UPON; SPANISH FRIAR, THE; TYRANNIC LOVE.

**Drydog, Doggrel.** A pseudonym adopted by CHARLES CLARK in his *September: or, Sport and Sporting* (1856).

**Dublin, The Archbishop of.** See TRENCH, RICHARD CHENEVIX.

**Dubois, Edward.** See STRANGER IN IRELAND.

**Dubthach, Mac Lughair.** An Irish bard (circa 448).

**Ducas, Theodore, The Travels of,** "in various countries of Europe at the Revival of Letters and Art." A *voyage imaginaire*, the account of which was written by CHARLES MILLS (1788—1826), and published in 1822. It was much admired by Lord Jeffrey.

**Du Chaillu.** See CHAILLU, DU.

**Duchess de la Vallière, The.** A play, in five acts, by EDWARD, LORD LYTTON; acted in 1836.

**Duchess May, The Rhyme of the.** A poem by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844, and "full of passion, incident, and melody."

**Duchesse, The Boke of the:** "or, the Dethe of Blanche." A poem by GEOFFREY CHAUCER (1328—1400).

**Duck, Stephen,** poet (d. 1756), wrote various pieces, among others *The Thrasher's Labour* (q.v.), and *The Shunamite*, which were collected and published in 1736. See the *Life* by Spence (1764).

**Ductor Dubitantium:** "or, the Rule of Conscience in all her general Measures." An "extended treatise on casuistic Divinity," by Bishop JEREMY TAYLOR (1613—1667), which he had long in preparation, and which he himself was disposed to deem the great pillar of his fame. It was published in 1660.

**Duddon, The River.** A series of sonnets by WILLIAM WORDSWORTH, written in 1820.

**Dudu.** One of the ladies of the harem, in BYRON's poem of *Don Juan*, canto vi., where she is described as—

"Being somewhat large, and languishing, and lazy,  
Yet of a beauty that would drive you crazy."

**Duenna, The.** A comic opera, by RICHARD BRINSLEY SHERIDAN (1751—1816), produced at Covent Garden in 1775. Hazlitt says it is "a perfect work of art. It has the utmost sweetness and point. The plot, the characters, the dialogue, are all complete in themselves, and they are all his own; and the songs are the best that ever were written, except those in *The Beggar's Opera*."

**Duessa.** An enchantress in SPENSER'S *Faërie Queene*, who has the power of disguising herself under the semblance of a beautiful damsel.

**Dufarge, Jacques, and Madame.** Characters in DICKENS'S *Tale of Two Cities*; presiding genii of the Faubourg St. Antoine, and chief instigators of many of the crimes committed by the Red Republicans.

**Duff, Andrew Halliday.** See HALLIDAY, ANDREW.

**Duff, Alexander, D.D.,** missionary (b. 1806), has written *On India and Indian Missions* (1839); *Qualifications, Duties, and Trials of the Indian Missionary* (1839); *The Indian Rebellion: its Causes and Results* (1858); and other works.

**Duff, Mountstuart Elphinstone Grant,** politician and miscellaneous writer (b. 1829), has published, among other works, *Studies on European Politics* (1866); *A Glance over Europe* (1867); *A Political Survey* (1868); *East India Financial Statement* (1869); *Elgin Speeches* (1871); and *Expedi Laboremus* (1872).

**Dufferin, Earl of,** Frederick Temple Blackwood (b. 1826), has published *Letters from*



*High Latitudes; Narrative of a Journey from Oxford to Skibbereen; The Honourable Impulsia Gushington; Irish Emigration, and the Tenure of Land in Ireland; Contributions to an Inquiry into the State of Ireland, and other works.*

**Dugdale, Sir William**, antiquary (b. 1605, d. 1685), wrote the *Monasticon Anglicanum* (1655, 1661, 1673), (q.v.); *The Antiquities of Warwickshire, Illustrated* (1656); *The History of St. Paul's Cathedral, in London* (1658); *The History of Imbanking and Draying of Rivers, Fens, and Marshes* (1662); *Origines Juridicales, also a Chronologic of the Lords Chancelors and Keepers of the Great Seal, &c.* (1666); *The Baronage of England* (1675—76), (q.v.); and some minor works. "The Life of that learned Antiquary, Sir William Dugdale, Knight, Garter Principal, King of Arms," was published "from an original manuscript" in 1713. See, also, Dallaway's *Heraldic Miscellanies*, Sir Thomas Browne's posthumous works (1712); and *The Life, Diary, and Correspondence*, by William Hamper (1827). "What Dugdale hath done is prodigious. His memory," says Anthony à Wood, "ought to be venerated, and had in everlasting remembrance." See WARWICKSHIRE, ANTIQUITIES OF.

**Duke Coombe**. A name conferred upon WILLIAM COOMBE (q.v.), who, before he became an author, was noted for the "splendour of his dress, the profusion of his table, and the magnificence of his deportment."

**Dulcina**. A song, referred to by Izaak Walton as very popular in his time.

**Dull**. "A constable," in *The Two Gentlemen of Verona*.

"**Dulness ever loves a joke, And gentle.**"—POPE, *The Dunciad*, book ii., line 34.

**Dumachus**. An "impenitent thief," in LONGFELLOW's dramatic poem, *The Golden Legend*.

**Dumaine**, in *Love's Labour's Lost*, is a lord in attendance on the King of Navarre.

"**Dumb forgetfulness a prey, To.**" See stanza 22 of GRAY's *Elegy Written in a Country Churchyard*.

**Dumbiedikes**, in Sir WALTER SCOTT's novel of *The Heart of Midlothian* (q.v.), is a young and bashful Scotch laird, in love with Jeanie Deans (q.v.).

**Dunbar, William**, Scottish poet (b. 1465, d. 1530), wrote *The Golden Terge; The Thrissil and the Rose* (q.v.); *The Dance of the Seven Deadly Sins* (q.v.); *The Justes between the Tailour and Souter; Flying; The Friars of Berwick* (q.v.); *The Maner of the Crying of ane Play*; and other poems, a selection from which appeared in 1508 and 1568. His *Works* were edited by Lord Hailes in 1770, and by Laing (with a *Memoir*) in 1824. See Warton's *English Poetry*, sect. xxx. "No poet, from Chaucer till his own time, equalled Dunbar,"

says Morley, "in the range of genius. He could pass from broad jest to a pathos truer for its homeliness; he had a play of fancy reaching to the nobler heights of thoughts; a delicacy joined with a terse vigour of expression in short poems that put the grace of God into their worldly wisdom." See DISCRETION IN GIVING, OF; GOLDEN TERGE, THE; TIDINGS FRA THE SESSION; TRICK FOR TRICK; TWO MARRIED WOMEN.

**Duncan**. King of Scotland, and murdered by Macbeth, in SHAKESPEARE's tragedy of that name (q.v.).

**Duncan Gray**. A song by ROBERT BURNS (1759—1796), founded on "a somewhat licentious" ditty published in Johnson's *Museum*. Burns wrote of it, in 1792, "Duncan Gray is that kind of horse-gallop of an air which precludes sentiment. The ludicrous is its ruling feature."

"**Dunce that has been sent to roam,**  
How much a." First line of a couplet in COWPER's poem, *The Progress of Error*, of which the second line runs:—

"Excels a dunce that has been left at home."

These two lines are quoted with much effect by Evelyn in Lord LYTTON's *Money*.

**Dunciad, The**. A poetical satire, in heroic verse, by ALEXANDER POPE (1688—1744), the first three books of which were published in May, 1728, and followed, in 1729, by another edition, with the various notes and prolegomena of Martinus Scriblerus. The fourth book, or *New Dunciad*, as it was called, appeared in 1742. Hitherto, the hero of the poem had been Lewis Theobald, who had annoyed the poet by his *Shakespeare Restored*, a pamphlet criticising the edition of that writer which Pope had edited. In 1743 appeared a version of *The Dunciad*, in which Colley Cibber was substituted for Theobald, and to which Warburton contributed a prefatory dissertation, called *Ricardus Aristarchus of the Hero of the Poem*. Pope had always attributed the idea of the satire to his friend, Dean Swift, to whom he wrote, in November, 1728, that without him "the poem had never been." But there can be no doubt that the original conception was that of Pope himself, except so far as he was indebted to the *Margites* ascribed to Homer, and to Dryden's satire of *Mac-Flecknoe* (q.v.). The work was probably begun before 1727, in which year, however, "the main labour of the execution was accomplished; and to Swift, who had watched over its birth and influenced its character, the first complete edition was duly dedicated." The following are among the persons celebrated in the poem:—Ambrose Philips, Sir Richard Blackmore, Richard Bentley, Daniel Defoe, John Dennis, Richard Flecknoe, Francis Quarles, Thomas Shadwell, Elkanah Settle, Lewis Theobald, John Taylor (the Water Poet), and Sir Robert Walpole. Pope himself gives "a list of books, papers, and verses, in which our



author was abused, before the publication," and "after" the publication, of his famous poem.

**Dundreary, Lord.** The leading character, although not originally intended by the author to be so, in TOM TAYLOR's play of *Our American Cousin*. In 1862, the Rev. Canon KINGSLEY published the *Speech of Lord Dundreary in Section D . . . on the great Hippocampus Question*.

**Dunlop, John** (d. 1842), wrote *The History of Fiction* (1814); *The History of Roman Literature* (1823—28); and *Memoirs of Spain during the Reigns of Philip IV. and Charles II.* (1834).

**Dunshunner, Augustus.** A pseudonym used by Professor WILLIAM EDMONSTOUNE AYTOUN (1813—1865) in several contributions to *Blackwood's Magazine*.

**Dunstable, Robert.** Monk of St. Albans. See ALBAN, ST.

**Dunstan, Archbishop of Canterbury** (b. 925, d. 988), wrote an adaptation of, and commentary on, the Benedictine rule. See the *Biographies* by Bridferth, Adelard, Osbern, Eadmer, Surius, and William of Malmesbury. See, also, Wright's *Biographia Britannica*, where a list of the editions of his writings is given.

**Dunton, John.** See BIBLIOPOLÆ, RELIGIO.

"**Durance vile, In.**"—BURNS, *From Esopus to Maria*.

**Durandarte and Belerma.** A ballad by MATTHEW GREGORY LEWIS (1775—1818), which originally appeared in *The Monk* (q.v.), in 1795.

**Durden, Dame.** The heroine of a famous old English song. The name is applied to Esther Summerson, in DICKENS's *Bleak House* (q.v.).

**D'Urfey, Thomas,** dramatist, poet, and miscellaneous writer (b. 1650, d. 1723), wrote twenty-six plays (a list of which is given in Lowndes' *Bibliographer's Manual*); *Butler's Ghost: or, Hudibras, the fourth part, with Reflections upon these Times* (1682); *Archerie Revived: or, the Bowman's Excellence, an heroic poem* (1676); *The Progress of Honesty, a Pindarique Poem* (1681); *Songs* (1687); *Collins' Walk through London and Westminster, a poem in burlesque* (1690); *Satires, Elegies, and Odes* (1690); *Stories, moral and comical* (1691); *Tales, tragical and comical* (1704); *A Collection of New Ballads* (1715); *The Merry Musician* (1716); *New Operas* (1721); and *The English Stage Italianized, in a new Dramatic Entertainment called Dido and Æneas* (1727). His dramatic *Works* appeared in a collective form in 1676—1709. His poetical pieces were published in six volumes, in 1719—20, under the title of *Wit and Mirth: or, Pills to Purge Melancholy*, and have since been reprinted. See COMMONWEALTH OF WOMEN, A; FOOL'S PREFERMENT, A; FRANTIC LADY; INJURED PRINCESS, THE; LAUGH AND BE FAT; MARRIAGE-HATER MATCHED; PLOTTING SISTERS, THE; TWO QUEENS OF BRENTFORD.

**Durham Book, The.** A Latin text of the Gospels, written by Bishop EADFRITH, of Lindis-

farnæ, with his own hand, and accompanied by an old English translation, by Aldred.

**Durward, Quentin.** A romance, by Sir WALTER SCOTT (1771—1832), published in 1823. The hero is a young member of the guard of Scottish archers at the court of Louis IX. of France.

**Dutch Courtezan, The.** A comedy, by JOHN MARSTON (d. after 1633), produced in 1605, and revived in 1680, under the title of *The Revenge*, and again, in 1746, as *The Vintner Trick'd*.

**Duty, Ode to,** by WILLIAM WORDSWORTH; written in 1805, and beginning—

"Stern daughter of the voice of God."

**Duty of Man, The Complete.** A religious work by HENRY VENN (1725—1797), written with a view of supplementing and correcting the deficiencies of *The Whole Duty of Man* (q.v.), and published in 1764. Sir James Stephen says of it: "To Henry Venn, among the 'evangelical' clergy, belonged, as by inherent right, the province which he occupied of giving to the world a perfect and continuous view of their system of Christian ethics. The sacred consonance of all the passages of his own life, and the uniform convergence of them all towards one great design, rendered his conceptions of duty eminently pure, large, and consistent; gave singular acuteness to his discernment of moral error, and imparted a rich and cordial unction to his persuasions to obedience."

"**Duty, that's to say, complying.**"—*Duty*, a satirical lyric by ARTHUR HUGH CLOUGH (1819—1861).

**Duval, Denis.** An unfinished novel, by WILLIAM MAKEPEACE THACKERAY, the last chapter of which appeared in *The Cornhill Magazine* for June, 1864.

**Duychinck, Evert Augustus** (b. 1816), an American author, is, with his brother, GEORGE L. (d. 1863), part author of the *Cyclopædia of American Literature* (1856—66). He has also contributed largely to the leading American reviews, and has written a *History of the War of the Union* (1861—65); a *History of the World from the Earliest to the Present Time* (1870); and other works.

**Dwight, Timothy, D.D.** (1752—1817), was the author of *Theology Explained and Defended*; *Travels in New England and New York*; and many other works, including an epic poem, *The Conquest of Canaan* (1785).

**Dyce, Alexander,** clergyman and critic (b. 1798, d. 1869), published the following works:—An edition of Shakespeare, with a Glossary and Life of the Poet; *Select Translations from Quintus Smyrnaeus*; *Specimens of the British Poets*; *Specimens of British Sonnets*; *Remarks on Collier's and Knight's Editions of Shakespeare: A Few Notes on Shakespeare*; *Strictures on Collier's New Edition of Shakespeare*; *Lives of Shakespeare, Pope, Akenside, and Beattie, in the Aldine edition of the*



English Poets; *Recollections of the Table Talk of Samuel Rogers*; and *Editions* of Peele, Greene, Webster, Middleton, Beaumont and Fletcher, Marlowe, Shirley, Bentley, and Skelton, besides Kempe's *Nine Days' Wonder*, and the old tragedies of *Timon* and *Sir Thomas More*.

**Dyer, George** (b. 1755, d. 1841), wrote, amongst other works, a *History of the University of Cambridge* (1814).

**Dyer, John**, poet (b. 1700, d. 1758), wrote *Grongar's Hill*, *The Ruins of Rome*, *The Fleece*, and some miscellaneous pieces. His *Poems* were published in 1761. For *Criticisms*, see Johnson's *Lives of the Poets*, and Drake's *Literary Hours*.

**Dyer, Thomas Henry**, historian (b. 1804), has written a *Life of Calvin* (1850); a *History of Modern Europe* (1861); a *History of the City of Rome* (1865); a *History of the Kings of Rome* (1868); and *Ancient Athens* (1873).

**Dying Christian to his Soul, The.** An ode by ALEXANDER POPE (1688—1744), written in 1712, at the request of Sir Richard Steele. "You have it," said the poet, "as Cowley calls it, just warm from the brain; it came to me the first moment I waked this morning; yet you'll see it was not absolutely inspiration, but that I had in my head, not only the verses of Hadrian, but the fine fragment of Sappho." Warton says, "There is a close and surprising resemblance between this Ode of Pope and one of an obscure and forgotten rhymmer of the age of Charles the Second, Thomas Flatman [q.v.]." "Prior," says Bowles, "also translated this little Ode, but with manifest inferiority to Pope." Bishop Warburton thought Pope's version "as much superior to his original as the Christian religion is to the Pagan." Hadrian's lines begin:—

"Annuula, vagula, blandula."

Pope's:—

"Vital spark of heav'nly flame."

**Dying, The Art of.** A Latin treatise by THOMAS STUBBS, Archbishop of YORK (d. 1373).

**"Dying man to dying men, As a."**—BAXTER, *Love breathing Thanks and Praise*.

**Dying Swan, The.** A poem, by ALFRED TENNYSON, printed in 1820.

## E

**Eadfrith, Bishop.** See DURHAM BOOK, THE.

**Eadie, John, LL.D.**, Presbyterian minister and religious writer (b. 1813, d. 1876), edited *The Bible Cyclopædia*, and has published, among other works, *Commentaries* on several of St. Paul's *Epistles*; *Divine Love: Doctrinal, Practical, and Experimental*; *Paul the Preacher*; *The Classified Bible*; and a *Dictionary of the Bible for Young Persons*. He also edited an edition of Cruden's *Concordance*.

**Eadmer**, monk of Canterbury, and Archbishop-designate of St. Andrews (d. 1124), wrote a *Historia*

*Novorum*, or History of his own Time, from the Conquest to the year 1122; also, *Biographies* of Anselm, Wilfrid of York, Archbishop Bregwin, Oswald of York, and Dunstan; besides works on *The Excellence of the Virgin Mary*, *The Four Virtues that were in the Virgin Mary*, and *The Heavenly Beatitudes*. See Morley's *English Writers*.

**Eagles, John**, clergyman, essayist, and poet (b. 1784, d. 1855), wrote *The Sketcher*, published in 1856; *Essays* (1857); and *Sonnets* (1858).

**Earl Mar's Daughter.** A ballad, in which the heroine finds a lover in a dove, which turns out to be an enchanted prince.

"O Coo-my-doo, my love sae true,  
Nae mair frae me ye 'se gae.  
There he has lived in bower with her,  
For sax lang years and ane."

**"Earl March look'd on his dying child."** A song by THOMAS CAMPBELL. A poem on the same subject, called *The Maid of Neidpath*, was written by Sir WALTER SCOTT.

**Earle, John**, successively Bishop of Worcester and Salisbury (b. about 1601, d. 1665), wrote *Microcosmography* (1628); a Latin translation of the *Eikon Basilike* (q.v.), and some minor works.

**"Earth hath not anything to show more fair."** A sonnet by WILLIAM WORDSWORTH, composed upon Westminster Bridge, in 1802.

**Earth, Hymn to the.** An hexameter poem, by SAMUEL TAYLOR COLERIDGE, which has, says Swinburne, "a sonorous and oceanic strength of harmony, a grace and glory of life, which fill the sense with a vigorous delight."

**Earth, Sacred Theory of the.** See BURNET, THOMAS.

**Earthly Paradise, The.** A poem by WILLIAM MORRIS, published in 1868, in which "certain gentlemen and mariners of Norway, having considered all that they have heard of the Earthly Paradise, set sail to find it; and, after many troubles, and the lapse of many years, came old men to some Western land, of which they had never before heard." There they beguile the time by telling tales of old mythology in various metres, interspersed with brief lyrics on the subjects of the various months.

**"Ease in mine inn? Shall I not take mine."**—K. Henry IV., part i., act iii., scene 3.

**"Ease in writing comes from art, not chance."**—POPE, *Essay on Criticism*, i., 162.

**East Indian, The.** A comedy by MATTHEW GREGORY LEWIS (1775—1818), produced in 1800.

**East Lynne.** A novel by Mrs. HENRY WOOD, published in 1861.

**Easter, On the Observance of.** A tract by CEOLFRID OF WEARMOUTH (642—716), printed in Bede's *Ecclesiastical History*, xv.

**Eastlake, Sir Charles Lock** (b. 1793, d. 1865), published, in 1847, *Materials for a History*



of *Oil Painting*; and in 1848, *Contributions to the Literature of the Fine Arts*; besides *Hints on Household Taste in Furniture*; and a *History of the Gothic Revival*. He also edited, from the German, Kugler's *Handbook of Painting* (1843), and translated Goethe's *Theory of Colours* (1840).

**Eastman, Mary Henderson**, American authoress, has written *Davotah: or, Life and Legends of the Sioux* (1849); *Romance of Indian Life* (1852); *Chicora, and other Regions of the Conquerors and the Conquered* (1854); and other works, including *Aunt Phillis's Cabin* (1852), a rejoinder to the *Uncle Tom's Cabin* of Mrs. H. B. Stowe.

**Eastward-Hoe!** A comedy by BEN JONSON, GEORGE CHAPMAN, and JOHN MARSTON, performed by the company of actors known as "the Children of the Revels," in 1605. On account of its satirical reflections on the Scottish nation, its authors were threatened with the pillory. It was revived, in 1685, by Tate, under the title of *The Cuckold's Haven*, and, in 1777, by Mrs. Lennox, under that of *Old City Manners*.

**"Easy writing's cursed hard reading."**  
—SHERIDAN, *Clio's Protest*.

**Eatanswill Gazette, The**, in DICKENS'S *Pickwick Papers* (q.v.), is the persistent enemy of *The Eatanswill Independent*.

**"Eaten me out of house and home, He hath."**—*K. Henry IV.*, pt. ii., act ii., scene 1.

**Eaton, John**, divine (b. 1575, d. 1641), produced *The Discovery of a Most Dangerous Dead Faith* and *The Honeycomb of Free Justification*.

**Ebony**. A humorous appellation applied to WILLIAM BLACKWOOD (1777—1834), the original publisher of *Blackwood's Magazine*, by James Hogg, "the Ettrick Shepherd" (q.v.), in the *jeu d'esprit*, *The Chaldec MS.* (q.v.), which appeared in the *Magazine* for October, 1817, and in which Blackwood is introduced in these terms:—"And I looked, and behold a man clothed in plain apparel stood in the door of his house; and I saw his name, and the number of his name; and his name was as it had been the colour of ebony."

**Ecce Homo**. The title of a semi-theological work, attributed to Professor SEELEY (q.v.), and published in 1865, in which the humanity of Christ is considered and enforced, apart from His Divinity. The phrase, "The enthusiasm of humanity," was originated in this work; to which, it may be mentioned, Dr. Joseph Parker replied in his *Ecce Deus*, published in 1866.

**"Ecce Homo," On**. The title of a series of papers contributed to *Good Words*, by WILLIAM EWART GLADSTONE, and reprinted in 1868.

**Eecho**: "or, the Infortunate Lovers." A poem by JAMES SHIRLEY (1594—1666), of which no copy is known to be in existence. It is supposed to be almost identical with *Narcissus: or, the Self-Lover*, a poem published by Shirley in 1646. The *Eecho*

appeared in 1618, and was the writer's earliest production in verse.

**Ecclesiastical History of England**: "*Ecclesiasticæ Historiæ Gentis Anglorum*," by the Venerable BEDE (q.v.), translated by King Alfred, and first published about 1473. Later translations were issued in 1565, 1622, 1723, 1814, and by Dr. Giles, in 1843.

**Ecclesiastical Politie, The Lawes of**. A treatise by RICHARD HOOKER (1553—1600), the first four books of which were published in 1594, with "A Preface to them that Seeke (as they tearme it) the Reformation of Lawes and Orders Ecclesiasticall in the Church of England." These four books treated (1) of laws in general; (2) of the use of Divine Law contained in Scripture: whether that be the only law which ought to serve for our direction in all things without exception; (3) of laws concerning Ecclesiastical Polity: whether the form thereof be in Scripture so set down that no addition or change is lawful; and (4) of general exceptions taken against the Lawes of the English Church Polity, as being Popish, and banished out of certain reformed churches. The fifth book appeared in 1597; the sixth, seventh, and eighth, after Hooker's death, in 1618. Morley characterises the whole as "the work of a good man; a work perfect in spirit, earnest, eloquent, closely reasoned, and, in the best sense of the word, religious."

**Ecclesiastical Sonnets**, by WILLIAM WORDSWORTH, are forty-seven in number.

**Ecclesiis, De non temerandis**. A treatise written by Sir HENRY SPELMAN (1562—1641), "against the violation of churches." It was published in 1616, and is said to have had the effect of inducing many lay impropiators to surrender such church property as they had acquired.

**Echard, Lawrence**, divine and historian (b. 1671, d. 1730), wrote *A General Ecclesiastical History from the Birth of Christ to the Establishment of Christianity under Constantine* (1719); *The History of England from the Entrance of the Romans to the Establishment of K. William and Q. Mary* (1707—1718); some translations and other pieces.

**"Echoing walks between, The."**—MILTON, *Paradise Lost*, book ix., line 1107.

**Eclogues**, five in number, by ALEXANDER BARCLAY (d. 1552), are notable as probably the first productions of the kind in English literature. The fourth is a poem called *The Tower of Vertue and Honour* (q.v.). The first three, paraphrased from the *Miseric Cordialium* of Aencas Sylvius, with large additions, treat of "the myseryes of courtiers and courtes of prynces in general." MICHAEL DRAYTON (1563—1631) was the author of ten *Eclogues*; JOHN GAY (1688—1732), wrote several, under such titles as *The Birth of the Squire*, *The Toilet*, and *the Tea-Table*; and THOMAS PARNELL (1679—1718) has one called *To Health*, and another called *The*



*Flies.* There are one or two satirical *Eclogues* in ROBERT BUCHANAN'S *North Coast*. See next two paragraphs.

**Eclogues, English.** Poems by ROBERT SOUTHEY (1774—1843), written between 1798 and 1803. "They bear no resemblance, I believe," wrote their author, "to any poems in our language. This species of composition has become popular in Germany, and I was induced to attempt it by what was told me of the German idylls by my friend, Mr. William Taylor, of Norwich. So far, therefore, these pieces may be deemed imitations, though I am not acquainted with the German language at present, and have never seen any translations or specimens in this kind."

**Eclogues, Oriental,** were published in 1742, under the title of *Persian Eclogues*, by WILLIAM COLLINS (1721—1756).

**Economy:** "a Rhapsody addressed to young Poets," by WILLIAM SHENSTONE (1714—1763).

**Economy of Love, The.** See LOVE, THE ECONOMY OF.

**"Ecstasy of love, This is the very."**—*Hamlet*, act ii., scene i.

**Eddius, Stephanus,** wrote *A Life of Wilfrid of York*, which has been described as "the first independent piece of genuine biography in our literature." He was Wilfrid's chaplain, and therefore lived circa 634—709.

**Eden.** The name of the "estate" in America, purchased by young Martin Chuzzlewit.

**Eden, Sir Frederick Morton** (b. 1766, d. 1809), wrote *The State of the Poor: or, an History of the Labouring Classes in England, from the Conquest to the Present Period* (1797)—pronounced by M'Culloch to be "the great storehouse of information" on the subject; and other works.

**Edenhall, The Luck of.** A ballad translated from the German of Uhland, by HENRY WADSWORTH LONGFELLOW. The tradition on which it is founded still exists in England, and the goblet,—

"The drinking glass of crystall tall;  
They call it the Luck of Edenhall,—"

came into the possession of Sir Christopher Musgrave, Bart., of Eden Hall, Cumberland.

**Edgar.** Son of Glo'ster, in *King Lear*; also a character (the Master of Ravenswood), in Sir WALTER SCOTT'S *Bride of Lammermoor*.

**Edgar, Sir John.** A pseudonym of Sir RICHARD STEELE, under which he edited a periodical called *The Theatre*, and was afterwards satirised by Dennis.

**Edge Hill.** A descriptive poem, by RICHARD JAGO (1715—1781), published in 1769.

**Edgeworth, Maria,** novelist and miscellaneous writer (b. 1767, d. 1849), wrote various works, a collected edition of which first appeared,

in fourteen volumes, in 1825. The edition of 1856, in ten volumes, includes *Moral Tales*; *Popular Tales*; *Belinda* (q.v.); *Castle Rackrent* (q.v.); *Essay on Irish Bulls*; *The Noble Science of Self-Justification*; *Eunice*; *The Dun*; *Tales of Fashionable Life*; *Patronage*; *Comic Dramas*; *Leonora*; *Letters for Literary Ladies*; *Harrington*; *Thoughts on Bores*; *Ormond*; and *Helen*. Besides these, Miss Edgeworth published *Early Lessons for Children*; *The Parent's Assistant: or, Stories for Children*; *Little Plays for Young People*; and *Orlandino*; and brought to a conclusion the *Memoirs* of her father, Richard Lovell Edgeworth, which he had himself commenced. "Her merit," says Sir James Mackintosh, "her extraordinary merit, both as a moralist and a woman of genius, consists in her having selected a class of virtues far more difficult to treat as the subject of fiction than others." "The art of Miss Edgeworth's stories is," thought Haydon, "too apparent. The follies and vices of the actors bring them too regularly to ruin. They act in circumstances arranged for them, and do not, as in Shakespeare, produce the circumstances in the development of their characters." See *The Edinburgh Review* for 1830.

**Edgeworth, Richard Lovell,** miscellaneous writer (b. 1744, d. 1817), wrote *Poetry Explained for the Use of Young People* (1802); *An Essay on the Construction of Roads and Carriages* (1813), and some other works. His *Memoirs* appeared in 1820. See preceding paragraph.

**Edina.** A poetical name for Edinburgh. BURNS has an apostrophe to

"Edina, Scotia's darling seat."

See next paragraph.

**Edinburgh, Address to.** A poem by ROBERT BURNS (1759—1796), written in the Scottish capital in 1786.

"All hail thy palaces and tow'rs,  
Where once beneath a monarch's feet  
Sat legislation's sov'reign powers!  
Now marking wildly-scattered flowers,  
As on the banks of Ayr I stray'd,  
And singing, lone, the ling'ring hours,  
I shelter in your honour'd shade."

**Edinburgh, Bishop of.** See COTTERILL.

**Edinburgh:** "or, Ancient Royalty." A poem by Sir ALEXANDER BOSWELL (1775—1822), containing some curious particulars as to the manners of the citizens of Edinburgh during the eighteenth century.

**Edinburgh Gazette, The.** The first newspaper started in Scotland after the Revolution, and originally commenced by JAMES WATSON (1675—1722), in February, 1699.

**Edinburgh Review, The,** published quarterly, was established in 1802 by Lord (then FRANCIS) JEFFREY, Lord (then HENRY) BROUGHAM, SYDNEY SMITH, and other prominent literary members of the Whig party. Sydney Smith himself gave the following account of the origin of the *Review*:—"Towards the end of my residence in



Edinburgh, Brougham, Jeffrey, and myself, happened to meet in the eighth or ninth storey, or flat, in Buccleuch Place, the then elevated residence of Mr. Jeffrey. I proposed that we should set up a review. This was acceded to with acclamation. I was appointed editor, and remained long enough in Edinburgh to edit the first number of the *Review*. The motto I proposed for the *Review* was—'Tenui Musam meditamur averâ'—'We cultivate literature on a little oatmeal.' But this was too near the truth to be admitted; so we took our present grave motto from Publius Syrus, of whom none of us had, I am sure, read a single line; and so began what turned out to be a very important and able journal. When I left Edinburgh, it fell into the stronger hands of Lords Jeffrey and Brougham, and reached the highest point of popularity and success." The history of the *Edinburgh's* criticisms upon Byron, Moore, and Wordsworth, is probably well known. The first was written by Brougham, and resulted in the *English Bards and Scotch Reviewers*; the second was penned by Jeffrey himself, and resulted in a duel between the critic and the indignant poet. Jeffrey, in his latter years, apologised for his treatment of Wordsworth. Since then the *Review* has enjoyed the assistance of the ablest writers in every department of literature, and is still a powerful organ of the higher criticism. It is now edited by Mr. Henry Reeve. See EMPSON, WILLIAM.

**Edith Dombey**, née Edith Skewton, and afterwards married to Mr. Dombey, is a character in DICKENS's novel of *Dombey and Son* (q.v.).

**Edmonton, The Merry Devil of.** A comedy printed in 1607. The hero was one Peter Fabell, who lived in the reign of Henry VII., and was buried in the church of Edmonton. As the prologue has it:

"Tis Peter Fabell, a renowned scholler,  
That, for his fame in slights and magick won,  
Was cald the Merry Devil of Edmonton."

**Edom o' Gordon.** A Scottish ballad, printed by Sir David Dalrymple, in 1755. "The house o' the Rodes," referred to in it, was about a mile from Dunse, in Berwickshire; but the event on which the ballad is founded happened in the north of Scotland. See Spottiswoode's *History of the Church of Scotland*, under A.D. 1571. Adam of Gordon was the name of a noted freebooter of the reign of Edward I.

**Education.** A didactic poem, in imitation of Spenser, by GILBERT WEST (1705—1756).

"Education forms the common mind,  
'Tis."—POPE's *Moral Essays*, epistle i., line 149.

**Education, Thoughts on,** by JOHN LOCKE (1632—1704); written before 1690 to his friend, Edward Clarke, of Chipley, and given to the world in an enlarged form in 1693. They were afterwards translated into French and German. Dr. Johnson said of them: "Locke's plan has been tried often enough, but it is very

imperfect; it gives too much to one side, and too little to the other; it gives too little to literature."

**Edward:** "or, Various Views of Human Nature, taken from Life and Manners, chiefly England." A novel, by Dr. JOHN MOORE (1730—1802), published in 1796, of which the hero is, like Sir Charles Grandison, intended to be a personification of all the virtues.

**Edward and Eleonora.** A tragedy by JAMES THOMSON (1700—1748), which was produced in 1739, but was afterwards refused a licence on account of its political allusions, and more especially because it contained a too flattering portrait of the Prince of Wales, who was not in good odour with the Court or Ministry. One of the latter is reported to have said that the dramatist had taken a "liberty" which was not agreeable to "Britannia" in any "season."

**Edward the First, On the Death of K.** A very early attempt at elegy-writing, to be found in the Harleian MSS. at the British Museum.

**Edward the First, The Famous Chronicle of King.** A drama, in blank verse, by GEORGE PEELE, printed in 1593, and since reprinted in Dodsley's *Old Plays*. "It is borrowed," wrote his contemporary, Nash, "out of our old English Chronicles, wherein our forefathers' valiant acts (that have lien long buried in rustic brasse and worme-eaten bookes) are revived, and they themselves raised from the grave of oblivion, and brought to plead their aged honours in open presence." "As one of the earliest of our chronicle histories," says Dyce, "*Edward the First* is a curious and interesting production. A vein of extravagance pervades the whole play; but the tragic portion is occasionally written with power, and the comic part is by no means destitute of humour."

**Edward the Second, King of England;** "The troublesome raigne and lamentable death of." A tragedy by CHRISTOPHER MARLOWE, published in 1598, and considered by many critics as, after Shakespeare's, "the finest specimen of the English historical drama." The death of the king is described with a power which well deserves the eloquent praise bestowed by Lamb and Hazlitt.

**Edward the Third, History of:** "together with that of Edward the Black Prince," by JOSHUA BARNES, D.D.; published in 1688. The facts are accurate; only the speeches are imaginative, and some of these, couched in Barnes's peculiar style, have a strange effect when put into the mouths of kings and princes.

**Edward IV., History of,** by WILLIAM HAMBINGTON; published in 1640, and written and printed by desire of Charles I.

**Edward IV. and the Tanner of Tamworth.** An old ballad, described as "a merrie, pleasant, and delectable historie."



**Edward V., and the Duke of York, his brother, The Historie of the pittieful Life and unfortunate Death of King,** by Sir THOMAS MORE; written about 1509, and described by Hallam as the first example of good English language, pure and perspicuous, well-chosen, without vulgarisms or podantry. It has been reprinted entire in Holinshed's *Chronicle*.

**Edward VI.** See WHORE OF BABYLON, THE.

**Edward, Edward.** An old Scottish ballad, printed in Percy's *Reliques*, and probably written by Lady WARDLAW, to whom several other pieces are attributed.

**Edwardes, Annie,** novelist, has published *Arehie Lovell*; *Miss Forrester*; *Stephen Lawrence, Yeoman*; *Morals of Mayfair*; *Susan Fielding*; *Ought We to Visit Her? A Vagabond Heroine*; *Leah*; *A Blue Stocking*; and other works.

**Edwards, Amelia Blandford,** novelist and miscellaneous writer (b. 1831), is the author of *The White House by the Sea*; *My Brother's Wife* (1855); *The Ladder of Life* (1857); *Hand and Glove* (1859); *Rachel Noble's Experience* (1863); *Barbara's History* (1864); *Half a Million of Money* (1865); *Miss Carew* (1865); *Debenham's Vow* (1869); *In the Days of My Youth* (1873); *Monsieur Maurice, and Other Stories* (1873); a volume of *Ballads* (1865); several works of travel, and some stories for the young.

**Edwards, Bryan** (b. 1743, d. 1800), was the author of a *History, Civil and Commercial, of the British Colonies in the West Indies* (1793). See his *Autobiography*.

**Edwards, Edward,** bibliographer and librarian (b. 1812), has published *Memoirs of Libraries, together with a Practieal Handbook of Library Economy* (1850); *Libraries and Founders of Libraries* (1864); *Free Public Libraries* (1869); and other works on similar subjects.

**Edwards, Henry Sutherland** (b. 1828), has published *The Russians at Home* (1858); *A History of the Opera* (1862); *Malvina* (1871); and other works.

**Edwards, John, D.D.** (b. 1637, d. 1716), wrote a *Discourse concerning the Authority, Style, and Perfection of the Books of the Old and New Testaments* (1693); *Theologia Reformata* (1713); and other works.

**Edwards, Jonathan, D.D.** (1629, d. 1712), wrote, among other works, *A Preservative against Soeinianism* (1698—1703).

**Edwards, Jonathan,** American divine (b. 1703, d. 1758), wrote *A Treatise concerning Religious Affections* (1746); *A careful and strict Inquiry into the Modern Notion that Freedom of Will is supposed to be essential to Moral Agency* (1754); *The Great Doctrin of Original Sin Defended* (1758); *A Short Account of the Sprcad of the Gospel among the Indians* (1788); *A History of the Work of Redemp-*

*tion* (1788); and *Praetical Sermons* (1791). His *Works* were collected and published, with a *Life* by Williams and Parsons, in 1817; and were reprinted, with an essay by Henry Rogers, in 1834. See the *Life* by Hopkins.

**Edwards, Matilda Betham,** novelist, has published, among other works, *Doctor Jacob*; *Kitty*; *Winter with the Swallows*; *Through Spain to the Sahara*; *Bridget*; and *Felicia*.

**Edwards, Richard,** dramatist (b. circa 1523, d. 1566), wrote *The excellent Comedie of two of the moste faithfulest freendes, Damon and Pythias* (1571); and *Palamon and Areyte, a Comedie in two parts* (1566), (q.v.). The first is reprinted in Dodsley's collection. Edwards was also a principal contributor to *The Paradise of Dainty Devises* (q.v.). "Besides his regular verses, he appears," says Campbell, "to have contrived masques, and to have written verses for pageants; and is described as having been the first fiddle, the most fashionable sonneteer, and the most facetious mimic of the court." For *Biography and Criticism*, see Puttenham's *Arte of English Poesie*, Warton's *English Poetry*, Ritson's *Bibliographia Poetica*, Wood's *Athenæ Oxonienses*, Collier's *Dramatic Poetry*, &c. See AMANTIUM IRÆ; LUTE IN MUSICKE.

**Edwards, Thomas,** Puritan writer (d. 1647), was the author of *Gangrena* (q.v.), and other tracts. See Wood's *Fasti*.

**Edwin.** The hero of GOLDSMITH's ballad of *The Hermit* (q.v.).

**Edwin.** The hero of BEATTIE's poem, *The Minstrel* (q.v.).

**Edwin and Angelina.** The title under which GOLDSMITH's *Hermit* (q.v.) originally appeared.

**Edwin and Elgitha.** A tragedy by Madame D'ARBLAY (1752--1840), brought out at Drury Lane in 1795, but without success. It is only remarkable as including three bishops among the *dramatis personæ*.

**Edwin and Emma.** A ballad, by DAVID MALLETT (1700—1765).

**Edwin of Deira.** A poem by ALEXANDER SMITH (1830—1867), published in 1861.

**Edwin of the Green.** The hero of PAR-NELL's poem of *A Fairy Tale*. He is represented as despised by his lady-love, fair Edith, because though—

"Endowed with courage, sense, and truth,"

yet "badly-shaped he'd been." Happily, he is restored to beauty by the fairies, and overcomes his rival, Sir Topaz, in the lady's affections.

**Edwin the Fair,** an historical poem by Sir HENRY TAYLOR (b. 1800), "has," says Anthony Trollope, "the merit of telling its story very clearly. But the play, as a whole, leaves no strong impress on the mind of the reader. It is read with pleasure—with the double pleasure arising from poetry



and historic story—but there is no personage who strikes the senses with power and leaves his picture clearly behind him. Dunstan, the saint and tyrant of the time, is intended for such a part, but by some weakness the aim is missed, and Dunstan is not a great poetical success. Leolf is probably the best character in the play," which was published in 1842.

**Egan, Pierce**, novelist, was the author of *Tom and Jerry*; *Life in London* (q.v.); *Finish to the Adventures of Tom and Jerry*; and other works. See THACKERAY'S *Roundabout Papers* (*De Juvetute*). See AMATEUR, AN; LIFE IN LONDON; REAL LIFE IN LONDON.

**Egbert of York**. See CONFESSORIAL AND PENITENTIAL.

**Eger, Sir, Sir Grahame, and Sir Gray-Steel**. An old English romance in verse, which was extremely popular in the sixteenth century, and is alluded to in *The Complaynt of Scotland* (q.v.), published in 1549. See, also, Sir Walter Scott's edition of *Sir Tristram*, and Ellis's *Early English Romances*.

**Egerton, Audley**. The statesman, in Lord LYTTON'S story of *My Novel*, who is the rival of Harley l'Estrange for the love of Nora Avenel.

**Egerton, Francis Henry**. See BRIDGE-WATER, EARL OF.

**Egeus**. Father to Hermia, in *A Midsummer Night's Dream*.

**Eglamour**. The friend of Sylvia, in *The Two Gentlemen of Verona* (q.v.).

**Eglamour, Sir, of Artoys**. An old English romance, of which an analysis is given in Ellis's *Early English Romances*. It is probably of French origin. *Sir Eglamore* is the title of a humorous ballad by Rowlands, printed in *The Melancholic Knight* (1615).

**Eglantine, Madam**. The prioress, in CHAUCER'S *Canterbury Tales* (q.v.).

**Egwin**, Bishop of Worcester (d. about 718). (His *Biography* was written by William of Malmesbury). See WRIGHT'S *Biographia Britannica*. See EVESHAM, THE FOUNDATION OF.

**Eighteen Hundred and Eleven**. A poem by ANNA LETITIA BARBAULD (1743—1825), published in 1812; "of a political character, and anything but cheerful in its tone."

**Eikōn Basilikē**: "Portraiture of His Sacred Majesty in his Solitudes and Sufferings." A book of private devotion, the authorship of which was at first attributed to Charles I.; but the work is now understood to have been partly if not wholly written by Bishop GAUDEN, of Exeter. It was possibly approved by the king, and was published in 1648. See next paragraph.

**Eikonoclastes**. "Iconoclast: or, Image Breaker," a treatise by JOHN MILTON, written in reply to the *Eikōn Basilikē* (q.v.). Macaulay speaks of "the nervous rhetoric of the Iconoclast."

**Eiloart, Mrs.**, novelist, has written, among other works, *The Curate's Discipline*; *From Thistles—Grapes?* *Just a Woman*; *Madame Silva's Secret*; *Meg*; *St. Bede's*; *Woman's Wrong*; *Lady Moretown's Daughter*; *The Love that Lived*; *Our Girls*; *Kate Randal's Bargain*; and *His Second Wife*.

**Einion ap Gwalchmai**. A Welsh bard (circa 1180). See STEPHENS'S *Literature of the Kymri*.

**Ἐκατομπαθία, The**: "or, passionate Centurie of Love, divided into two parts; whereof the first expresseth the Author's Sufferance in Love; the latter, his long Farewell to Love and all his Tyrannie." A poem by THOMAS WATSON (1560--1592), published in 1582.

**Elaine**. The title of one of TENNYSON'S *Idylls*. Elaine it is who dies of love for Lancelot (q.v.):—

"I loved you, and my love had no return,  
And therefore my true love hath been my death."

**Elbow**. A constable in *Measure for Measure* (q.v.).

**Elder Brother, The**. A comedy by JOHN FLETCHER (1576—1625); generally considered the best of that writer's comic pieces. It endeavours to describe the power of love, on the first sight of woman, to vivify a soul which, like that of Charles, the hero, has hitherto been utterly ignorant of the passion. See CHARLES.

**Eleazar**. The Moor in MARLOWE'S *Lust's Dominion* (q.v.); "such another character as Aaron in *Titus Andronicus*" (q.v.).

**Election, The**. A poem by JOHN STERLING (1806—1844), "reaching to two thousand verses," and "in a new vein—what might be called the mock-heroic, or sentimental Hudibrastic, reminding one a little, too, of Wieland's *Oberon*;" published anonymously in 1841. "The style," says Carlyle, "is free and flowing; the rhyme dances along with a certain joyful triumph—everything of due brevity withal. That mixture of mockery on the surface, which finely relieves the real earnestness within, and flavours even what is not very earnest and might even be insipid otherwise, is not ill-managed." The title of the piece sufficiently explains its action, which concerns the contest between Frank Vane and Peter Mogg for the representation of an English borough. In the end, Frank runs away with the heroine, Anne, and leaves the course open to his more popular rival.

**Election Ball, An**, "in Poetical Letters from Mr. Inkle at Bath, to his wife at Gloucester," by CHRISTOPHER ANSTEEY (1724—1805); published in 1776, and exhibiting the same characteristics as his well-known *New Bath Guide* (q.v.). It was adorned with illustrations after the manner of Hogarth.



**Elegies**, by JOHN SCOTT (1730—1783); of which Johnson said that "they were very well, but such as twenty pooplo might write."

**Elegies**, by WILLIAM SHENSTONE (1714—1763). "A series of poetical truths, devoid," says Disraeli, "of poetical expression; truths—for notwithstanding the pastoral romance in which the poet has enveloped himself, the subjects are real, and the feelings could not, therefore, be fictitious."

**Elegies upon Several Occasions**, by MICHAEL DRAYTON (1563—1631); published in 1627.

**Elegy written in a Country Churchyard**, by THOMAS GRAY (1716—1771). The original title was *Stanzas wrote in, &c.*; indeed, the poem, as now printed, differs in many ways from the earliest versions. Some of the stanzas are omitted bodily, though happily they have been preserved; whilst in one of those still retained, "Cromwell" and "Milton" have been substituted for "Cæsar" and "Tully." Dr. Johnson gives 1750 as the date of publication; and declares that the piece "abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo." The churchyard was that of Stoke Pogis, near Eton.

**Elegy written in Spring**, by MICHAEL BRUCE (1746—1767); described as "the finest of all his productions."

**Elena**, the heroine of the second part of Sir HENRY TAYLOR'S *Van Artevelde* (q.v.), is also the subject of a poem by the same writer, in which her later history is given; which tells us, says Trollope, "how, after the crushing ruin of early sorrow, she partly recovers her strength, and in that recovery assumed a higher spirit than had heretofore been hers."

**Elenchus Motuum nuperorum in Anglia**: "simul ac juris Regii et Parlamentarii brevis Enarratio," by GEORGE BATE, M.D., physician to Oliver Cromwell and Charles II.; published in 1649, and forming an historical narrative which Bishop Warburton describes as "worth reading."

**Elene**: "or, the Finding of the Cross." A poem in the Vercelli Book (q.v.), attributed to CYNEWULF (q.v.).

**Elephant in the Moon, The**. A humorous poem, written originally by SAMUEL BUTLER (1600—1680), in octosyllabic, and afterwards in heroic, verse, as a satire upon the Royal Society and Sir Paul Neal. It tells how

"A learn'd Society of late,  
The glory of a foreign state,  
Agreed, upon a summer's night,  
To search the Moon by her own light;  
To take an invent'ry of all  
Her real estate, and personal;  
And make an accurate survey  
Of all her lands, and how they lay."

It is whilst one of their number is gazing at the moon through an "optic-glass" that he discovers

the presence in the luminary of the "Elephant" which figures in the title of the poem.

**Elfrida**. A tragedy by WILLIAM MASON (1725—1797), "written," says Southey, "on an artificial model, and in a gorgeous diction, because he thought Shakespeare had precluded all hope of excellence in any other form of drama." The author followed the example set by the Greek dramatists, and introduced the classical accompaniment of the chorus. The play was produced at Drury Lane, under the auspices of the elder Colman, in 1753, but was not very successful.

**Elia**. The pseudonym under which CHARLES LAMB contributed a series of Essays to *The London Magazine*. "The adoption of the signature," says Talfourd, "was purely accidental. His first contribution was a description of the old South Sea House, where Lamb had passed a few months' novitiate as a clerk, thirty years before, and of its inmates, who had long passed away; and, remembering the name of a gay, light-hearted foreigner, who fluttered there at that time, he subscribed his name to the essay." This was in August, 1820. The first series of *Elia* extended from that date till October, 1822, and was republished in 1823. The second series began in May, 1824, and ended in August, 1825.

**Eliakim**, in PORDAGE'S satiric poem of *Azaria and Hushai* (q.v.), is intended for the Duke of York, afterwards James II.

**Eliot, George**, is the *nom de plume* adopted by Mrs. GEORGE HENRY LEWES, née Marian Evans (b. about 1820), who, besides translating Strauss's *Life of Jesus* (1846), and Feuerbach's *Essence of Christianity* (1853), has published the following novels:—*Scenes of Clerical Life* (1858); *Adam Bede* (1859); *The Mill on the Floss* (1860); *Silas Marner* (1861); *Romola* (1863); *Felix Holt* (1866); *Middlemarch* (1871—72); and *Daniel Deronda* (1876). She has also written *The Spanish Gypsy* (1868), and several miscellaneous poems, collected in the volume entitled *The Legend of Jubal* (1874), and has largely contributed to *The Westminster Review*. "George Eliot, in all her novels, instils her own faith in 'plain living and high thinking,' by showing," says Professor Morley, "that it is well in life to care greatly for something worthy of our care; choose worthy work, believe in it with our souls, and labour to live, through inevitable checks and hindrances, true to our best sense of the highest life we can attain." See R. H. Hutton's *Essays*. See AGATHA; BEDE, ADAM; JUBAL, LEGEND OF; MIDDLEMARCH; MILL ON THE FLOSS; ROMOLA; SILAS MARNER; SPANISH GYPSY, &c.

**Eliot, Sir John**, and statesman (b. 1590, d. 1632), wrote *The Monarchy of Man* (q.v.). See the *Life* by Forster (1864).

**Eliot, Samuel**, American historical writer (b. 1821), has published *The Liberty of Rome: a History* (1849); *The Early Christians* (1853); *A Manual of United States History* (1856); and other works.



**Elissa**, in SPENSER'S *Faërie Queene*, is the step-sister of Medina and Perissa, and contrives to disagree with them on every point.

**Eliza**: "or, An Elegy upon the Unripe Decease of Sir Antony Irby; composed at the Request (and for a Monument) of his surviving lady," by WILLIAM BROWNE (q.v.).

**Eliza**. The name under which Mrs. ELIZABETH CARTER (1717—1806) began to contribute verses to *The Gentleman's Magazine*, at the age of seventeen. *Eliza* was also made the subject of a Greek epigram by Dr. JOHNSON.

**Eliza, Letters to**, by LAURENCE STERNE (1713—1768); published, after his death, in 1775. They are ten in number, and were addressed to Mrs. Draper, the wife of a counsellor of Bombay, with whom, at one time, Sterne was very intimate. See BRAMINE.

**Elizabeth**. Daughter of the King of Hungary, and the heroine of CHARLES KINGSLEY'S dramatic poem of *The Saint's Tragedy* (q.v.). She is intended, says the author, as "a type of two great mental struggles of the Middle Age; first, of that between Scriptural or unconscious, and Popish, or conscious, purity; in a word, between innocence and prudery; next, of the struggle between healthy human affection, and the Manichæan contempt with which a celibate clergy would have all men regard the name of husband, wife, and parent. To exhibit this latter falsehood in its miserable consequences is the main object of my poem."

**Elizabeth, Queen** (b. 1533, d. 1603), is represented in Puttenham's *Art of English Poesie* (q.v.) as the author of a short poem, written, as Professor Morley points out, when the presence of Mary, Queen of Scots, in England was breeding all manner of sedition. "The Queen," says Puttenham, "nothing ignorant in those secret favours, though she had long, with great wisdom and patience, dissembled it, writeth this ditty most sweet and sententious, not hiding from all such aspiring minds the danger of their ambition and disloyaltie."

**Elizabetha Triumphans**. A poem in blank verse, written by JAMES ASKE, in commemoration of the defeat of the Spanish Armada, in 1588, and published in that year. It is included in Percy's volume of *Blank Verse Anterior to Milton*, and is to be found complete in Nichols's *Progresses of Queen Elizabeth*, vol. ii.

**Ella**, in CHAUCER'S *Man of Law's Tale*, was a king of Northumberland, who married Cunstance.

**Ellen, Burd**. A ballad, given by Percy in his *Reliques* as *Childe Waters*; by Jamieson and Buchan, under the above title; and by Kinloch as *Lady Margaret*. It relates how Burd Ellen followed her lord in the guise of a page, and how she gave birth to a son in a stable.

**Ellen Irwin**: "or, the Braes of Kirtle." A legendary poem by WILLIAM WORDSWORTH, written

in 1803. The Kirtle is a river in the south of Scotland.

**Ellesmere, Earl of**, Francis Egerton (b. 1800, d. 1857), published some poems and translations of *Faust* and other German works, and contributed some Essays to *The Quarterly Review* (1858). He is better known under his original title of Lord Leveson Gower.

**Ellicott, Charles John, D.D.**, Bishop of Gloucester and Bristol (b. 1819), has written *Commentaries on the Pauline Epistles*, *Lectures on the Life of our Lord*, *Considerations on the Revision of the Authorised Version of the New Testament*, *Characteristics of Modern Unbelief*, and other works.

**Elliott, Charlotte**, was the author of several well-known hymns; among others, of those commencing—

"Just as I am, without one plea,"

and

"My God, my Father, while I stray."

Her *Unpublished Journals, Correspondence, and Poems* appeared in 1874.

**Elliott, Ebenezer**, poet (b. 1781, d. 1849), wrote *Corn-Law Rhymes*, *Corn-Law Hymns*, *The Vernal Walk*, *Love*, *The Village Patriarch*, *The Splendid Village*, &c. His *Works* appeared in 1834, 1840, and 1876. See the *Life* by Searle. "Elliott," says Alexander Smith, "is the poet of the English artisans—men who read newspapers and books, who are members of mechanics' institutes, who attend debating societies, who discuss political measures and political men, who are tormented by ideas. His poems are of the angriest, but their anger is not altogether undivine. His scorn blisters and scalds, his sarcasm flays; but then outside nature is constantly touching him with a summer breeze, or a branch of pink and white apple-blossoms, and his mood becomes tenderness itself. He is far from being lachrymose; and when he is pathetic he affects one as when a strong man sobs. His anger is not nearly so frightful as his tears." See CORN-LAW RHYMER.

**Elliott, Jane**, of Minto. Daughter of Sir Gilbert Elliott, and authoress of the first version of *The Flowers of the Forest* (q.v.) See COCKBURN, Mrs.

**Elliott, Sir Gilbert**. See AMYNIA.

**Ellis, George**, literary antiquarian and miscellaneous writer (b. 1745, d. 1815), published *Specimens of the Early English Poets, to which is prefixed, an Historical Sketch of the Rise and Progress of the English Poetry and Language* (1790); *Specimens of early English Metrical Romances, chiefly written during the early part of the Fourteenth Century; to which is prefixed, an historical Introduction intended to illustrate the Rise and Progress of Romantic Composition in France and England* (1805); *Poetical Tales and Trifles, by Sir Gregory Gander* (1778); and various contributions to the *Rolliad* (q.v.), the *Probationary Odes*, and *Political Eclogues*. See GANDER, SIR GREGORY.



**Ellis, George James Wellbore Agar**, Lord Dover (b. 1797, d. 1833), wrote a *History of the State Prisoner*, commonly called the *Iron Mask*; *Historical Inquiries respecting the Character of Edward Hyde, Earl of Clarendon*; and a *Life of Frederick the Great*, besides editing the *Ellis Correspondence* and Horace Walpole's *Letters to Sir Horace Mann*.

**Ellis, Sir Henry**, literary antiquary (b. 1777, d. 1869), published *Original Letters Illustrative of English History* (1814); a *History of the Antiquities of the Parish of St. Leonard, Shoreditch, and Liberty of Norton Folgate, in the suburbs of London* (1798); introductions to editions of the *Doomsday Survey* and Dugdale's *Monasticon*, besides editions of Brande's *Popular Antiquities*, and of Hardyng and Fabian's *Chronicles*, and various contributions to the *Archæologia* and other works.

**Ellis, John**, poet (b. 1698, d. 1791), contributed to *Dodsley's Miscellany* several short pieces, including *The Cheat's Apology*, and *Tartana: or, the Pladdie*.

**Ellis, Mrs. William**, née Sarah Stiekney, miscellaneous writer (b. 1812), wrote *The Women of England* (1838); *A Summer and Winter in the Pyrenees* (1841); *The Daughters of England* (1842); *The Wives of England*, and *The Mothers of England* (1843); *Prevention better than Cure* (1847); *Hints on Formation of Character* (1848); *Pictures of Private Life*; *Family Secrets: or, Hints to those who would make Home happy*; *A Voice from the Vintage*; and other works.

**Ellis, William** (d. 1872), missionary and miscellaneous writer, published *Missionary Narrative of a Tour through Hawaii or Owhyhee* (1826); *Polynesian Researches* (1829); *A History of Madagascar* (1839); and many other works. His second wife was Miss Stiekney. (See preceding paragraph.)

**Ellwood, Mrs. A. K.**, published in 1848, *Memoirs of the Literary Ladies of England from the Commencement of the Last Century*. This work commences with Lady Mary Wortley Montagu and ends with Miss Landon (Mrs. Maelean), and is "marked by good taste and excellent judgment." Mrs. Ellwood also wrote a *Narrative of a Journey Overland from England to India* (1830).

**Ellwood, Thomas**, a Quaker divine (b. 1639, d. 1713), wrote *The Davideis: or, the Life of David, King of Israel, a sacred poem* (1712); *The Foundation of Tithes Shaken* (1682); *Sacred History: or, the Historical Part of the Holy Scriptures of the Old and New Testaments, digested into due Method, with Observations* (1705 and 1709); and other works. *The History of his Life*, written by himself, appeared in 1714. See *The Retrospective Review*, vol. xiii. See **DAVIDEIS**.

**Ellys, Anthony**, Bishop of St. David's (b. 1493, d. 1761), wrote a *Reply to Humo's Essay on*

*Miracles, and Various Tracts on the Liberty, Spiritual and Temporal, of Protestants in England*.

**Elmham, Thomas of**, Prior of Lenton, in Nottinghamshire, till 1426, wrote a prose *History of Henry V.*, printed by Hearne in 1727; a summary of the same in Latin verse, edited by Cole, in *Memorials of Henry V.*; and a *History of the Monastery of St. Augustine at Canterbury*, to which he belonged in early life, edited by Hardwick, in the *Rolls Series of Chronicles and Memorials*.

**Elm Tree, The**. A poem by THOMAS HOOD.

**Elmsley, Peter, D.D.**, classical critic (b. 1773, d. 1825), was one of the earliest contributors to *The Edinburgh Review*, in which he wrote papers on Wittenbach's *Plutarch*, Schweighauser's *Athenæus*, Bloomfield's *Æschylus*, and Porson's *Hecuba*. He also wrote largely for *The Quarterly Review*. Among his editions of classical works are—the *Achæarnes* (1809); the *Œdipus Tyrannus* (1811); the *Hæraclidæ*, *Bæchæ*, and *Medea* (1815, 1818, and 1821); and the *Œdipus Coloneus* (1823).

**Elocution Walker**. A name given to JOHN WALKER (1732—1807), the author of *The Pronouncing Dictionary*, from the fact of his being a distinguished teacher of elocution.

**Eloisa to Abelard, Epistle from**, by ALEXANDER POPE; founded on the well-known and pathetic story of these two famous personages. Peter Abelard (1079—1142) was an illustrious philosopher and divine, whom Heloisa, the niece of Fulbert, an ecclesiastie, loved "not wisely, but too well." Abelard would willingly have repaired the injury he had done her, by marriage; but Heloisa, from a strange combination of devoted generosity and perverted moral and religious sentiment, objected to matrimony, and, even after a private espousal had taken place, denied its existence on oath. Hallam is of opinion that Pope, in his passionate and musieal effusion, has done great injustice to Heloisa's character, in putting into her mouth the sentiments of a coarse, abandoned woman. "Her refusal to marry Abelard arose, not from an abstract predilection for the name of mistress above that of wife, but from her disinterested affection, which would not deprive him of the prospect of ecclesiastical dignities, to which his genius and renown might lead him."

**Elphinston, James**, miscellaneous writer (b. 1721, d. 1809), published a *Grammar of the English Language*, a poem on *Education*, and translations of Martial and of Racine's *Religion*. He also wrote *Fifty Years' Correspondence, English, French, and Latin, in Prose and Verse, between Geniuses of both Sexes*, and *James Elphinston* (1794).

**Elphinstone, Hon. Mountstuart**, statesman (b. 1778, d. 1859), wrote *An Account of the Kingdom of Cabul* (1815), and a *History of India* (1841).

**Elshender the Recluse**. *The Black Dwarf*, in Sir WALTER SCOTT's novel of that name.



**Elsie.** The heroine of LONGFELLOW's dramatic poem of *The Golden Legend* (q.v.); in love with Prince Henry.

**Elsinore.** A town in Denmark, in which SHAKESPEARE laid the scene of *Hamlet*.

**Elspat, Lady.** A ballad, printed in Jamieson's collection, telling how "her mother, on false pretences, imprisons the lover of Lady Elspat, who bears witness for him and procures his release."

**Elspeth.** A character in Sir WALTER SCOTT's novel of *The Antiquary* (q.v.).

**Elspeth.** A servant to Dandie Dinmont (q.v.), in Sir WALTER SCOTT's novel of *Guy Mannering* (q.v.).

**Elspie.** The heroine of CLOUGH's *Bothie of Toper-na-Vuolich* (q.v.); in love with Philip.

**Elsynge, Henry,** Clerk of the House of Commons (b. 1598, d. 1654), wrote a work on *The Ancient Method and Manner of Holding Parliaments in England*.

**Elton, Sir Arthur Hallam** (b. 1818), is the author of a novel entitled *Below the Surface*, and of various tracts on the leading social and political questions of the day.

**Elvira:** "or, the Worst not always true." A comedy by GEORGE DIGBY, Earl of BRISTOL: printed in 1667, and probably founded on a Spanish play.

**Elwin, Whitwell,** clergyman and critic (b. 1816), was editor of *The Quarterly Review* from 1853 to 1860, and has commenced the publication of a complete edition of the works and correspondence of Pope. He has also produced a volume of essays on literary subjects.

**Elyot, Sir Thomas,** physician, and miscellaneous writer (d. 1546), wrote *The Boke named the Governor* (1531); *Pasquill the Playne* (1533); *Of the Knowledge which maketh a wise man* (1533); *The Castle of Helthe* (1533); *The Bankette of Sapience* (1542); *A Preservative agaynste Deth* (1545); *A Defence or Apologye of Good Women* (1545); and various translations. For *Biography*, see Wood's *Athenæ Oxonienses* and *The Retrospective Review*. See CASTLE OF HEALTH, THE; DEFENCE OR APOLOGYE OF GOOD WOMEN; DICTIONARY, LATIN-ENGLISH; GOVERNOR, THE; PRESERVATIVE AGAYNST DETH, A.

**Emare.** An old English story, discovered by Tyrwhitt in the Cottonian Library, and described as—

"On of Brytayne layes  
That was used by olde dayes."

See Ritson's *Metrical Romances*.

**Emblems, Ancient and Modern, Collection of,** "quickened with Metrical Illustrations," by GEORGE WITHER; published in 1635. These emblems are "both moral and divine" in

character, and are, in the words of the author, "disposed into lotteries, that instruction and good counsel may be farthered by an honest and pleasing recreation." Wither's *Emblems* were preceded in 1586 by Whitney's *Choice of Emblemes*, and in 1612 by Peacham's *Minerva Britannia: or, a Garden of Heroical Devises*. See Green's *Shakespeare, and the Emblem Writers*; also *The Retrospective Review*, vol. ix.

**Emblems, Divine and Moral.** Poems by FRANCIS QUARLES (1592—1644), published in 1635, and intended to illustrate the emblematic character of the engravings by which they were accompanied. Some of them were translated, others paraphrased, from the *Pia Desideria* of Herman Hugo, the Jesuit, who was himself largely indebted to Andreas Alciatus, the author of *Emblematum Libellus* (1522). Wood says that Quarles' *Emblems* were "in wonderful veneration among the vulgar" of his time. "His visible poetry," says old Fuller, "(I mean his 'Emblems'), is excellent, catching therein the eye and fancy at one draught, so that he hath out-Alciated therein, in some men's judgement." "His writings," says James Montgomery, "are occasionally defaced by vulgarisms and deformed by quaint conceits, but his beauties abundantly atone for his defects; the latter being comparatively few, while his works are generally characterised by great learning, lively fancy, and profound piety." "He uses language," says Thoreau hyperbolically, "almost as greatly as Shakespeare; and though there is not much straight grain in him, there is plenty of tough crooked timber. In an age when Herbert is revived, Quarles ought surely not to be forgotten."

**Embury, Mrs.,** née Emma Catherine Manley, an American authoress (b. 1806, d. 1863), produced *Guido, and other Poems*; *Constance Latimer: or, the Blind Girl*; *Pictures of Early Life*; *Nature's Gems: or, American Wild Flowers*; *The Waldorf Family*; *Glimpses of Home Life*; and other works. See LANTHE.

**Emerald Isle, The.** A name first bestowed upon Ireland by Dr. WILLIAM DRENNAN (1754—1820), in his poem called *Erin*.

**Emerson, Ralph Waldo,** American author and essayist (b. 1803), has written *Literary Ethics* (1838); *Nature*, essays (1839), q.v.; *The Method of Nature* (1841); *Man the Reformer* (1841); *Lectures on the Times* (1841); *Essays* (1841); *Essays* (1844); *Poems* (1846); *Representative Men* (1849), (q.v.); *Memoirs of Margaret Fuller, Marchesa d'Ossoli* (1852); *English Traits* (1856), (q.v.); *The Conduct of Life* (1860); *May-Day, and other Pieces* (1867); *Society and Solitude* (1870); *Parnassus: Selected Poems* (1871); *Essays* (1871); *Letters and Social Aims* (1876); besides delivering an oration on "Man-Thinking" in 1837, an address to the senior class of Cambridge Divinity College in 1838, and orations and lectures on various subjects at different periods. Lowell writes of Emerson:—



"His is, we may say,  
A Greek head on right Yankee shoulders, whose range  
Has Olympus for one pole, for t'other th' Exchange.  
'Tis refreshing to old-fashioned people like me  
To meet such a primitive pagan as he,  
In whose mind all creation is duly respected  
As parts of himself—just a little projected."

**Emerson, William**, mathematician (b. 1701, d. 1782), author of *Mechanics*, *Method of Increments*, *Doctrine of Fluxions*, and other works. See the *Life* by Bowe (1793).

**Emigrants in the Bermudas, The**. A poem by ANDREW MARVELL (1620—1678), which may possibly have suggested to Thomas Moore the idea of his *Canadian Boat-Song* :—

"From a small boat that row'd along  
The listening winds received this song."

The emigrants are supposed to be driven to America by the government of Charles I. Leigh Hunt calls this poem "devout and beautiful."

**Emilia**, in CHAUCER's *Knight's Tale*, is beloved by Palamon and Arcite (q.v.).

**Emilia**. A character in SHAKESPEARE's play of *The Winter's Tale* (q.v.).

**Emilia**, in *Othello* (q.v.), is the wife of Iago, and waiting-woman to Desdemona (q.v.).

**Emilia**, in SMOLLETT's novel of *The Adventures of Peregrine Pickle*, is beloved by the hero.

**Em'ly, Little**. The niece of Daniel Peggotty (q.v.), in DICKENS's novel of *David Copperfield* (q.v.); afterwards betrayed and deserted by Steerforth (q.v.). She has given the title to a dramatic version of the novel by ANDREW HALLIDAY (Duff), produced in 1869.

**Emma**. The title of a novel by JANE AUSTEN, published in 1816.

**Emmeline**: "or, the Orphan of the Castle." A novel by Mrs. CHARLOTTE SMITH (1749—1806), published in 1788: "the graceful story of an orphan girl pining under the stigma of illegitimate birth and the miseries of dependence. The course of events at length restores her to her genuine rank and her long alienated inheritance, and makes her happy with the man she loves. Neither the story nor the characters show much vigour; the incidents are often utterly improbable; the cast of the tale, moreover, belongs to a school that never was good—the school of distressed maidens, missing fathers, children changed at nurse, &c.; but for all that, *Emmeline* has many pleasing and tender passages we could find in no other writer."

**Empedocles on Etna**. A dramatic poem by MATTHEW ARNOLD (b. 1822), published in 1853, but withdrawn shortly afterwards; to be reproduced, at the suggestion of Robert Browning, in 1868. Of the historical Empedocles, Professor Nichol writes that, "at once philosopher, lawgiver, physician, and poet, he was revered as a prophet during his life, and afterwards worshipped as a god. His career was embellished by imputed miracles, and marvellous legends cluster round his

death [one of which, representing him as having thrown himself into the crater at Etna, is adopted by Mr. Arnold in the poem]. Lucretius speaks of him as the greatest among the wonders of Sicily—"clarum et venerabile nomen." "Good Master Empedocles," cries Charles Lamb in one of his wildest moods, "it is long since you went a-salamander-gathering down Ætna. Worse than samphire-picking by some odds. 'Tis a mercy your worship did not singe your moustachios."

**Emperor's Bird's Nest, The**. A humorous ballad by H. W. LONGFELLOW.

**Empson**, in Sir WALTER SCOTT's *Peveril of the Peak*, is the favourite flageolet-player of Charles II.

**Empson, William**, Professor of Law at Haileybury (b. 1790, d. 1852), succeeded Macvey Napier (q.v.) in the editorship of *The Edinburgh Review*, to which he contributed a large variety of papers between 1823 and 1849.

**Enchiridion**: "containing Institutions Divine, Contemplative, Practical, Moral, Ethical, Economical, Political." A collection of maxims by FRANCIS QUARLES (1592—1644). Many of these "guesses at truth" are really gems of thought. They were published in 1652.

**Encomion of Lady Pecunia**: "or, the Praise of Money; the Complaint of Poetrie for the death of Liberalitie, i.e., The Combat betweene Conscience and Covetousness, in the mind of Man; with Poems in Divers Humors," by RICHARD BARNFIELD (b. 1574), printed in 1598. Several of the pieces in this volume were included in *The Passionate Pilgrim*, published in 1599.

**Encyclopædia**. The earliest English Encyclopædia was the *Lexicon Technicum* of Dr. JOHN HARRIS, published in two folio volumes in 1710. It was suggested by Dr. Hoffman's *Lexicon Universale*, which appeared in Germany in 1677. In 1728, EPHRAIM CHAMBERS (q.v.) produced, on an improved basis, a *Cyclopædia* in two volumes, and this work was followed by *Owen's Dictionary* (four volumes) in 1754. The first edition of *The Encyclopædia Britannica*, which was mainly a Dictionary of Arts and Sciences, was published in three volumes in 1771; the second, containing large additions, in ten volumes, in 1776—1783; the third was completed in eighteen volumes in 1797; the fourth, in twenty volumes, in 1810; the fifth and sixth, with supplements, in six volumes, in 1815—1824; the seventh, in twenty-one volumes, in 1830—1842; the eighth, in twenty-one volumes, in 1852—1860; and the publication of the ninth was commenced in 1875. In 1802, Dr. ABRAHAM REES projected a new edition of Ephraim Chambers' *Cyclopædia*, which was completed in forty-five volumes in 1819. *The Edinburgh Encyclopædia*, edited by Dr. (afterwards Sir) DAVID BREWSTER, was commenced in 1810, and completed, in eighteen volumes, in 1830. This was followed by *The Encyclopædia Metropolitana*, a work in thirty volumes



1818—1845), the earlier volumes of which were produced under the supervision of SAMUEL TAYLOR COLERIDGE; *The Penny Cyclopædia*, in twenty-nine volumes, edited by CHARLES KNIGHT, for the Society for the Diffusion of Useful Knowledge (1833—1843), which was republished in an improved form under the title of *The English Encyclopædia*, in twenty-two volumes (1853—1861); and *Chambers's Encyclopædia* (ten volumes), the first edition of which was commenced in 1859, and the second in 1874.

**"End must justify the means, The."**  
—PRIOR, *Hans Carvel*.

**Enderbie, Percy**, wrote *Cambria Triumphant: or, Britain in its perfect lustre, from the first of its Princes to Charles I.: Being a History of Wales* (1661). It was reprinted in 1810.

**"Endure (We first), then pity, then embrace."**—POPE, *Essay on Man*, ep. ii., line 217.

**Endymion.** A poem by JOHN KEATS, published in 1818. "The models," says Lord Jeffrey, "upon which he has formed himself in the *Endymion*, the earliest, and by much the most considerable of his poems, are obviously *The Faithful Shepherdess* of Fletcher, and *The Sad Shepherd* of Ben Jonson, the exquisite metres and inspired fiction of which he has copied with great boldness and fidelity, and, like his great originals, has also contrived to impart to the whole piece that true rural and poetical air which breathes only in them and in Theocritus." This was in *The Edinburgh Review* of 1820. The poem had previously been criticised by Croker in *The Quarterly Review*, with a severity which undoubtedly hastened, if it did not cause, the illness which resulted in the poet's death. It is worth noting that Shelley pronounced it "full of some of the highest and the finest gleams of poetry."

**Endymion.** A lyric by HENRY WADSWORTH LONGFELLOW; founded on the old mythic story of the mortal youth who was beloved by Diana, and received her kiss—

"When sleeping in the grove,  
He dreamed not of her love."

**Endymion, the Man in the Moon.** A play, by JOHN LYLY, published in 1592, and highly praised by Hazlitt. "Lyly," says that critic, "made a more attractive picture of Grecian manners at second-hand, than of English characters from his own observation."

**Eneas, Wandering Prince of Troy.** An "excellent old ballad," concerning which Bishop Percy says: "The reader will smile to observe with what natural and affecting simplicity our ancient ballad-maker has engrafted a Gothic conclusion on the classic story of Virgil."

**Enfield, William, LL.D.** (b. 1741, d. 1797), was the compiler of *The Speaker*, a collection of prose and poetry. He was also a prolific writer both of books and of contributions to the magazines.

**England and its People, First Impressions of**, by HUGH MILLER (1802—1856); published in 1847.

**England and the English.** Sketches of the national life and manners, by EDWARD, Lord LYTTON; published in 1833.

**"England! with all thy faults I love thee still."** A line occurring in COWPER's poem of *The Task*; a parallel for which may be found in CHURCHILL's poem, *The Farewell*:—

"Be England what she will,  
With all her faults she is my country still."

**England's Helicon.** A well-known collection of poems by SHAKESPEARE, MARLOWE, BRETON, SPENSER, DRAYTON, SIR PHILIP SIDNEY, and others; edited by JOHN BODENHAM, published in 1600, and consisting of one hundred and fifty pieces in all. An edition was issued by Sir Egerton Brydges, in 1812.

**England's Heroical Epistles.** A series of twenty-four poems, by MICHAEL DRAYTON; published about 1595, and written in celebration of the loves of certain English worthies. Thus, Edward the Black Prince writes to Alice, Countess of Salisbury, and Mortimer to Queen Isabel.

**England's Mourning Garment**, by HENRY CHETLE (b. about 1540, d. 1604), consists of notices of contemporary poets. It was published in 1603, and reprinted in *The Harleian Miscellany*.

**England's Parnassus:** "or, the Choicest Flowers of our Modern Poets, with their Poetical Comparisons," selected by ROBERT ALLOT (q.v.), and printed in 1600. Warton says the method is judicious, whilst the extracts are copious, and made with a degree of taste. Among the authors quoted are Chapman, Constable, Daniel, Davies, Drayton, Dekker, Gascoigne, Greene, Harington, Jonson, Kyd, Lodge, Marlowe, Middleton, Nash, Peele, Sackville, Shakespeare, Sidney, Spenser, Surrey, and Wyatt. See Collier's *Seven English Poetical Miscellanies* (1867).

**England's Trust, and other Poems**, by Lord JOHN MANNERS (b. 1818); published in 1841, and containing the couplet:—

"Let wealth and commerce, laws and learning die,  
But leave us still our old nobility."

**Englefield, Sir Henry Charles**, natural philosopher (b. 1752, d. 1822), published, among other works, *The Determination of the Orbits of Comets*; *A Walk through Southampton*; and various papers printed in the *Transactions* of the Royal Society.

**English Aristophanes, The.** A name assumed by SAMUEL FOOTE, the comic dramatist.

**English Bards and Scotch Reviewers.** A satire, by Lord BYRON (1788—1824), published in 1809, and occasioned by a severe criticism of his early volume of poetry, the *Hours of Idleness* (q.v.). The writers in *The Edinburgh Review* are primarily the objects of attack, but from them he diverges



to characterise all, or nearly all, the leading authors of the day. The poem thus includes references to Fitzgerald, Jeffrey, Gifford, Scott, Southey, Moore, Wordsworth, Lewis, Strangford, Hayley, Grahame, Bowles, Cottle, White, and many others. It is written in the customary heroic verse, and begins:—

"Still must I hear?—shall hoarse Fitzgerald bawl  
His creaking couplets in a tavern-hall,  
And I not sing, lest, haply, Scotch reviews  
Should dub me scribbler, and denounce my muse?  
Prepare for rhyme—I'll publish, right or wrong:  
Fools are my theme: let satire be my song!"

**English Garden, The.** A descriptive poem in four books, written in blank verse, by WILLIAM MASON (1725—1797), and published at intervals between 1772 and 1782.

**English Grammar, The:** "made by BEN JONSON, for the benefit of all strangers, out of his observation of the English language."

**English Juvenal, The.** A name given to JOHN OLDHAM (1653—1684), a poet of strong satirical power, and an accomplished delineator of contemporary life and manners.

**English Mersenne, The.** A name bestowed upon JOHN COLLINS, the mathematician (1624—1683), after that of Marin Mersenne, a contemporary French philosopher.

**English Opium-Eater, The.** THOMAS DE QUINCEY (1785—1859), whose experiences of the effects of opium-eating are described in his *Confessions*, published in 1821.

**English Petrarch, The.** A name conferred upon Sir PHILIP SIDNEY by Sir WALTER RALEIGH.

**English Rabelais, The.** A description sometimes applied to JONATHAN SWIFT and others. See RABELAIS, THE ENGLISH.

**English Sappho, The.** A title bestowed upon Mrs. ROBINSON (1758—1800), an actress, and the author of some lyric poetry. See PERDITA.

**English Seneca, The.** Bishop JOSEPH HALL (1574—1656) was so called. See SENECA, THE ENGLISH.

**English Terence, The.** A name sometimes bestowed upon RICHARD CUMBERLAND, the dramatist, to whom Goldsmith alludes in his *Re-taliation* (q.v.) as

"The Terence of England, the mender of hearts."

**English Tongue, The, A Proposal of Correcting, and Improving, and ascertaining,** by JONATHAN SWIFT (1667—1745), in a *Letter to the most Honourable Robert, Earl of Oxford and Mortimer, Lord High Treasurer of Great Britain*, published in May, 1712. In this essay Swift suggests the establishment of an Academy in the following terms:—"In order to reform our language, I conceive that a free judicious choice should be made of such persons as are generally allowed to be best qualified for such a work, without any regard to quality, party, or profession.

The persons who are to undertake this work will have the example of the French before them, to imitate where these have proceeded right, and to avoid their mistakes." He further intimates his opinion that "some method should be thought on for ascertaining and fixing our language for ever," and that "it is better a language should not be wholly perfect, than that it should be perpetually changing."

**English Traits.** A series of sketches of English life and character, written by RALPH WALDO EMERSON (b. 1803), and published in 1856. In the chapter which describes his "first visit," the writer gives interesting reminiscences of Landor, Coleridge, Carlyle, Wordsworth, and others.

**English Travellers, The.** A comedy, by THOMAS HEYWOOD, printed in 1633.

**"English undefyled, Well of."** A description applied by SPENSER to "Dan Chaucer," in the *Faërie Queene*, book iv., canto ii., stanza 32.

**Englynion.** Printed in the *Welsh Archaeology*, and commemorating the valiant deeds of the seven sons of Kedivor; by Perif-ab-Kedivor, foster-brother of Howe-ab-Owain (q.v.).

**Englynions.** "In praise of Madoc-ap-Mere-dydd, Prince of Powys;" poems by LLYWARCH LLEW CAD (circa 1190). Stephens characterises them as among the most interesting productions of the period; "they throw," he says, "much light upon the military history and habits of the country."

**Enid.** The title of one of TENNYSON'S *Idylls of the King* (q.v.). Enid is the wife of Geraint.

**Enigma.** See ÆNIGMA.

**Enoch Arden.** See ARDEN, ENOCH.

**"Enough is good as a Feast."** A proverbial expression which is to be found in scene i., act iii., of BICKERSTAFF'S *Love in a Village* (q.v.).

**Ent, Sir George** (b. 1604, d. 1689), wrote *Apologia pro Circulatione Sanguinis* (1641). His *Works* appeared in 1687.

**Enthusiasm, Letter Concerning,** by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713); published in 1708, and afterwards forming the first treatise of his *Characteristics* (q.v.).

**Enthusiasm of Methodists and Papists Compared, The.** A controversial work against Whitefield, Wesley, and the Moravians, by Bishop LAVINGTON, of Exeter (1683—1762); published in 1754.

**Enthusiasm, The Natural History of,** by ISAAC TAYLOR (1787—1865); published anonymously in 1829, and intended as the first of a series of works, of which *Fanaticism* (1833), and *Spiritual Despotism* (1835), form parts.



**"Entrance to a quarrel, Beware of."***Hamlet*, scene 3, act i.:—

"But, being in,  
Bear't that the opposed may beware of thee."

**Eolian Harp, The.** A poem, by S. T. COLERIDGE, composed at Clevedon, Somersetshire, and dated 1796—1828.

**Eothen:** "or, Traces of Travel brought home from the East," by ALEXANDER WILLIAM KINGLAKE (q.v.), and published in 1844. *The Critic* said of it that "nothing so sparkling, so graphic, so truthful in sentiment, and so poetic in vein, had issued from the press for many a day."

**Επεα Πτεροεντα.** See DIVERSIONS OF PURLEY, THE.

**Ephemerides of Phialo, The,** "divided into three books: 1. A Method by which he ought to follow that desireth to rebuke his Friend, when he seeth him swarue; without kindling his choler, or hurting himselfe. 2. A Canuazado to Courtiers in four points. 3. The Defence of a Curtezan overthrowen. And a Short Apologie of the Schoole of Abuse." By STEPHEN GOSSON, 1579.

**Epic Poetry** is the highest of all poetry, and has to do with the fortunes of a hero or of a nation, sometimes of both. Thus Virgil's *Æneid* not only details the adventures of Æneas, but is a magnificent apotheosis of the glories of the Roman race. In the same way with Tasso's *Jerusalem Delivered* and Ariosto's *Orlando Furioso*. French literature has no great epic, nor can we in Britain boast of any other than the *Paradise Lost* of Milton, unless we concede the epic character of Tennyson's *Idylls of the King*. There have been many attempts at epical production in Great Britain, but the very magnificence of the intention has generally displayed and intensified the poverty of the result.

**Epicene:** "or, the Silent Woman." A comedy by BEN JONSON, produced in 1609. "The *Epicene*," says Campbell, "in my humble apprehension, exhibits Jonson's humour in the most exhilarating perfection." It is built, as Hazlitt reminds us, upon the supposition of an old citizen disliking noise, who takes to wife Epicene (a supposed young lady) for the reputation of her silence, and with a view to disinherit his nephew, who has laughed at his infirmity. But no sooner is the marriage over than Epicene turns out to be a shrew, and the old citizen (called Morose) is very glad when his nephew, called in to settle the difficulty, proves Epicene to be no woman.

**Epicurean, The.** A tale, by THOMAS MOORE, the poet, published in 1827. See ALCIPHON.

**"Epicurus' sty, The fattest hog in."**—MASON'S *Heroic Epistle*.

**Epigoniad, The.** A poem, in nine books, by WILLIAM WILKIE (1721—1772), published originally in 1757, and again revised in 1759. The scene of action is the siege of Thebes, and the

hero and heroine are respectively Diomed and Cassandra.

**Epigrammata**, by Sir THOMAS MORE, were printed at Basle in 1520, and translated in part in Pecke's *Parnassi Puerperium* (1659).

**Epigrams, Most Elegant and Wittie**, by Sir JOHN HARYNGTON (d. 1612); published in 1633, and containing the couplet:—

"Treason doth never prosper; what's the reason?  
For if it prosper, none dare call it treason."

**Epigrams.** The following are some of the most important and interesting collections that have appeared since 1600:—*Two Centuries of Epigrams*, by John Heath (1610); *Laquei Ridiculosi: or, Springes for Woodcocks*, by Henry Parrot (1613); *Linsi-Woolsie: or, Two Centuries of Epigrams*, by William Gamage (1613); *Quodlibets lately come over from New Britaniola, Old Newfoundland*, by Robert Hayman (1628); *Delitiæ Delitiarum* (1637); *Wit's Recreations* (1640); *Clarastella*, by Robert Heath (1650); *Epigrams*, by S. Sheppard (1651); *Recreations for Ingenious Head-pieces* (1654); *Musarum Delitiæ* (1656); Πατρικόν δῶρον, by Henry Delaune (1657); *Wit Restored* (1658); *Parnassi Puerperium*, by Thomas Pecke (1659); *Sales Epigrammatum*, by James Wright (1663); *Epigrams of All Sorts*, by Richard Flecknoe (1671); *Wit's Interpreter* (1671); *The London Medley* (1730—31); *The Honey-Suckle* (1734); *Wit's Cabinet* (1737); *The British Apollo* (1740); *The Foundling Hospital for Wit* (1743); *Theatre of Wit: or, a Banquet of the Muses* (1746); *A Collection of Select Epigrams*, by Hackett (1757); *The Poetical Calendar*, by Francis Fawkes and William Wolff (1763); *The Festoon*, by Richard Graves (1767); *The Wit's Miscellany* (1774); *The Repository*, by Isaac Reed (1777—1783); *The New Paradise of Dainty Devices* (1777); *Euphrosyne*, by Richard Graves (1783); *The New Foundling Hospital for Wit* (1784); *The English Anthology* (1793); *The Poetical Farrago* (1794); *Select Epigrams* (1797); *The Metrical Miscellany* (1803); *Panorama of Wit* (1809); *The Flowers of Wit*, by Henry Kett (1814); *Epigrams, Ancient and Modern*, by John Booth (1865); and Dodd's *Epigrammatists* (1870).

**Epilogue, The**, was an address that in former times was often delivered by one or more of the actors at the conclusion of a play; being most frequently introduced after the performance of a comedy. It was usually of a light and merry character, and was intended specially to encourage a friendly feeling among the spectators towards the actors of the play, and to form a means by which apologies could, if necessary, be made for any defects in the performance. See PROLOGUES.

**Epilogue to the Tragedy of the Church of England, The.** A controversial work, in three books, by HERBERT THORNDIKE (d. 1672). The first book treated of the principles



of Christian truth, the second of the covenant of grace, and the third of the laws of the church.

**Epipsychidion:** "Verses addressed to the noble and unfortunate lady, Emilia Viviani, now imprisoned in the Convent of St. Anne, Pisa," by PERCY BYSSHE SHELLEY; published in 1821. "A pure outpouring of poetry; a brimming and bubbling fountain of freshness and music, magical," says W. M. Rossetti, "with its own spray rainbows."

**Episcopacy Asserted:** "Against the Aephalii and Aerians, new and old." A controversial work, by Bishop JEREMY TAYLOR (1613—1667), published "by his Majesty's command" in 1642. It is characterised by Principal Tulloch as giving no indication of the liberal and comprehensive spirit which was by-and-by to expand into the *Liberty of Prophecy* (q.v.). Its chief excellence, he says, consists in the concise and rapid divisions into which he throws his reasoning, so as to bring all his points successively in good order before the reader.

**Epistle of Comfort, An.** Addressed "to the reverend priests and others of the lay sort restrained in duranee for the Catholieke fayth," by ROBERT SOUTHWELL (1560—1595), and published anonymously in 1605.

**Epistle to a Friend, An.** A poem by SAMUEL ROGERS (1763—1855), in which the writer indicates the manner in which social comfort is influenced by residence, furniture, books, pictures, and companions.

**Epistles.** Poems, by SAMUEL DANIEL (1562—1619); addressed to Lord Keeper Egerton, Lord Henry Howard; Margaret, Countess of Cumberland; Lucy, Countess of Bedford; Anne, Countess of Dorset; and the Earl of Southampton—the latter being the patron of Shakespeare and the friend of Essex.

**Epistles,** "In Six Decades," by JOSEPH HALL, Bishop of Exeter and Norwich; published in 1608—11, with a dedication to Prince Henry. They are notable as being the first of their kind in the language.

**Epistles,** by JOHN KEATS, in verse, addressed to George Felton Matthew, to his brother George, and to Charles Cowden Clarke.

**Epistles on Several Occasions,** by JOHN GAY. The sixth, being addressed to Pope, is in the same metre as Byron's *Don Juan*.

**Epistolæ,** by ALCUIN OF TOURS (735—804); interesting as the chief source of information about their author, and as throwing light upon contemporary history.

**Epistolæ S. Bonifacii Martyris.** First published by the Jesuit Nicholas Serarius in 1629. They are valuable as memorials of his time, and contain, says Wright, interesting illustrations of history.

**Epitaphs,** by ALEXANDER POPE; on the Earl of Dorset, Sir William Trumbull, Simon Harcourt, James Craggs, Rome, Mr. Corbet, Robert Digby, Sir Godfrey Kneller, General Withers, Fenton, the poet; Gay, the poet; Sir Isaac Newton, Butler, Bishop Atterbury, Edmond, Duke of Buckingham, and others.

**Epithalamion.** A song by BEN JONSON, celebrating the marriage of Jerome Weston, son of Lord Treasurer Weston, with the Lady Frances Stewart, daughter of Esme, Duke of Lennox. It is included in the collection known as "Underwoods."

**Epithalamion.** A Marriage Song, in which SPENSER celebrates his own espousals:—

"Help me mine own love's praises to resound."

It was written in 1595.

**Eppie.** The adopted child of Silas Marner, in GEORGE ELIOT's novel of that name (q.v.); really the daughter of Godfrey Cass and Molly, and afterwards married to Aaron.

**Epping Hunt, The,** by THOMAS HOOD; published in 1829.

**Erasmus.** Among the translations into English of this writer are the *New Testament Paraphrases* (1548—9), and a portion of the *Apophthegms* (1542) by Udall; *The Praise of Folly* (1870); *The Prayers* (1872); and *The Pilgrimages* (1875).

**Erckmann-Chatrian.** The names of the joint authors of a series of novels, many of which, as translated from the original French, have been very popular in this country. Among them are *The Conscript*, *Waterloo*, *The Blockade of Phalsburg*, *The History of a Peasant*, *The Story of the Plébiscite*, and *Brigadier Frederie*. Emile Erckmann was born in 1822; Alexandre Chatrian in 1826.

"**Ereles' vein, This is.**"—*Midsummer Night's Dream*, act 1, scene ii.

"**'Ere on my bed my limbs I lay.**"—First line of *A Child's Evening Prayer*, by SAMUEL TAYLOR COLERIDGE.

**Erigena, John Scotus.** See SCOTUS, JOHN.

**Erminia.** The heroine of TASSO's *Jerusalem Delivered*; in love with Tancred.

**Eromena:** "or, the Noble Stranger." A prose version of CHAMBERLAYNE's poem of *Pharonida* (q.v.), which appeared in 1683.

"**Err is human, to forgive divine, To.**" Line 325, part ii., of POPE's *Essay on Criticism* (q.v.).

**Erskine, John** (b. 1695, d. 1768), was the author of two standard works on Scottish Law: *The Principles of the Law of Scotland* (1754); and *Institutes of the Laws of Scotland* (1773).

**Erskine, Ralph,** Presbyterian divine (b. 1685, d. 1752), wrote *Gospel Sonnets*, *Faith no Faney*, *Faney no Faith*, and other works, published with his *Sermons* in 1764, and again in 1821.



**Erskine, Thomas**, of Linlathen, wrote *Remarks on the Internal Evidence of the Truth of Revealed Religion, An Essay on Truth, The Unconditional Freeness of the Gospel*, and other works. See Bishop Ewing's *Present Day Papers*.

**Escalus**, in SHAKESPEARE'S play of *Measure for Measure* (q.v.), is a noble in the court of the Duke of Vienna.

**Escalus**. Prince of Verona, in *Romeo and Juliet* (q.v.).

**Escanes**. A Tyrian nobleman, in SHAKESPEARE'S play of *Pericles* (q.v.).

**Eskdale, Lord**, in DISRAELI'S *Coningsby*, is said to be intended for Lord Lonsdale.

**Esmond**. A novel by W. M. THACKERAY (1811—1863), published in 1852. "It was a continuous story, and one worked out with closer attention to the thread of the narrative than he had hitherto produced. But its most striking feature was its elaborate imitation of the style and even the manner of thought of the time of Queen Anne's reign, in which its scenes are laid." "The distance of time," says Hannay, "at which the action of *Esmond* goes on, seems to have acted on Thackeray's imagination like a stimulant, for there is not only more romance, but more sentiment in *Esmond* than in his other fictions. That the hero, after having been the lover of Beatrix, should become the husband of her mother, jars on the feelings of some of his admirers. But it would be well worth their while to study, phase by phase, the admirable delicacy with which Henry Esmond's attachment to Rachel is made to grow, and the exquisite art by which the final result is hinted at."

**Espriella**. An imaginary Spaniard, whose *Letters from England*, about 1810, were written by ROBERT SOUTHEY (1774—1843).

**Essay on Criticism**. See CRITICISM, AN ESSAY ON.

**Essay on Man**. A poem by ALEXANDER POPE, in four epistles, the first and second of which, "Of the Nature and State of Man, with respect to the Universe," and "Of the Nature and State of Man with respect to Himself, as an individual," appeared in 1732; followed in 1733 by the third epistle, "Of the Nature and State of Man with respect to Society," and in 1734 by the fourth epistle, "Of the Nature and State of Man with respect to Happiness." Its fundamental idea is to the effect that the system of the universe is "a benevolent system, in which every virtue, as well as every passion, has its object and end." It seems certain that it was from Bolingbroke that Pope received the leading principle of his poem, but the treatment, which is Pope's own, is far more valuable than the principle. "If," says Professor Ward, "the *Essay on Man* were hived into fragments, it would not lose its value; for it is precisely its details which constitute its moral as well as literary beauties. Nowhere has Pope so abundantly displayed his

incomparable talent of elevating truisms into proverbs, in his mastery over language and poetic form."

**Essayists, The British**. The title given to the periodical writers of those short papers on morals, criticism, manners, and subjects of general interest, which were so popular in the eighteenth century. The earliest work of the kind was *The Tatler*, originated by Addison and Steele, and quickly followed by many others of a similar character. The following were collected by Alexander Chalmers and published in 1803, under the title of *The British Essayists*:—*Tatler*, *Spectator*, *Guardian*, *Rambler*, *Adventurer*, *World*, *Connoisseur*, *Idler*, *Mirror*, *Lounger*, *Observer*, *Olla Podrida*, and the *Microcosm*. Brief notices of most of these will be found in other parts of this volume.

**Essays**: "or, Counsels, Civil and Moral," by FRANCIS, LORD BACON (1561—1626); the first edition of which appeared in 1597; the second edition, with additions, in 1612; the third edition, still further augmented, in 1624. In the dedication to his brother Anthony, the author says he published the *Essays* "because many of them had been stolen abroad in writing," and he desired to give the world a correct version of his work. The word *Essays*, he says, "is late, but the thing is ancient, for Seneca's Epistles to Lucilius, if you mark them well are but essays, that is, dispersed meditations, though conveyed in the form of Epistles." "The transcendent strength of Bacon's mind is visible," says Hallam, "in the whole tenour of these Essays, unequal as they must be, from the very nature of such compositions. They are deeper and more discriminating than any earlier, or almost any later, work in the English language; full of recondite observations, long matured, and carefully sifted."

**Essays**, by OLIVER GOLDSMITH (1728—1774); published at intervals between 1758 and 1765, and including, among other pieces, *Asem*, *An Eastern Tale*; *A Reverie at the Boar's Head Tavern*; and *The Adventures of a Strolling Player*.

**Essays of a Prentice in the Divine Art of Poesie**: "with the Rewlis and Cautelis to be pursued and avoided," published in 1584, in his eighteenth year, by King JAMES VI. of Scotland, afterwards King James I. of England.

**Essays and Reviews**. A collection of seven articles, by six clergymen and one layman of the Church of England; published in 1860. The authors were Drs. Temple and Rowland Williams, Prof. Baden Powell, Prof. Jowett, H. B. Wilson, Mark Pattison, and C. W. Goodwin. On account of the views set forth in it, the book was condemned by the Bishops in Convocation, 1864. The Revs. H. B. Wilson and R. Williams were suspended for one year by the Ecclesiastical Courts in 1862, but the sentence was reversed on appeal in 1864. A volume of replies to *Essays and*



*Reviews* was published by a number of distinguished Churchmen.

**Essays on His Own Times**, by SAMUEL TAYLOR COLERIDGE; forming a second series of *The Friend* (q.v.). They were published in 1850.

**Essex, The Earl of.** See UNHAPPY FAVOURITE, THE.

**Estcourt, Richard**, actor and dramatist (b. 1668), wrote two plays, entitled, *Fair Example*, and *Prunella*.

**Estella.** The heroine of DICKENS's novel of *Great Expectations* (q.v.).

**Esther Lyon**, in GEORGE ELIOT's novel of *Felix Holt* (q.v.), is the daughter of Rufus Lyon, the minister, and is beloved by, and in love with, Felix, whom she eventually marries.

**Estmere, King.** A romantic ballad, the scene of which is laid in Spain, and which seems to have been written whilst that country was in the hands of the Saracens. It was printed in Percy's *Reliques*.

**Etarre.** A female character in TENNYSON's *Idylls of the King* (q.v.).

**"Eternal sunshine settles on its head."**—Line 189 in GOLDSMITH's *Deserted Village* (q.v.). It is part of the passage beginning—

"As some tall cliff, that lifts its awful form."

**Eternity of Love Protested.** A lyric, by THOMAS CAREW (1589—1639).

**Ethelinda.** A novel, by Mrs. CHARLOTTE SMITH (1749—1806), published in 1789, and showing far more power, says Miss Kavanagh, than her former novel, *Emmeline* (q.v.). "The characters are better drawn, the scenes more vivid, than in Mrs. Smith's first novel; but the tale is not so pleasing."

**Etherege, Sir George**, dramatist and poet (b. 1636, d. 1694), wrote *The Comical Revenge: or, Love in a Tub* (q.v.), (1664); *She Would if She Could* (1668), (q.v.); and *The Man of Mode: or, Sir Fopling Flutter* (1676), (q.v.); *The Trial of the Poets for the Bays*; and many miscellaneous poems. His *Works* were first published collectively in 1704. For *Biography* see the *Biographia Britannica*, and *The Fortnightly Review*, first series.

**Etin the Forester.** A ballad, which tells how Lady Margaret, after living seven years in the forest with her love Etin, is again received by her father, and her husband and children taken into favour. "Etin" is apparently another word for "giant;" and in some versions of the story the hero is obscurely referred to as a supernatural being. In the present ballad, however, "Etin" probably means "a man living a wild sylvan life." In Kinloch's *Ballads*, "Etin" appears as "Hynde Etin," and in Buchan's as "Young Aikin."

**Eton, William**, wrote *A Survey of the Turkish Empire* (1798), and *Materials for the History of the People of Malta* (1802).

**Ettrick Shepherd, The.** JAMES HOGG (1772—1835), the poet, who was born in the forest of Ettrick, Selkirkshire, and in early life followed the occupation of a shepherd. Hence Wordsworth's lines—

"When first descending from the moorlands,  
I saw the stream of Yarrow glide  
Along a bare and open valley,  
The Ettrick Shepherd was my guide."

**Euarchus**, in SIDNEY's *Arcadia* (q.v.), is said to be intended for the author's father.

**Eubulus.** A character in *Gorbodue* (q.v.).

**Eucharistica, De.** A treatise by JOHANNES SCOTUS (d. 877), in which he denies the doctrine of transubstantiation, and asserts that the bread and wine are not the real body and blood of Christ, but "tantum memoria veri corporis et sanguinis ejus."

**Euganean Hills, Lines written among**, by PERCY BYSSHE SHELLEY, in 1818. A "beautiful description of a day's landscape in Italy."

**Eugene Aram.** See ARAM, EUGENE.

**Eugenius**, in STERNE's *Life and Opinions of Tristram Shandy, Gentleman* (q.v.), is supposed to be intended as a portrait of the writer's friend, John Hall Stevenson (q.v.).

**Euphormion.** A satirical work, written in Latin by JOHN BARCLAY (1582—1621), and printed, the first part, in 1604; complete in 1629. It made the author so many enemies that he was glad to publish, in 1610, an *Apology* for his pungent book. Hallam says that the Latinity is very like that of Petronius Arbiter.

**Euphrasia**, in BEAUMONT and FLETCHER's play of *Philaster* (q.v.), is a girl who, disguised as a page, calls herself Bellario. She is in love with Philaster, who at one time threatens to take her life, and draws from her the pathetic exclamation:—

"'Tis not a life;  
'Tis but a piece of childhood thrown away."

Compare with Shakespeare's *Viola* (q.v.).

**Euphrasia.** An interlocutor in the four prose dialogues, by CLARA REEVE (1725—1803), called *The Progress of Romance* (q.v.). She stands for the authoress herself, the other interlocutors being called Hortensius and Sophronia.

**Euphues:** "or, the Anatomy of Wit." A famous work by JOHN LYLY (1553—1601), published in 1579, and said by Morley to have been suggested by *The Scholmaster* (q.v.) of Roger Ascham. "Its form is that of an Italian story: its style a very skilful elaboration of that humour for conceits and verbal antitheses which had been coming in from Italy, and was developing itself into an outward fashion of our literature. In substance it was the argument of Ascham's *Scholmaster* repeated: corruption of English life by the



much going of our young men to Italy; the right development of the young mind by education on just principles, to a worthy life and a true faith in God." Euphues is represented as a young gentleman of Athens, who corresponds in his readiness of wit and perfection of form to the quality called Euphues by Plato. A portion of the work having been devoted to his adventures, we have, under the heading of "Euphues and his Euphebus," a systematic essay on education; as sound, says our authority, as Ascham's in its doctrine; dealing with the management of children from their birth, and advancing to the ideal of a university. "Rising still in earnestness," Lyly gives us a dialogue between Euphues and Athcos, which is an argument against the infidelity that had crept in from Italy. "It is as earnest as if Latimer himself had preached it to the courtiers of King Edward. Euphues appeals solemnly to Scripture and to the voice within ourselves. In citation from the sacred text consist almost his only illustrations." In 1580 appeared *Euphues and his England*, which was "apparently designed to mitigate some of the severity" of its predecessor. In the first work, Lyly "satisfied his conscience;" in the second, "but still without dishonesty, he satisfied the court." "The story is full of covert satire, and contains much evidence of religious earnestness. It is designedly enriched with love-tales, letters between lovers, and ingenious examples of those fanciful conflicts of wit in argument upon some courtly theme, to which fine ladies and gentlemen of Elizabeth's court formally sat down, as children now sit down to a round game of forfeits." The affectation of speech, afterwards called Euphuism, was ridiculed by Ben Jonson in the character of Fastidius in *Every Man out of his Humour*; and, in France, by Molière and Boileau. Sir Walter Scott represents his Sir Piercie Shafton (q.v.) as a Euphuist.

**Euphues, his Censure to Philautus**, by ROBERT GREENE; published in 1587.

**Euphues or Lucilla**: "or, the False Friend and the Inconstant Mistress," by JOHN LYLY; first published in 1716.

**Euphues' Shadow**, by JOHN LYLY; published in 1592.

**Euripides**. The complete plays of this tragie poet have been translated into English by Potter (1781), Wodhull (1782), and Buckley. A version of select tragedies (the *Phænissæ*, *Iphigenia in Aulis*, the *Troades*, and *Orestes*), by J. Banister, appeared in 1780. The following are translations of the separate plays: *Alcestis*, by Edwards (1824), and Nevins (1870), and Williams (1871); *Andromache*, by Edwards and Hawkins (1868); *Hecuba*, by Morgan (1865), and Giles (1866); *Hippolytus*, by Williams (1871); *Ion*, by Crooke (1866); *Iphigenia in Tauris*, by West (1751), and by Crooke (1869); *Medea*, by Mongau (1865), Giles (1865), Lee (1867), Webster (1868), and

Williams (1871); *Phænissæ*, by Mongan (1865), and Giles (1865); the *Bacchæ* (1872); and the *Crowned Hippolytus*, by Fitzgerald (1867). A series of "Translations from Euripides" were published by Cartwright in 1866. See *Ancient Classics for English Readers*, by Rogers, and, also, *Balaustion's Adventure*, by Robert Browning.

**Eusden, Lawrence** (d. 1730), was the author of a collection of *Poems*. He was made poet-laureate in 1718.

**Evadne**, wife to Amintor, in BEAUMONT and FLETCHER's *Maid's Tragedy*, slays the king, who has dishonoured her.

**Evadne**. A drama, by RICHARD LALOR SHEIL (1794—1851), produced in 1819, with Miss O'Neil in the *title rôle*. The plot is derived from Shirley's *Traitor*.

**Evangelic Doctor, The**. A name bestowed upon JOHN WYCLIFFE, "the morning star of the Reformation."

**Evangelist**. A character in BUNYAN's *Pilgrim's Progress*.

**Evangeline**: "a Tale of Acadie." A poem in English hexameters, founded on the dispossession of the French inhabitants of Nova Scotia by the British in 1755; written by HENRY WADSWORTH LONGFELLOW, and published in 1848.

**Evangelium Medici**. A work by BERNARDO CONNER, published in 1697, in which, among other things, the writer "goes through the different parts of the body, and decides which will and which will not find a place in our bodies when glorified." The book was evidently suggested by the *Religio Medici* (q.v.).

**Evans, Marian**. See ELIOT, GEORGE.

**Evans, Sir Hugh**. A pedantic Welsh parson and schoolmaster in *The Merry Wives of Windsor* (q.v.).

**Evelina**: "or, a Young Lady's Entrance into the World." A novel, by Madame D'ARBLAY (1752—1840), published in 1778, after having been refused by Dodsley and other booksellers. It was highly praised by the reviewers of the day, passed through the hands of Burke, Reynolds, and Mrs. Thrale, and was pronounced by Dr. Johnson to contain passages worthy of the pen of Richardson. It had been sold for the modest sum of twenty pounds, and probably realised for its publisher some fifteen hundred. It is described by Miss Kavanagh as "the pure and womanly continuation of the great school of English humorists who flourished in the last age. It has not the strength of Fielding, the sweetness of Goldsmith, but it has a power of its own—great reality. Apart from its merits," she adds, "*Evelina* is valuable and interesting as a woman's picture of English life and society in the year 1778."



**Evelyn, Alfred.** The hero of Lord LYTTON's comedy, *Money*.

**Evelyn Hope.** A lyric, by ROBERT BROWNING.

**Evelyn, John,** scientific and miscellaneous writer (b. 1620, d. 1706), wrote *Sylva: or, a Discourse of Forest Trees, and the Propagation of Timber in his Majesty's Dominions* (1664), (q.v.); *Terra: a Discourse of the Earth* (1675), (q.v.); *The French Gardiner* (1658); *Fumifugium* (1661); *Tyrannus: or, the Mode*; *Sculptura: or, the History and Art of Chalcography and Engraving in Copper* (1662); *Public Employment, and an Active Life, preferred to Solitude, and all its Appendages* (1667), (q.v.); *Kalendarium Hortense: or, the Gardener's Almanac* (1664); *Navigation and Commerce, their Origin and Progress* (1674); *Mundus Muliebris: or, the Ladies' Dressing-room Unlocked and her Toilet Spread* (1690), (q.v.); *Numismata, A Discourse of Medals*; *Aetiaria, A Discourse of Sallets* (1699); and other works, enumerated under "Evelyn" in Lowndes' *Bibliographer's Manual*. Evelyn's *Diary*, and *A Selection from his Familiar Letters*, were edited by Bray in 1818, and by John Forster in 1857. See FOR DICTIONARY.

"Even in a palace, life may be led well." A sonnet, by MATTHEW ARNOLD (b. 1822).

"Even such is time that takes in trust." First line of verses found in Sir WALTER RALEIGH's Bible in the Gate-House at Westminster, in 1618.

**Evenings at Home,** by JOHN AIKIN (1747—1822), and his sister, ANNA LETITIA BARBAULD (1743—1825); published in 1792—95. Not more than a twelfth part of this famous work, which has been translated into almost every European language, was written by Mrs. Barbauld.

**Evenings of a Working Man, The:** "being the Occupation of his Seanty Leisure," by JOHN OVERS, published in 1844; to which a preface "relating to the author" was prefixed by Charles Dickens. It was the genuine production of a carpenter, who was desirous to establish his wife in business and to give his children a better education, and whom Dickens consented to introduce to the reading public. The sketches appear to have contained some very fair writing, both in prose and verse; but the author did not live long enough to enjoy the success which attended his efforts.

**Evening Hymn, The.** See KEN, THOMAS.

**Evening Voluntaries.** Sixteen short poems, by WILLIAM WORDSWORTH, written between 1832 and 1846.

**Evening Walk, An.** A poem, by WILLIAM WORDSWORTH, written in 1787—89.

"Ever let the fancy roam." First line of *Fancy*, a poem by JOHN KEATS.

**Everett, Edward,** American scholar, orator, and critic (b. 1794, d. 1865), was the author of *A Defence of Christianity*, published in 1814. He also published many volumes of orations and addresses.

**Evergreen, The:** "being a collection of Scots Poems, wrote by the Ingenious before 1600;" edited by ALLAN RAMSAY (1686—1758), and including two pieces of his own, one of which, *The Vision*, "exhibits high powers of poetry." Otherwise, the selection is not a very successful one. "Ramsay had the taste, feeling, and genius of a poet, but he wanted learning and judgment as editor." The *Evergreen* was reprinted in 1875.

**Every-day Book and Table Book, The:** "or, Everlasting Calendar of Popular Amusements;" edited by WILLIAM HONE (1779—1842), and published in 1831. It has since been reprinted.

"Every Day hath its Night." A song, by ALFRED TENNYSON, in *Poems* (1830), not reprinted, but well worthy of reproduction. One passage,—

"Joy is sorrow's brother;  
Grief and gladness steal  
Symbols of each other,"—

may be compared with another in *The Gardener's Daughter*:

"Sighs  
Which perfect Joy, perplex'd for utterance,  
Stole from her sister Sorrow."

**Every Man.** A "morall playe," of which the full title runs as follows:—"A Treatise, how the hye Fader of Heaven sendeth Dethe to somon every creature to come and gyve a counte of theyr lyves in this Worlde." According to Collier, it is "one of the most perfect allegories ever formed." It was probably written in the reign of Edward IV., was printed once by Pynson, and twice by Stot; and has been reprinted in vol. i. of Hawkins's *Origin of the English Drama*. The original is in the library of Lincoln Cathedral. *Every Man* is, of course, intended as a representation of the entire human race.

**Every Man in his Humour.** A comedy, by BEN JONSON, first acted in 1596. "In its present shape it was performed in 1598 by the company to which Shakespeare belonged, the name of Shakespeare himself standing at the head of the list of actors. *Every Man in his Humour*," says Professor Morley, "is a true comedy carefully constructed." See BOBADIL; BRAINWORM; COB.

**Every Man out of his Humour.** A comedy, by BEN JONSON, acted in 1599. Queen Elizabeth, says Davies, honoured the play with her presence; and the author, out of compliment to his sovereign, altered the conclusion into an eloquent panegyric.

"Every tub must stand upon its own bottom." See BUNYAN's *Pilgrim's Progress*, and MACKLIN's *Man of the World*, act i., scene 2.



"Every why hath a wherefore." See SHAKESPEARE'S *Comedy of Errors*, act ii., scene 2, and BUTLER'S *Hudibras*, part i., canto i., line 132.

"Every woman is at heart a rake." —POPE, *Moral Essays*, part ii., line 216.

"Everye white will have its blacke." First line of the second part of the ballad of *Sir Cauline* (q.v.).

"Everything by starts, and nothing long." Part of a description of the Duke of Buckingham, in DRYDEN'S *Absalom and Achitophel* (q.v.).

**Evesham, The Foundation of.** An historical work, in Latin, by EGWIN, Bishop of Worcester (d. about 718).

**Evidences of Christianity, A View of.** A work in three parts, by WILLIAM PALEY (1743—1805), published in 1794, annotated by Archbishop Whately in 1859, condensed by Valpy in 1831, and epitomised by Smith in 1846.

"Evil is wrought by want of thought." —HOOD, *The Lady's Dream*.

"Evil news rides post, while good news bates." —MILTON, *Samson Agonistes*, line 1538.

"Evil that men do lives after them, The." —*Julius Cæsar*, act iii., scene 2—

"The good is oft interred with their bones."

"Evils, Of two, I have chosen the least." —PRIOR, *Imitation of Horace*.

**Ew-Bughts Marion, The.** A very old ballad, printed in Bishop PERCY'S *Reliques*.

**Ewing, Alexander, D.C.L.,** Bishop of Argyll and the Isles (d. 1873), wrote *An Address on the Present State of Religion, The Celtic Church, The Relation of the Church of England to Foreign Churches, An Apology for Creeds, The Eucharist, Argyllshire Seaweed, and Revelation considered as Light*. See the *Life* by Ross (1877).

**Examiner, The,** a weekly Liberal and literary journal, was established in January, 1808.

**Example of Vertu, The.** A poem by STEPHEN HAWES, printed in 1530, "in the whiche ye shall finde many goodly storys, and naturall dysputacyons, bytwene foure ladyes, named Hardynes, Sapyence, Fortune, and Nature."

**Excalibur.** King Arthur's mystic sword. See TENNYSON, *The Coming of Arthur* :—

"I beheld Excalbur  
Before him at his crowning borne, the sword  
That rose from out the bosom of the lake,  
And Arthur row'd across, and took it,—rich  
With jewels, elfin Urin, on the hilt,  
Bewildering heart and eye,—the blade so bright  
That men are blinded by it."

"This great brand the king  
Took, and by this will beat his foemen down."

See, also, *The Passing of Arthur*, where Sir Bedivere is commissioned by the king to return it to the Lady of the Lake, from whom it came.

"Excellent thing in woman, An." —*King Lear*, act v., scene 3—

"Her voice was ever soft, gentle and low."

**Excelsior.** A lyric, by HENRY WADSWORTH LONGFELLOW, published in 1807.

**Excursion, The.** A poem in blank verse, by DAVID MALLETT (1700—1765), written in imitation of Thomson's manner.

**Excursion, The.** A poem, in blank verse, by WILLIAM WORDSWORTH, published in 1814, and forming the second part of a poem in three parts, to be entitled *The Recluse*, which the author had at one time contemplated. (See *PRELUDE, THE*.) It consists of nine books, respectively entitled, *The Wanderer, The Solitary, Despondency, Despondency Corrected, The Pastor, The Churehyard among the Mountains, The same Subject Continued, The Parsonage, Discourse of the Wanderer, and An Evening Visit to the Lake*. Byron, in his *Don Juan*, refers to it as

"A drowsy frowsy poem, which is my aversion."

**Excuse, The.** "A most excellent dittie," says Puttenham, "written by Sir WALTER RALEIGH."

**Exemplar, The Great.** A "Life of Christ," published by Bishop JEREMY TAYLOR (1613—1667) in 1649, and characterised by Principal Tulloch as "one of the most solid and interesting of his works." The title-page of the first edition runs :— "The Great Exemplar of Sanctity and Holy Life according to the Christian Institution, described in the history of the Life and Death of Christ."

**Exeter Book, The,** is the name given to a collection of poems, presented to the library of his cathedral by Leofric, Bishop of Exeter, between the years 1046 and 1073. It contains Hymns to the Saviour, the Virgin, the Trinity, on the Nativity, Ascension, and Harrowing of Hell; Hymns of Praise and Thanksgiving; Poems on the Crucifixion, Doomsday, and Souls after Death; A Sermon in Verse; the Legend of St. Guthlac; the Song of Hananiah; Mishael and Azariah; the Phoenix; the Panther; the Whale; Cynewulf's Juliana; the Wanderer; the Traveller's Song; Various Gifts of Men; A Father to his Son; the Song of Deor the Bard; Address of the Soul to the Body; Song on the Wonders of Creation; rhymed paraphrase of a passage in Job; and Riddles. These, together with the contents of the Vercelli Book, form the earliest specimens of English poetry we have.

**Exeter Domesday, The,** published in 1816, by Sir Henry Ellis, as a supplement to the *Great Domesday*, was a record containing a description of Wilts, Dorset, Somerset, Devon, and Cornwall.

**Exeter, Joseph of.** See JOSEPH OF EXETER.

**Exile of Erin, The.** A poem, by THOMAS CAMPBELL, written at Altona, in 1801. "This poem," so we are told, "gave some umbrage to the authorities of his native country, and on his



resettling in Edinburgh, somebody chose to suspect him of being a spy, and he was subjected to an examination."

**Exile, Reflections upon**, by HENRY ST. JOHN, Viscount BOLINGBROKE (1678—1751); published in 1752. It is partially a translation from *Seneca*.

"**Exits and their entrances, They have their.**"—*As You Like It*, act ii., scene 7.

**Exodiad, The**. An epic poem, in two parts, written by RICHARD CUMBERLAND (1732—1811), in conjunction with Sir JAMES BLAND BURGESS.

"**Expectation makes a blessing dear, 'Tis.**"—A line in Sir JOHN SUCKLING's lyric *Against Fruition*.

**Expectations, Great**. See GREAT EXPECTATIONS.

**Exposition of the Old and New Testaments, An**, by MATTHEW HENRY (1662—1714), was first published in five volumes in 1710, since which time numerous editions have been issued. *The Beauties of Henry: a selection of the most striking passages in his Exposition*, by JOHN GEARD, appeared in 1797.

**Expostulation**. A poem, by WILLIAM COWPER, published in 1782.

"**Expressive silence.**" — THOMSON, *A Hymn*, line 118.

**Extraordinary Painters, Memoirs of**, by WILLIAM BECKFORD (1760—1844); written when the author was about eighteen, and printed in 1780. The old housekeeper at Fonthill, Beckford's residence, had been wont to show visitors through the picture gallery, and, knowing nothing whatever of either art or artists, she was accustomed to give both painters and pictures such names and praise as happened to occur to her at the time. This trait of hers suggested to Beckford the composition of a satirical essay, entitled as above, which is an amusing caricature of the language of art connoisseurs, and was afterwards used by the housekeeper as a text-book, in the veracity of which she thoroughly believed. See *The Retrospective Review*, vol. x.

**Extravaganza** is a term which, as applied broadly to the drama, includes every eccentricity or departure from the domain of the legitimate. So far as English literature is concerned, almost the first extravaganza on the stage was that work, *The Rehearsal* (q.v.), in which the Duke of Buckingham took it upon him to ridicule the plays of John Dryden and Sir Robert Howard. There had been, before that, many dramatic pieces of a quizzical and satirical kind, but none which so boldly and so obviously partook of the nature of a parody. The example once set, however, our comic writers soon learned to follow it. Gay's

*Beggar's Opera* (q.v.) was in every sense a burlesque; so was *Tom Thumb* (q.v.); so was Carey's *Chrononhotonthologos* (q.v.), which is full of the wildest and funniest improbabilities. Directly copied from *The Rehearsal*, Sheridan's *Critic* (q.v.) exhibits all the best qualities of an extravaganza; and coming down more closely to our own day, what piece of the kind is still so truly popular as *Bombastes Furioso* (q.v.)? Among subsequent writers of this species of composition, J. R. Planché (q.v.) justly holds the foremost place, for he was wont to impart to his creations a charm which his successors have so generally missed—the charm of a poetic fancy, unadulterated by vulgarity or cynicism. The names of W. S. Gilbert, Robert Reece, Henry S. Leigh, F. C. Burnand, and H. J. Byron, may also be mentioned as those of playwrights whose productions are witty without being coarse, and satirical without being too cynical. The first-named writer is perhaps more disposed to cynicism than is quite agreeable; but his *Princess* is, on the whole, an extravaganza in which the motif of the Tennysonian poem is not unfairly quizzed. The extravaganza is not, however, a form of art so elevated in its tendencies, that we need view its gradual decline among us with any feeling of regret.

"**Eye and prospect of his soul, Into the.**"—*Much Ado about Nothing*, act iv., scene 1.

"**Eye, Harvest of a quiet.**"—WORDSWORTH, *A Poet's Epitaph*, stanza 5

"**Eye like Mars, to threaten and command, An.**"—*Hamlet*, act iii., scene 4.

"**Eye of Greece, The.**" A description applied to Athens, in *Paradise Regained*, book iv., line 240.

"**Eyes looked love to eyes which spake again.**"—*Childe Harold's Pilgrimage*, canto iii., stanza 21.

"**Eyes not down-dropped nor over-bright, but fed With the clear-pointed flame of ephastity.**"—*Isabel*, by ALFRED TENNYSON.

**Eyre, Jane**. A novel by CHARLOTTE BRONTË (1816—1855), published in 1847, with a dedication to William Makepeace Thackeray, as "the first social regenerator of the day." The early scenes are laid in the "Lowood Institution," which has been identified with a school established by the Rev. W. Carus Wilson, at Cowan's Bridge, near Leeds, and which is described with stern but unpleasant realism. Much of the book was derived from the author's own personal experience.

**Ezechias**. A drama by NICHOLAS UDALL (1506—1556), founded on the Second Book of Kings, and acted before Queen Elizabeth at Cambridge in 1564.



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**Faber, George Stanley** (b. 1773, d. 1854), wrote *The Origin of Pagan Idolatry* (1816); *Horæ Mosaicæ* (1818); *The Sacred Calendar of Prophecy* (1844); and other works. "In all his writings," says Dr. Alexander, "great learning is combined with great perspicuity and exactitude."

**Fabian.** Servant to Olivia (q.v.) in *Twelfth Night* (q.v.).

**Fabian, Robert.** See FABYAN, ROBERT.

**Fabii, The.** An historical play of the sixteenth century, mentioned by Gosson in his *Plays Confuted* (q.v.), and probably identical with *Quintus Fabius*, acted before Queen Elizabeth in 1573.

**Fable of the Bees, The.** See GRUMBLING HIVE, THE.

**Fables for the Holy Alliance**, by THOMAS MOORE; published in 1820. A series of satirico-humorous pieces in verse.

"**Fabric of this vision, Like the baseless.**"—*Tempest*, act iv., scene i.

**Fabyan, Robert**, chronicler (d. 1512), was the author of the *Concordance of Historyes* (q.v.).

**Facing-both-ways, Mr.** A character, whose disposition is indicated by his name, in BUNYAN'S *Pilgrim's Progress*.

"**Faculty divine, The vision and the.**"—WORDSWORTH, *The Excursion*, book i.

**Faded Leaves.** The title of five love lyrics by MATTHEW ARNOLD.

**Fadladeen.** The bombastic and omniscient chamberlain of the harem, in MOORE'S *Lalla Rookh* (q.v.).

**Faërie Queene, The.** A poem by EDMUND SPENSER, published in 1590. This great allegorical epic is divided into six books, of which the first contains the Legend of the Knight of the Red Cross, or Holiness; the second the Legend of Sir Guyon, or Temperance; the third the Legend of Britomartis, or Chastity; the fourth the Legend of Cambal and Telamond, or Friendship; the fifth the Legend of Artegall, or Justice; and the sixth the Legend of Sir Calidore, or Courtesy. There originally existed twelve books, but the last six, excepting two cantos on Mutability, were lost by the poet's servant in crossing from Ireland to England—a circumstance to be deeply regretted by every lover of true poetry. Hazlitt is of opinion that Spenser "in some measure borrowed the plan of his poem (as a number of distinct narratives) from Ariosto; but he has engrafted upon it an exuberance of fancy and an endless voluptuousness of sentiment, which are not to be found in the Italian

writer. Further, Spenser is even more of an inventor in the subject-matter. There is an originality, richness, and variety in his allegorical personages and fictions, which almost vie with the splendour of ancient mythology. If Ariosto transports us into the regions of Romance, Spenser's poetry is all fairy-land. In Ariosto, we walk upon the ground, in a company gay, fantastic, and adventurous enough. In Spenser, we wander in another world, among ideal beings. The poet takes and lays us in the lap of a lovelier nature, by the sound of softer streams, among greener hills and fairer valleys. . . . The finest things in Spenser are the character of Una, in the first book, the House of Pride, the Cave of Mammoth, and the Cave of Despair; the account of Memory; the description of Belphebe; the story of Florimel and the Witch's son; the gardens of Adonis and the Bower of Bliss; the Mask of Cupid; and Colin Clout's Vision, in the last book."

**Fag**, in SHERIDAN'S comedy of *The Rivals* (q.v.), is servant to Captain Absolute. "The mendacious Mr. Fag assures us," says Sir Walter Scott, "that, though he never scruples to tell a lie at his master's command, yet it hurts his conscience to be found out."

**Fag, Frederick.** The *nom de plume* under which Dr. JAMES JOHNSON published *The Recess: or, Autumnal Relaxation in the Highlands and Lowlands* (1834).

**Fagin.** An old thief-training Jew, in DICKENS'S novel of *Oliver Twist* (q.v.). How the remarkable figure drawn by George Cruikshank was first conceived, is told by George Hodder in his *Memories of his Time*. The reader will remember the picture of the Jewish malefactor in the condemned cell, biting his nails in the agony of remorse. The artist had been labouring at the subject for some days, and was about to give it up as hopeless, when, sitting up in bed one morning, with his hand on his chin and his fingers in his mouth, his whole attitude expressive of despair, he saw his own face in a cheval glass. "That's it!" he cried; "that's the very expression I want!" and completed the picture.

**Fagnell, The Fair Lady of.** An old English romance, very popular, and according to Warton, very beautiful. It is in ballad metre. See W. C. Hazlitt's *Early Popular Poetry*.

"**Fail, No such word as.**"—LORD LYTTON, *Richelieu*, act ii., scene 2.

"**Failings leaned to virtue's side, And e'en his.**" Line 104 of GOLDSMITH'S poem, *The Deserted Village* (q.v.).

"**Fain would I, but I dare not; I dare, and yet I may not.**" First line of a lyric by Sir WALTER RALEIGH.

**Fainall, Mr. and Mrs.** Characters in CONGREVE'S comedy of *The Way of the World* (q.v.).



**"Faint heart never won fair lady."** See SPENSER'S *Britain's Ida*, canto v., stanza 1; KING'S *Orpheus and Eurydice*; BURNS'S *To Dr. Blacklock*, and COLMAN'S *Love Laughs at Locksmiths*, act i.

**"Fair Amoret has gone astray."** First line of a lyric by CONGREVE.

**Fair and Happy Milkmaid, The.** A "character" by Sir THOMAS OVERBURY; often quoted, and considered by Hallam to be his best.

**"Fair daffodils, we weep to see."** First line of a lyric by ROBERT HERRICK.

**Fair Ethiopian, The.** A poem, by WILLIAM LISLE (d. 1637); printed in 1631.

**"Fair good night, A."**—*L'Envoy, To the Reader*, in SCOTT'S poem of *Marmion* (q.v.).

**Fair Imogene, The.** See ALONZO THE BRAVE.

**"Fair is her cottage in its place."** First line of *Requiescat*, by ALFRED TENNYSON.

**Fair Maid of the Exchange, The.** A comedy, by THOMAS HEYWOOD. Its full title is: *The Fair Maid of the Exchange, with the Merry Humours and Pleasant Passages of the Cripple of Fenchureh, furnisht with variety of delectable mirth*. The Cripple, a gallant, witty, and generous-hearted fellow, "with heroic qualities of mind and body," is the principal character of the piece, which was produced in 1637.

**Fair Maid of Perth, The.** A novel by Sir WALTER SCOTT (q.v.). The name of the heroine is Katie Glover.

**Fair Margaret and Sweet William.** A ballad quoted by Beaumont in his *Knight of the Burning Pestle*, acts ii. and iii., of which the full title is: *Fair Margaret's Misfortunes: or, Sweet William's frightful dreams on his wedding night, with the sudden death and burial of those noble lovers*. It was a verse of this ballad which suggested to David Mallet the composition of his *Margaret's Ghost* (q.v.). The following lines will be familiar to many readers; and, indeed, they figure not unfrequently at the end of ballads which otherwise might be thought to conclude too tragically:—

"Margaret was buried in the lower chancel,  
And William in the higher;  
Out of her breast there sprang a rose-bush,  
And out of his a briar.

"They grew till they grew unto the church-top,  
And then they could grow no higher,  
And there they tied a true-lover's knot,  
Which made all people admire."

**Fair Penitent, The.** A play by NICHOLAS ROWE (1673—1718), acted in 1703, and founded on *The Fatal Dowry* of Massinger. It is "one of the most pleasing tragedies on the stage. The story," says Dr. Johnson, "is domestic, and therefore easily received by the imagination, and assimilated to common life; the diction is exquisitely harmo-

nious, and soft and sprightly as occasion requires." See CALISTA and LOTHARIO.

**"Fair pledges of a fruitful tree."** First line of a lyric in HERRICK'S *Hesperides*.

**"Fair ship that from the Italian shore."** Sect. ix. of *In Memoriam*, by ALFRED TENNYSON. Classical readers will recognise the parallel with Horace, ode xiv., book 1.

**"Fair, sweet, and young, receive the prize."** First line of a lyric by DRYDEN.

**Fair Syrian, The.** A romance by ROBERT BAGE (1728—1801), published in 1789.

**Fair Virtue,** by GEORGE WITHER. "A charming poem," says Howell.

**Fairbairn, Sir Thomas.** See AMICUS.

**Fairbairn, Sir William, LL.D.** (b. 1789, d. 1874), published *Iron: its History and Manufacture*, and numerous works on engineering and building subjects.

**Fairfax, Edward,** poet (d. 1632), published a translation of Tasso's *Gierusalemme Liberata*, under the title of *Godfrey of Bullogne* (q.v.), and a series of eclogues, one of which appeared, in 1741, in Cooper's *Muses' Library*. He was also the author of a treatise on *Demonology*, in which he was a believer, whence Collins's allusion to him as a

"Prevailing poet, whose undoubted mind  
Believed the magic wonders which he sung."

**Fairfield, Leonard,** in Lord LYTTON'S story of *My Novel*, makes, like the youth in Alphonse Karr's *Fort en Thèmes*, his first start in life as the prize-boy of his village; but, unlike Karr's hero, more than fulfils his early promises, "breaks his birth's invidious bar," and, from a bookseller's drudge, becomes, by the force of patient genius, a great author.

**Fairholt, F. W.,** literary and artistic antiquary (b. 1814, d. 1866), wrote *Costume in England: a History of Dress to the Close of the 18th Century* (1846); *The Home of Shakespeare Illustrated and Described* (1847); *Dictionary of Terms in Art* (1854); and numerous other works, the greater portion of which appeared in *The Art Journal*.

**Fairies' Farewell, The:** "or, God-americy Will; a proper new ballad, to be sung or whistled to the tune of the Meddow Brow, by the learned; by the unlearned, to the tune of Fortune." It is to be found in the *Poetiea Stromata* (1648) of Bishop CORBET; the departure of the fairies being ascribed, as Bishop Percy phrases it, to the abolition of monkery.

**"Fairies' midwife, The."** Queen Mab, *Romeo and Juliet*, act i., scene 4.

**Fairleigh, Frank.** The pseudonym under which F. E. SMEDLEY edited *Sharpe's London Magazine* in 1848—49. It is also the title of a novel by the same writer.



**Fairservice, Andrew.** A shrewd and humorous but selfish Scottish gardener at Osbaldistone Hall, in Sir WALTER SCOTT's novel of *Rob Roy* (q.v.).

**"Fairy fiction drest, Truth severe by."**—GRAY, *The Bard*, part iii., stanza 2.

**Fairy Tale, A**, "in the ancient English style." A poem by THOMAS PARNELL (1679—1718), of which Goldsmith says: "It is, incontestably, one of the finest pieces in any language. The old dialect is not perfectly well preserved, but this is a very slight defect where all the rest is so excellent." The story tells how Edwin of the Green wins the affections of fair Edith, against his rival Sir Topaz.

**"Faith and morals hold which Milton held, The."**—WORDSWORTH, *Sonnet to National Independence*.

**"Faith has centre everywhere, Whose."**—TENNYSON, *In Memoriam*, xxxiii.

**Faith no Fancy; and Fancy no Faith.** Two metaphysical works by RALPH ERSKINE (1685—1752).

**Faithful.** A character in BUNYAN's *Pilgrim's Progress* (q.v.).

**Faithful, Jacob.** The hero of Captain MARRYAT's nautical novel of the same name.

**"Faithful dog shall bear him company, His."**—POPE, *Essay on Man*, epistle i., line 3.

**"Faithful found among the faithless."** See ABDIEL.

**Faithful Shepherdess, The.** A pastoral drama, by JOHN FLETCHER, written in imitation of Guarini's *Il Pastor Fido* (1590), and containing the germ of Milton's masque of *Comus* (q.v.). "It is a play very characteristic of Fletcher," says Hallam, "being a mixture of tenderness, purity, indecency, and absurdity." "The songs and lyrical descriptions," remarks Hazlitt, "are luxuriant and delicate to a high degree. The whole composition is an exquisite union of dramatic and pastoral poetry." It was badly received on its first representation, the audience "missing Whitsun ales, cream, wassail, and morrice dances," and "growing angry."

**Faithful Shepherdess, Upon the.** Lines by FRANCIS BEAUMONT to his friend John Fletcher.

**Faithfull, Emily**, a miscellaneous writer (b. 1835), is the editor of *The Victoria Magazine*, and has written *Change upon Change*, and other works.

**Faithless Sally Brown; and Faithless Nelly Gray.** The titles of two humorous poems by THOMAS HOOD.

**Fakenham Ghost, The.** The title of a ballad by ROBERT BLOOMFIELD (q.v.), in which a harmless strayed donkey for some time became, unwittingly, the terror of a neighbourhood.

**Falconbridge, Lady, Philip, and Robert.** Characters in SHAKESPEARE's *King John*.

**Falconer, Thomas** (b. 1736, d. 1792), published *Devotions for the Sacrament of the Lord's Supper* (1786), and *Chronological Tables from Solomon to Alexander* (1796).

**Falconer, William**, poet (b. 1730, d. 1769), wrote *The Shipwreck* (1762), *The Marine Dictionary* (1769), *The Demagogue* (1765), (q.v.), and various miscellaneous poems, included in the Aldine edition, and in Anderson's edition, of the Poets. For biography, see the Rev. J. Mitford's preface to the Aldine edition of his *Poems*, *The Lives of the Scottish Poets*, and Laing's *Lives of Scottish Authors*. For criticism, see Campbell's *Specimens of the English Poets*. See LOVER, THE FOND; POETRY, ON THE UNCOMMON SCARCITY OF.

**Falkland**, in SHERIDAN's *Rivals*, is the model of a stage lover—jealous, devoted, generous, and a gentleman; in love with Julia.

**Falkland.** The hero of GODWIN's novel of *Caleb Williams* (q.v.). "The gay and gallant Falkland," says Hazlitt, "lives only in the good opinion of good men; for this he adorns his soul with virtue, and tarnishes it with crime; he lives only for this, and dies as he loses it. Stung to madness by a brutal insult, he avenges himself by a crime of the deepest dye; and the remorse of his conscience, and the stain upon his honour, prey upon his peace and reason ever after."

**Falkland.** A love story, by EDWARD, Lord LYTTON, published in 1827, anonymously, and described by *The Quarterly Review* as "a work of marvellous promise for a boy, showing precocious knowledge of the world, but tinged with morbid sentimentality of the German rather than the Byronic type, and full of faults of taste, of which no one was more conscious than the author. The book was subsequently recalled; and in after years he spoke of it as his 'Werther,' and, like Goethe, rejoiced at having 'rid his bosom of its perilous stuff.'"

**Falkland, Henry Cary, First Viscount** (b. 1576, d. 1633), wrote a *History of the Most Unfortunate Prince Edward II.*, edited by Sir James Harrington, in 1683. See WOOD's *Athene Oxonienses*.

**Falkland, Lucius Cary, Second Viscount** (b. 1610, d. 1643), wrote *A Discourse of the Infallibility of the Church of Rome*, *A Discourse Concerning Episcopacy*, and other controversial treatises, besides some miscellaneous poems. For biography, see Clarendon's *History of the Rebellion*, Lady Theresa Lewis's *Contemporaries and Friends of Lord Clarendon*, and Principal Tulloch's *Rational Theology in England*.



**Falkland, Henry Cary, Third Viscount**, published, in 1664, a tragedy called *The Marriage Night*, reprinted in the first edition of Dodsley's *Old Plays*, but omitted in the later impressions.

**Fall of Jerusalem, The**. A dramatic poem by Dean MILMAN (1791—1868), founded principally on Tacitus and Josephus, and published in 1820.

**Fall of Robespierre, The**: "an Historical Drama," by SAMUEL TAYLOR COLERIDGE; published at Cambridge, in 1794.

**"Fall was there! O what a."**—*Julius Cæsar*, act iii., scene 2. In *Hamlet*, act i., scene 5, read—

"O Hamlet, what a falling-off was there!"

**Fallacies, The Book of**, by JEREMY BENTHAM; published in 1824.

**Fallacies, Popular**. One of the *Last Essays of Elia*, by CHARLES LAMB (1775—1834). The fallacies are: (1) That a bully is always a coward; (2) That ill-gotten gain never prospers; (3) That a man must not laugh at his own jest; (4) That such a one shows his breeding—that it is easy to perceive he is no gentleman; (5) That the poor copy the vices of the rich; (6) That enough is as good as a feast; (7) That of two disputants the warmer is generally in the wrong; (8) That verbal allusions are not wit, because they will not bear a translation; (9) That the worst puns are the best; (10) That handsome is as handsome does; (11) That we must not look a gift-horse in the mouth; (12) That home is home though it is never so homely; (13) That you must love me and love my dog; (14) That we should rise with the lark; (15) That we should lie down with the lamb; (16) That a sulky temper is a misfortune.

**"Falling with a falling state, And greatly."**—POPE, prologue to Addison's *Cato*.

**"Falls like Lucifer, never to hope again."**—*Henry VIII.*, act iii., scene ii.

**Falls of Princes, The**. A poem by JOHN LYDGATE (b. 1375, d. 1460), written in Chaucer's seven-line stanza, and founded on the prose of Boccaccio's *De Casibus Illustrium Virorum*. The stories are, however, told by Lydgate in his own way and with a good many interpolations in the way of songs and ballads. It was Boccaccio's work which suggested to Sackville the idea of his *Mirror for Magistrates* (q.v.).

**False Alarms**. An opéretta by JAMES KENNEY (1780—1849), produced in 1807, with music by King and Braham.

**False One, The**. A tragedy by JOHN FLETCHER, written before 1625, and founded on the story of Cleopatra and her love for Julius Cæsar. In the prologue, the author vindicates its

originality, evidently with reference to Shakespeare's play:—

"Young Cleopatra here, and her vast mind  
Express'd to th' height.  
We treat not of what boldness she did die,  
Nor of her fatal love to Antony."

**"False though she be to me and love."** First line of a lyric by CONGREVE.

**Falstaff, Sir John**. A famous character in SHAKESPEARE's plays of *Henry IV.*, parts i. and ii. (q.v.) and *The Merry Wives of Windsor* (q.v.). In the former he is represented as the boon-companion of Henry, Prince of Wales; a soldier, fat, witty, boastful, mendacious, and sensual to a degree. In the latter, he is in love with Mrs. Ford and Mrs. Page, the "Merry Wives," who pretend to encourage his suit, only to overwhelm him in confusion. There seems no doubt that in the former of the two plays Falstaff was originally called Oldcastle, for we find Prince Hal (in part i., act i., scene ii.), evidently punning on his name and calling him, "My old lad of the castle," and (in part ii., act iv., scene ii.) Shallow describes him as "page to Thomas Mowbray, Duke of Norfolk," which Oldcastle really was. It is thought that the dramatist eventually altered the name to Falstaff at the request of the queen, some of the real Oldcastle's family "being then remaining." "Falstaff," says Schlegel, "is the crown of Shakespeare's comic invention. He is the most agreeable and entertaining knave that ever was portrayed. His contemptible qualities are not disguised: old, lecherous, and dissolute; corpulent beyond measure, and always intent upon cherishing his body with eating, drinking, and sleeping; constantly in debt, and anything but conscientious in his choice of means by which money is to be raised; a cowardly soldier, and a lying braggart; a flatterer of his friends before their face, and a satirist behind their backs; and yet we are never disgusted with him. We see that his tender care of himself is without any mixture of malice towards others; he will only not be disturbed in the pleasant repose of his sensuality, and this he obtains through the activity of his understanding. Always on the alert, and good-humoured, ever ready to crack jokes on others, and to enter into those of which he is himself the subject, so that he justly boasts he is not only witty himself, but the cause of wit in others, he is an admirable companion for youthful idleness and levity."

**"Fame is the spur that the clear spirit doth raise."** See MILTON's poem of *Lycidas*, line 70.

**Fame, The House of**. A poem, in three books, by GEOFFREY CHAUCER (1328—1400); written in octo-syllabic rhyme. In this work the poet dreams that he was carried up into the air by an eagle, who took him to a place between heaven and earth and sea, to which all rumours fall. It is on a rock of ice, and was inscribed with the names of men once famous. "Many were melted or



melting away, but the graving of the fames on men of old fame was as fresh as if just written. Of the goddess who sat within, some asked fame for their good works, and were denied good or bad fame. Others who had deserved well were trumpeted by slander. Others obtained their due reward. Some, who had done well, desired their good works to be hidden, and had their asking. Others made like request, but had their deeds trumpeted through the clarion of gold. Some who had done nothing asked and had fame for deeds only to be done by labour; others, who had asked like favour, were jested at through the black clarion. Chaucer himself refused to be petitioner." He was then taken from the House of Fame to the House of Rumour, full of reports and lies, and in a corner of that house he recognised himself in the guise of one who was telling love stories, and about whom the people crowded. Then the clamour made by them at last awoke him.

**Fame, The Temple of.** A poem by ALEXANDER POPE (1688—1744), written in partial imitation of *The House of Fame* (q.v.), by Chaucer, and published in 1714.

**"Familiar, but by no means vulgar."**  
—*Hamlet*, act i., scene 3.

**"Familiar in their mouths as household words."**—*King Henry V.*, act iv., scene 3.

**Familiar Letters**, by JAMES HOWELL (b. 1594, d. 1666); published originally under the title of *Epistolæ Ho-Eliaæ*, in 1645, 1647, 1650, and 1655. They were written for the most part in the solitude of the Fleet Prison, in which Howell had been confined for debt. Isaac Disraeli calls them "one of the most agreeable works in the English language."

**Family Legend, The.** A play by JOANNA BAILLIE (1762—1851), founded on a Highland tradition, and produced with some success at Edinburgh, in 1810.

**Famous Homes of Serving Men:** "or, the Lady turned Serving-man." A popular ballad, of which a modern version is given in Percy's *Reliques*.

**"Famous Man is Robin Hood, A."**  
First line of *Rob Roy's Grave*, a poem by WILLIAM WORDSWORTH (1770—1850), containing the following lines:—

"The good old rule  
Sufficeth them, the simple plan,  
That they should take who have the power,  
And they should keep who can."

**"Famous Victory, But 'twas a."**—SOUTHEY, *The Battle of Blenheim* (q.v.).

**Fan, The.** A semi-mythological and fanciful poem, in three books, by JOHN GAY.

**Fancies, Chaste and Noble:** "or, the Bower of Fancies." A tragi-comedy by JOHN FORD, produced in 1638.

**Fancy.** A poem by JOHN KEATS.

"Ever let the fancy roam!  
Pleasure never is at home."

**Fancy, Sir Patient.** A comedy by Mrs. APHRA BEHN, produced in 1678.

**Fane, Julian** (b. 1827, d. 1870), was, says Dennis, "a poet, a musician, a linguist, a diplomatist, an eloquent speaker, a wit, a mimic, a delightful talker," but will best be remembered as the author of some delightful sonnets. His *Life* has been written by his friend Robert, Lord Lytton. See TEMPLE, NEVILLE.

**Fang.** A sheriff's officer in the second part of SHAKESPEARE'S *King Henry IV*.

**Fang, Mr.** The justice in DICKENS'S novel of *Oliver Twist* (q.v.); intended, it is said, for a Mr. Laing, "a coarse magistrate," who "felt," we are told, "the power of the novelist, and was glad to resign."

**Fanny, Lord.** A term used by POPE and BYRON to characterise Lord Hervey, who was a contemporary of the former, and was distinguished for his foppery and effeminacy. It seems to have been derived from Lady Fanny Shirley, a famous beauty in the time of Queen Anne.

**Fanshawe, Catherine.** A well-known fashionable poetess, who flourished about the beginning of this century. She was the author of the famous riddle on the letter H, which was at one time universally attributed to Byron. One of her pieces is reproduced in Locker's *Lyra Elegantiarum*. They were collected in 1876.

**Fanshawe, Sir Richard**, diplomatist and poet (b. 1608, d. 1666), published translations of Camoëns' *Lusiad*, of Guarini's *Pastor Fido*, of the fourth book of Virgil's *Æneid*, of Horace's *Odes*, and of Fletcher's *Faithful Shepherdess* in Latin verse, besides *A Short Discourse of the Long Wars of Rome*. His *Original Letters and Negotiations* were published in 1702.

**Faraday, Michael, D.C.L.** (b. 1791, d. 1867), chemist, published *Chemical Manipulation* (1827); a series of *Experimental Researches on Electricity*; and numerous other philosophical and scientific works. See his *Life and Letters* (1870), and Tyndall's *Faraday as a Discoverer*.

**Farce** may be said to be an extension downwards of low comedy, to which it is sometimes so closely allied as to be almost indistinguishable from it. Its chief quality is extravagance of humour, as shown in absurdity both of dialogue and situation. It dates in our own literature from about the beginning of the eighteenth century, when writers arose who devoted themselves almost wholly to this species of production. Among these was Fielding, though Foote was perhaps the most successful, as well as the most prolific, of all playwrights in this style. His *Mayor of Garrat* (q.v.) will at once occur to the reader. Later still, we



find O'Keefe, whom Hazlitt calls our English Molière, and whose *Agreeable Surprise* is quite a masterpiece. Of late years our farce writers have been very numerous, but few stand out from the throng as pre-eminently able. Perhaps the most popular of these is Maddison Morton, whose *Box and Cox* is as certain of immortality as anything we have of its particuliar kind. See COMEDY and EXTRAVAGANZA.

**Fardarougha the Miser:** "or, the Convicts of Lisnamona." A novel by WILLIAM CARLETON (1798—1869), "in which the passion of avarice is strikingly depicted, without its victim being wholly dead to natural tenderness and affection. Scenes of broad humour and comic extravagance are interspersed throughout the work." It is interesting as giving very accurate descriptions of Ribbonism as it existed some years ago.

**"Fare thee well! and if for ever, still for ever, fare thee well."** From some verses, addressed to his wife, by Lord BYRON (1788—1824), and written on March 17, 1816.

**Farewell, A.** A lyrie by the Rev. CHARLES KINGSLEY (1819—1875), containing the following lines:—

"Be good, sweet maid, and let who will be clever;  
Do noble things, not dream them, all day long.  
And so make life, death, and that vast for-ever,  
One grand, sweet song."

**"Farewell, a long farewell, to all my greatness!"**—*K. Henry VIII.*, act. iii., scene 2.

**"Farewell! if ever fondest prayer."** First line of a lyric by Lord BYRON (1788—1824), ending:—

"I only know we loved in vain—  
I only feel—Farewell!—Farewell!"

**"Farewell, thou art too dear for my possessing."** First line of a sonnet by SHAKESPEARE.

**"Farewell to Lochaber, and farewell, my Jean."** First line of *Lochaber No More*, a song by ALLAN RAMSAY.

**Farewell to Militarie Profession**, by BARNABE RICH; published in 1581. To a tale included in this volume, entitled *The Historie of Apolonius and Silla*, and adapted by Rich from a tale in Biondella (parte seconda, novella 36), Shakespeare is supposed to have been indebted for a portion of the plot of *Twelfth Night* (q.v.).

**Farewell to the Fairies.** A lyric by RICHARD CORBET, Bishop of OXFORD and NORWICH.

**Farjeon, B. L.**, novelist, has written, among other stories, *Joshua Marvel*, *London's Heart*, *Jessie Trim*, and *At the Sign of the Silver Flagon*.

**Farmer, Richard, D.D.** (b. 1735, d. 1797), wrote *An Essay on the Learning of Shakespeare*, the first edition of which appeared in 1766, the second in 1767, and the third in 1789. It was reprinted.

**Farmer's Boy, The:** "a Rural Poem," by ROBERT BLOOMFIELD (1766—1823), published in 1800, but written in 1798. The author had been in the employment of a farmer from his eleventh to his fifteenth year, and it occurred to him in 1867 to embody his experience in a poem. This was printed at the instance of Capel Lofft, at a time when Bloomfield was a journeyman shoemaker; and its success was so immediate and decisive that in three years 26,000 copies were sold, and it was translated into French, Italian, and Latin, the last named under the title of *Agriolæ Puer*, by W. Club.

**Farquhar, George**, dramatist (b. 1678, d. 1707), wrote *Love and a Bottle* (1698), (q.v.); *The Constant Couple* (1700); *Sir Harry Wildair* (1701); *The Inconstant* (1703), (q.v.); *The Stage Coach* (1704); *The Twin Rivals* (1705); *The Recruiting Officer* (1706); and *The Beaux's Stratagem* (1707), (q.v.). His *Works*, containing all his poems, letters, essays, and comedies, appeared in 1714. The comedies were edited, with a critical introduction, by Leigh Hunt. See also Hazlitt's *Comic Writers*. Horace Walpole said of Farquhar's plays that they talk the language of a marching regiment in country quarters. Dr. Johnson conceded to them considerable merit, whilst James Prior (the biographer of Goldsmith) said that Farquhar's genius for comedy was not excelled by Congreve or Sheridan. Hazlitt says: "His incidents succeed one another with rapidity, but without premeditation; his wit is easy and spontaneous; his style animated, unembarrassed, and flowing; his characters full of life and spirit. There is a constant ebullition of gay, laughing invention, cordial good humour, and fine animal spirits, in his writings." See FIELDING OF THE DRAMA, THE.

**Farrar, Frederic William, D.D.**, Canon of Westminster, and miscellaneous writer (b. 1831), has published *Origin of Language; Chapters on Language* (1865); *The Fall of Man, and other Sermons* (1865); *A Lecture on Public School Education* (1867); *Seekers after God* (1869); *Families of Speech* (1870); *The Witness of History to Christ* (1871); *The Silence and Voices of God* (1873); *The Life of Christ* (1874); and *Marlborough Sermons* (1876). He has also written the following stories:—*Erie: or, Little by Little*; *Julian Home*; and *St. Winifred's: or, the World of School*.

**Fasciculi Zizaniorum.** A work by THOMAS OF WALDEN (1380—1430). There is an edition of 1858.

**Fasciculus Chemicus:** "Chymical Collections expressing the Ingress, Progress, and Egress of the secret Hermetie Science, out of the choicest and most famous authors," by JAMES HASOLLE, i.e. ELIAS ASHMOLE (1617—1692); published in 1654. Prefixed to it are sundry prolegomena, "farce'd," says Anthony à Wood, "with rosy-crucian language."

**"Fashion, The glass of."**—*Hamlet*, act iii., scene 1.



**Fashions, Sir Novelty.** The hero of CIBBER's comedy of *Love's Last Shift*, and a part frequently acted by Cibber himself.

**"Fashions, The,"** in the *Taming of the Shrew*, act iii., scene 2, means "the farcy," a disease to which horses are subject.

**"Fast and furious, The mirth and fun grew."** A line in BURNS's poem, *Tam o' Shanter*.

**"Fast and Loose."** A cheating game, alluded to in *Love's Labour's Lost*, act iii., scene 1.

**Fat Boy, The.** A character in DICKENS's *Pickwick Papers*, who, when he was not eating or drinking, was sure to be fast asleep. His name is Joe.

**Fatal Boots, The.** A tale by WILLIAM MAKEPEACE THACKERAY; republished in 1841 from the pages of Cruikshank's *Comic Almanack*.

**Fatal Constancy:** "or, Love in Years:" "a Sketch of a Tragedy in the Heroic Taste." A poetical parody, by WILLIAM WHITEHEAD (1715—1785), in which the characteristics of the tragedy of his day are hit off and satirised in a happy manner. Thus, to the lines—

"How frail is man! what fears, what doubts, perplex  
His firmest resolutions! Sure the gods," &c.

the satirist appends this note:—"It is a usual complaint in tragedy, as well as in common life, that the gods have not made us as they should have done."

**Fatal Curiosity, The.** A domestic tragedy by GEORGE LILLO (1693—1739), produced in 1737. See WILMOT.

**Fatal Dowry, The.** A tragedy, by PHILIP MASSINGER, acted in 1620. It furnished Rowe with the story of his *Fair Penitent* (q.v.), which is far inferior in merit, but better adapted for representation.

**Fatal Falsehood, The.** A tragedy by HANNAH MORE (1745—1833), produced in 1779, and originally called *The Bridal Day*. It was acted for three nights only.

**Fatal Marriage, The.** A play, the original title of which was *The Innocent Adultery*. See ISABELLA.

**Fatal Revenge, The:** "or, the Family of Montorio." A novel by CHARLES ROBERT MATURIN (1782—1824), which endeavoured to unite the characteristics of Mrs. Radcliffe and M. G. Lewis. It was published in 1807.

**Father Hubbard's Tales:** "or, the Ant and the Nightingale." A work by THOMAS MIDDLETON (1570—1627), printed in 1604. "A coarse but humorous attack," says Dyce, "on the vices and follies of the times, and peculiarly interesting on account of the passages which relate to Thomas Nash, of whose admirable prose satires it may be considered no unhappy imitation."

**"Father of all! in every age."** First line of POPE's *Universal Prayer*.

**Father of Angling, The.** A name by which IZAAK WALTON was known by his contemporaries. See COMPLETE ANGLER.

**Father of English Poetry, The.** A name given by DRYDEN to CHAUCER.

**Father of English Prose, The.** A name applied to ROGER ASCHAM.

**Father of Jests, The.** A name ironically conferred upon JOSEPH MILLER (1684—1738), who, being a dullard himself, became, as a joke, the butt on which to fasten the origin of every good story current at the time. "Joe Miller" was a low comedian; but the *Jests*, of which he is supposed to be the author, were not published until after his death, and they were then issued solely for the benefit of his family.

**Father Prout.** See PROUT, FATHER.

**Fathers, Martyrs, and other Principal Saints, Lives of the,** by the Rev. ALBAN BUTLER; published in 1745. "A work of merit," says Gibbon, who adds, characteristically, "the sense and learning belong to the author; his prejudices are those of his profession."

**Fathom, Ferdinand, Count, The Adventures of.** A novel by TOBIAS GEORGE SMOLLETT (1721—1771), published in 1753, and characterised by Sir Walter Scott as "one of those works which seem to have been written for the purpose of showing how far humour and genius can go in painting a complete picture of human depravity." Smollett himself declares that he chose his principal character "from the purlieus of treachery and fraud," on purpose that he might "set him up as a beacon for the benefit of the inexperienced and unwary, who, from a perusal of these memoirs, may learn to avoid the manifold snares with which they are continually surrounded in the paths of life."

**Fatima.** A lyric by ALFRED TENNYSON; one of the most passionate of the poet's pieces.

**Fatima.** The name of characters who figure in the *Arabian Nights*: 1. in "Aladdin;" 2. in "Blue Beard."

**Faulconrie, The Booke of,** by GEORGE TURBERVILLE (q.v.); published in 1575, and followed in 1576 by the *Noble Art of Venerie or Hunting*.

**Faulkner, George.** See ATTICUS, THE IRISH.

**Faustus, The Tragical History of Doctor:** "written by CH. MARL," i.e., CHRISTOPHER MARLOWE; first printed in 1604, and declared by Hallam to be "his greatest work, though an imperfect and unequal performance." Goethe, when spoken to on the subject of it, "burst out with an exclamation of praise: How greatly it is all



planned! He had thought of translating it. He was fully aware that Shakespeare did not stand alone." The student should compare the Faust and Mephistopheles of Marlowe with the same characters in the great German poem. Helen of Greece takes the place of Margaret in Marlowe's play. "Marlowe," says Charles Lamb, "is said to have been tainted with atheistical predilections. . . . To such a genius the *History of Faustus* must have been delectable food; to wander in fields where curiosity is forbidden to go, to approach the dark gulf near enough to look in, to be buried in speculations which are the rottenest part of the core of the fruit that fell from the tree of knowledge." See FAUSTUS.

**Faustus.** The hero of MARLOWE's *Faustus* (q.v.). "A rude sketch," says Hallam, "but a gigantic one. This character may be said to be a personification of the pride of will and eagerness of curiosity sublimed beyond the reach of fear and remorse." The hero of this famous legend seems, says Morley, "to have been really a man who, at the beginning of the sixteenth century, affected pre-eminence in necromancy, astrology, and magic, and took as one of his sounding names, Faustus, from its Latin meaning—favourable, or auspicious. About him, as a centre of crystallisation, tales, ascribed in the first instance to other conjurors, arranged themselves, until he became the popular ideal of one who sought to sound the depths of this world's knowledge and enjoyment without help from God."

**"Favourite has no friends, A."**—GRAY, *On the Death of a Favourite Cat*.

**Fawcett, Henry**, political economist (b. 1833), has written *A Manual of Political Economy*; *The Economic Position of the British Labourer*; *Pauperism, its Causes and Remedies*; and other works, besides contributing largely to periodical literature.

**Fawcett, John, D.D.**, Baptist minister (b. 1740, d. 1817), published a *Commentary on the Bible*, and an essay *On Anger*, which attracted the attention of George III.

**Fawcett, Millicent Garrett** (b. 1847), wife of Henry Fawcett, has written *Tales in Political Economy*, *Janet Doneaster*, and other works.

**Fawkes, Francis**, poet and translator (b. 1721, d. 1777), wrote a poem on *Bramham Park*, and *Descriptions of May and Winter*, besides translations of Anacreon, Bion, Moschus, Sappho, Apollonius Rhodius, and Theocritus. A volume of his *Original Poems and Translations* appeared in 1761. See BION; BROWN JUG, THE.

**Fawnia** (or **Faunia**). The heroine of GREENE's *Pandosto: or, the Triumph of Time* (q.v.).

**"Fay,"** in *Hamlet*, act ii., scene 2, means "faith."

**Fay, Theodore Sedgwick**, American novelist, poet, and miscellaneous writer (b. 1809), has written *The Dreams and Reveries of a Quiet Man* (1832); *The Minute Book* (1835); *Norman Leslie* (1835); *Sidney Clifton* (1839); *The Countess Ida* (1840); *Hoboken, a Romance of New York* (1843); *Robert Rueful* (1844); *Ulric: or, the Voices* (1851); and other works.

**Fazio.** A tragedy, by Dean MILMAN (1791—1868), produced in 1815; first at the Surrey Theatre under the title of *The Italian Wife*, and afterwards, as *Fazio*, at Covent Garden, the part of Bianca being taken by Miss O'Neill. It is still occasionally acted.

**"Fear no more the heat o' the sun."** A song by Guiderius, in *Cymbeline*, act iv., scene 2.

**Fearne, Charles**, law writer (b. 1749, d. 1794), wrote a famous work on *Contingent Remainders*, to which he afterwards made an addendum on *Executory Devises*.

**"Fears do make us traitors, Our."**—*Macbeth*, act iv., scene 2. See "CONSCIENCE DOTH MAKE COWARDS OF US ALL."

**Fears in Solitude.** A poem, by SAMUEL TAYLOR COLERIDGE, "written in April, 1798, during the alarm of an invasion;" "nerveless and hysterical," says Swinburne, "exquisite as is the overture, faultless in tone and colour, and worthy of a better sequel." See the sonnet written by Wordsworth on the same subject and at the same time.

**"Feast of reason, and the flow of soul, The."** Line 128 of POPE's *Imitation of Horace*, satire 1, bk. ii.

**Featley, or Fairclough, Daniel, D.D.**, controversial writer (b. 1582, d. 1645), wrote *The Dippers Dipt* (1642); *Ancilla Prelatis* (1626); *Clavis Mystica* (1636); and *The League Illegal* (1660). See his son's *Doctor Daniel Featley revived, with his Life and Death* (1660).

**Featherstonhaugh, The Death of.** A ballad written by ROBERT SURTEES (1779—1834), and palmed off by him upon Sir Walter Scott as a mediæval production, in the character of which it was printed by the latter in the notes to *Marmion*.

**Fedalma.** The heroine of GEORGE ELIOT's dramatic poem of *The Spanish Gypsy* (q.v.), beloved by Don Silva.

**Feeble.** A recruit in the second part of SHAKESPEARE's *King Henry IV.*, whom Falstaff designates as "most forcible Feeble," whence the popular phrase.

**Feenix, Cousin,** in DICKENS's novel of *Dombey and Son* (q.v.), is an aristocratic personage, remarkable for his allusions to his "lovely and accomplished relative," the wife of Mr. Dombey.



**"Feet beneath her petticoat, Her."**  
A line in SUCKLING's *Ballad upon a Wedding* (q.v.):

"Her feet beneath her petticoat,  
Like little mules, stole in and out,  
As if they feared the light."

An idea which HERRICK adopted in the following verse:—

"Her little feet, like snails, did creep,  
A little out, and then,  
As if they played at bopeep,  
Did soon draw in again."

**"Feet to the foe, His."**—CAMPBELL, *Lochiel's Warning* (q.v.). In *Macbeth*, Siward asks of his dead son, "Had he his hurts before?" and Ross says, "Ay, to the front." To which Siward replies, "Why, then, God's soldier be he."

**Felice.** The wife of Sir Guy of Warwick, in the romance of that name (q.v.).

**Felix.** Abbot of Croyland (circa 730). See Wright's *Biographia Britannica*.

**Felix, Don.** The hero of Mrs. CENTLIVRE's comedy of *The Wonder* (q.v.); a jealous lover, "whose every appearance combines to excite and confirm his worst suspicions, while we who are in the secret laugh at his groundless uneasiness and apprehensions."

**Felix Holt, the Radical.** A novel by GEORGE ELIOT, published in 1866.

**Felix Lorraine, Mrs.,** in DISRAELI's *Vivian Grey* (q.v.), is intended for Lady Caroline Lamb.

**Fell, Dr.** The hero of a famous quatrain, the original of which is to be found in Martial:—

"I do not love thee, Dr. Fell;  
The reason why I cannot tell;  
But this alone I know full well,  
I do not love thee, Dr. Fell."

**Fell, John, D.D.,** Bishop of Oxford (b. 1625, d. 1686), published an edition of the Greek Testament and a *Life of Henry Hammond*.

**"Fellow feeling makes us wondrous kind, A."** A line occurring in GARRICK's prologue *On Quitting the Stage* in 1776.

**"Fellow of infinite jest, of most excellent fancy, A."**—*Hamlet*, act v., scene 1. Yorick is here described.

**"Fellow that hath had losses, A."** Dogberry's description of himself in *Much Ado about Nothing*, act iv., scene 2.

**Fellowes, Robert, LL.D.,** religious and miscellaneous writer (b. 1770, d. 1847), published *A Picture of Christian Philosophy* (1798); *The Anti-Calvinist* (1800); *Religion without Cant* (1801); *A Guide to Immortality* (1804); *A Body of Theology* (1807); *A Manual of Piety* (1807); *The Religion of the Universe* (1836); and other works.

**Feltham, Owen** (b. about 1608, d. after the Restoration), wrote *Resolves, Divine, Moral, and Political* (q.v.). *A Short Account of the Author and his Writings*, by James Cumming, appeared in 1806.

**Felton, Henry, D.D.** (b. 1679, d. 1740), wrote, among other works, a sermon on *The Resurrection of the Same Numerical Body, and its Reunion with the Same Soul* (1725); and eight sermons, entitled *The Christian Faith Asserted* (1728—29). See *Sermons* (1748).

**Female Academy, The.** A comedy by MARGARET, Duchess of NEWCASTLE (d. 1673).

**Female Quixote, The.** A novel by CHARLOTTE LENNOX (1720—1804), published in 1752; the heroine of which, like the hero of Cervantes' story, has her head turned by the perusal of absurd romances, which, in this case, are of the school of Scuderi. The tale is worked out with considerable power, and culminates in a concluding chapter which many have supposed was written by Dr. Johnson, and which leaves the heroine happy in her conversion to common sense.

**Female Spectator, The,** by ANNA LETITIA BARBAULD (1743—1825), was published in 1811.

**Female Vagrant, The.** See GUILT AND SORROW.

**Female Volunteer, The.** A drama, with a patriotic purpose, by the Rev. L. H. HALLOROM, a chaplain in the Royal Navy, 1801.

**Fenella,** in Sir WALTER SCOTT's novel of *Peveril of the Peak* (q.v.), is a deaf and dumb attendant upon the Countess of Derby. The idea of her character is said to have been derived from Mignon, in Goethe's *Wilhelm Meister*.

**Fenn, George Manville** (b. 1831), has written *Bent, not Broken; By Birth a Lady; Mad; Midnight Webs; The Sapphire Cross; Thereby Hangs a Tale*; and *A Little World*.

**Fenn, John.** See PASTON LETTERS, THE.

**Fenn, Lady Eleanor** (1743—1813), wrote a number of books for children.

**Fenton,** in *The Merry Wives of Windsor* (q.v.), is suitor to Anne Page (q.v.).

**Fenton, Elijah,** poet, translator, and editor (b. 1683, d. 1730), published *Poems* (1707 and 1717); *Mariamne*, a tragedy (1723); an edition of *Paradise Lost*, with a *Life of Milton* (1727); and an edition of *Waller* (1729); besides contributing books i., iv., xix., xx. to Pope's translation of the *Odyssey*, for which he got £200.

**Feramors.** The name assumed by the Prince when disguised as a Cashmerian minstrel in Moore's *Lalla Rookh* (q.v.).

**Ferdinand,** in *Love's Labour's Lost* (q.v.), is the name of the King of Navarre.

**Ferdinand,** in *The Tempest* (q.v.), is the son of the King of Naples, and in love with Miranda (q.v.), daughter of the banished Duke of Milan, Prospero (q.v.).



**Ferguson, Adam, LL.D.**, philosophical writer and historian (b. 1724, d. 1816), wrote *A History of Civil Society* (1767); *A History of the Progress and Termination of the Roman Republic* (1783); *The Principles of Moral and Political Science* (1792); and other works.

**Ferguson, James** (b. 1710, d. 1776), published, among other works, *Astronomical Tables* (1763); *Introduction to Astronomy* (1769); and *Introduction to Electricity* (1770). His *Lectures* were edited by Sir David Brewster.

**Fergusson, James** (b. 1808), has written *A Handbook of Architecture* (1855); *A History of Ancient and Modern Architecture* (1865); and other works.

**Fergusson, Robert**, Scottish poet (b. 1750, d. 1774), contributed poems to Ruddiman's *Weekly Magazine*, which were published in a volume in 1773. The poems are remarkable in themselves; they are doubly so as having served as models for many of the best pieces of Burns. See the *Lives* by Peterkin and Irving. See BRAID CLAITH.

**Ferne, Charles** (d. 1617), wrote a Latin Commentary on the Epistle to the Romans, edited for the Wodrow Society, with a *Life*, by Dr. Lindsay Alexander.

**Fern, Fanny**. The literary pseudonym of MRS. SARAH PAYSON PARTON (q.v.), an American authoress (b. 1811, d. 1872).

**Ferne, Sir John**, antiquary (d. about 1610), published, in 1586, *The Blazon of the Gentry*, "in the form of dialogues, which are quaint and curious, giving critical accounts of arms, the principles of precedence, and strictures upon the times."

**Ferrarecchi, Bratti**. See BRATTI FERRARECCHI.

**Ferrers, George**, historian and poet (b. about 1512, d. 1579), besides writing *A Double Translation of Magna Charta, from French into Latin and English*; *The Laws Enacted in the Time of Henry III. and Edward I. translated into English*, and *A History of the Reign of Mary*, contributed the following metrical narratives to the *Mirror for Magistrates* (q.v.):—*The Fall of Judge Tresilian*; *The Murder of Woodstock, Duke of Gloucester*; *King Richard II.*; *Eleanor Cobham, Duchess of Gloucester*; *Humphrey Plantagenet, Duke of Gloucester*; and *Edmund, Duke of Somerset*. Two other English poets have borne the name of FERRERS—EDWARD (d. 1564), and HENRY (b. 1549, d. 1633).

**Ferrex and Porrex**. See GORBODUC.

**Ferriar, John** (b. 1764, d. 1815), published *Medical Histories and Reflections*, and *Illustrations of Sterne*.

**Ferrier, James Frederick**, philosophical writer (b. 1808, d. 1864), wrote *Institutes of Metaphysics: the Theory of Knowing and Being* (1854); besides editing the collected writings of his father-in-law, Professor Wilson ("Christopher North").

**Ferrier, Susan Edmonston**, novelist (b. 1782, d. 1854), wrote *Marriage* (1818); *The Inheritance* (1824); and *Destiny: or, the Chief's Daughter* (1831); each of which see. An edition of her works appeared in 1841.

**Ferroll, Paul**. See PAUL FERROLL.

**Ferumbras, Sir**. An old English romance in verse, professedly translated from the French, and containing 3,386 lines. It is probably identical with the French *Fier-à-bras*. Skelton, in his poem of *Ware the Hawke*, mentions it by the name of *Syr Pherumbras*; and Barbour, in his *Bruce*, refers to *The Romanys of Worthi Ferambrase* as one which the Scottish hero related to his followers. According to the legend, Fierabras was a Saracen, who captured Rome and carried off from it numerous valuable relics, including, it was said, the balsam used in embalming the body of our Saviour.

**Fessenden, Thomas Green**. See CAUSTIC, CHRISTOPHER.

**Festoon, The**. A collection of epigrams, ancient and modern, with an essay *On that Species of Composition*, by the Rev. RICHARD GRAVES; published in 1767. The same author published *Euphrosyne: or, Amusements on the Road of Life*, in 1783.

**Festus**. A dramatic poem by PHILIP JAMES BAILEY (b. 1816), published in 1839, and including, among the interlocutors, God, Christ, the Holy Ghost, Seraphim and Cherubim, Lucifer, Saints, Guardian Angel, Angel of Earth, Thrones, Dominations, Powers, Princedoms, Virtues, Archangels, and Angels. The mortal characters include Festus, Helen, Clora, Elissa, Laurel, Frederick, Marian, Emma, Charles, Lucy, Walter, Caroline, and many others. The poem is interspersed with songs. Its aim is probably that indicated by a critic in *The Times*: "The exhibition of a soul gifted, tried, buffeted, beguiled, stricken, purified, redeemed, pardoned, and triumphant." It has been highly praised. Thackeray described its author as a writer "of much merit and genius;" Douglas Jerrold called it "a truly wonderful poem;" Lord Lytton thought it "a most remarkable poem, of great beauty, and greater promise;" and Tennyson "could scarcely trust himself to say how much he admired it, for fear of falling into extravagance." The later editions of *Festus*, the scene of which is laid indifferently in earth, heavens, "anywhere," or "another and a better world," include another poem, called *The Angel World*, which originally appeared in 1850.

"Few and far between, Like angels' visits." See "ANGELS' VISITS, LIKE"

"Few are thy days and full of woe." First line of a lyric by JOHN LOGAN (1748—1788).

"Fhairson swore a feud." First line of AYTOUN's *Massacre of the Macphersons*.



**Fibheoil, Fergus.** An Irish bard, who lived circa 290. See Walker's *Historical Memoirs of the Irish Bards*. See CATH-GABHRA; DARGO.

**Fiddes, Richard, D.D.,** religious writer (b. 1671, d. 1725), wrote *Theologia Speculativa* (1718); *Theologia Practica* (1720); a *Life of Cardinal Wolsey* (1724); and other works. One of his critics says he was ingenious rather than learned—a clever rhetorician, but an inaccurate thinker.

**Fidele.** A name assumed by Imogen (q.v.) in SHAKESPEARE's play of *Cymbeline* (q.v.).

**Fidele and Fortunio.** See TWO ITALIAN GENTLEMEN, THE.

**Fidelia.** The heroine of a prose narrative contributed to Nos. 77, 78, and 79 of *The Adventurer*, in 1753, by HESTER CHAPONE (1727—1801).

**Fidessa, more Chaste than Kinde.** A volume of amatory sonnets by BARTHOLOMEW GRIFFIN (b. 1570), printed in 1596. The third sonnet closely resembles one of Shakespeare's, published in the *Passionate Pilgrim* (1599):—

"Fair Venus, with Adonis sitting by her."

**"Fie, foh, and fum."**—Edgar, in *King Lear*, act iii., scene iv. :—

"I smell the blood of a British man."

**Field, Barron** (b. 1786, d. 1846), published in 1811 an analysis of Blackstone's *Commentaries*.

**Field, Nathaniel,** dramatist (d. 1641), besides being associated with Massinger (1584—1640) in the composition of *The Fatal Dowry*, wrote *A Woman's a Weathercock* (q.v.), and *Amends for Ladies* (q.v.).

**Field, Richard,** divine (b. 1561, d. 1616), wrote a treatise *Of the Church*. Some *Short Memorials* of his life were published by Nathaniel Field, in 1716—17. See CHURCH, OF THE.

**Field Sports.** A poem by WILLIAM SOMERVILLE (1692—1742), published in the last year of the writer's life. It is written in blank verse, and includes descriptions of "Flying at the Stag with Eagles, after the manner of the Asiatic Princes," of "Hern-hawking," of "Flying at the River," of "Partridge-hawking," of "Driving the Carts with a Hobby just mentioned," of "Shooting Flying," of "Setting," of "Angling."

**Fielding, Henry,** novelist, dramatist, and miscellaneous writer (b. 1707, d. 1754), produced the following novels:—*The Adventures of Joseph Andrews* (q.v.); *A Journey from this World to the Next* (1743); *The History of Jonathan Wild* (1743); *The History of Tom Jones* (1749); *Amelia* (1751); the following dramatic pieces: *Love in Several Masques*; *The Temple Beau*; *The Author's Farce*; *The Coffee-house Politician*; *Tom Thumb*; *The Modern Husband*; *The Mock Doctor*; *The Miser*; *The Intriguing Chambermaid*; *Don Quixote in England*; *Pasquin*; *The Historical Register*; *The Wedding Day*; and various miscellaneous works,

including *Essays on the Characters of Man*, and *A Journal of a Voyage to Lisbon*. Collected editions of his writings appeared in 1743, 1762, and (edited by Roseoe) 1848. His novels were published, with an introduction by Sir Walter Scott, in 1821, in Ballantyne's *Novelist's Library*; and have since been frequently reprinted. For *Biography and Criticism*, see the *Lives* by Murphy and Lawrence; Thackeray's *Lectures on the Humorists*, Masson's *Novelists and their Styles*. Byron called Fielding "the prose Homer of human nature." Coleridge says: "What a master of composition Fielding was! Upon my word, I think the *Œdipus Tyrannus*, *The Alchemist* (q.v.), and *Tom Jones*, the three most perfect plots ever planned. And how charming, how thoroughly wholesome Fielding always is! To take him up after Richardson, is like emerging from a sick room heated by stoves into an open lawn on a breezy day in May." Sir Walter Scott, writing in 1820, described Fielding as "the father of the English novel, and in his powers of strong and national humour, and forcible yet natural exhibition of character, unapproached, as yet, even by his successful followers. Of all the works of imagination to which English genius has given origin, the writings of Fielding are, perhaps, most decidedly and exclusively her own." Comparing Fielding and Smollett, Professor Masson says: "Fielding's construction is the more careful and well-considered; his evolution of his story the more perfect and harmonious; his art altogether the more classic and exquisite. His humour, too, is the finer and more subtle, like that of a well-wrought comedy. Both are satirists, but Fielding's satire is that of a man of joyous and self-possessed temperament, who has to come to definite conclusions as to what is to be expected in the world, while Smollett writes with pain, and under irritation." See AMELIA; COVENT GARDEN JOURNAL; DRAWCANSIR, SIR A.; JONES, TOM; JOURNEY FROM THIS WORLD, &c.; MOCK DOCTOR, THE; PASQUIN; TRAGEDY OF TRAGEDIES; WEDDING-DAY, THE; WILD, JONATHAN.

**Fielding, May.** One of the heroines of DICKENS's story of *The Cricket on the Hearth* (q.v.); afterwards married to Edward Plummer.

**Fielding of the Drama, The.** A name given to GEORGE FARQUHAR (q.v.).

**Fielding, Sarah,** novelist and miscellaneous writer (b. 1714, d. 1768), wrote *The Adventures of David Simple* (1752); *The Cry, a Dramatic Fable* (1754); a translation of Xenophon's *Memoirs of Socrates* (1762); *The Governess: or, Little Female Academy*; *The Lives of Cleopatra and Octavia*; *The History of Ophelia*; *The History of the Countess of Delwyn*; and other works. See SIMPLE, THE ADVENTURES OF DAVID.

**Fieldmouse, Timon,** is one of the *noms de plume* under which W. B. RANDS has contributed to the magazine literature of the day. See BROWNE, MATTHEW; and HOLBEACH, HENRY.



**"Fields, Babbled o' green."**—*King Henry V.*, act ii., scene 3.

**Fields, James Thomas** (b. 1817), has published *Poems* (1849, 1854, and 1858), *Yesterdays with Authors* (1873), and other works.

**Fig for Momus, A:** "Satyres, Eclogues, and Epistles," by THOMAS LODGE; published in 1595. In one of them the author states his intention of retiring from the ill-paid profession of poet:—

"I'll cease to ravel out my wits in rhyme,  
For such who make so base account of art;  
And since by wit there is no means to chink,  
I'll hold the plough awhile, and ply the cart,  
And if my muse to wonted course return,  
I'll write and judge, peruse, commend, and burn."

**"Fill the bumper fair."** First line of a song by THOMAS MOORE.

**Filmer, Sir Robert**, philosophical writer (d. 1688), wrote *The Anarchy of a Limited or Mixed Monarchy* (1646), and *Patriarcha* (q.v.).

**Filomena, Santa.** A lyric by HENRY WADSWORTH LONGFELLOW, suggested by the noble deeds of Florence Nightingale:

"A lady with a lamp shall stand  
In the great history of the land,  
A noble type of good,  
Heroic womanhood."

**Fin-Bec.** The *nom de plume* under which W. BLANCHARD JERROLD published some works on the subject of gastronomy.

**Finch, Anne.** See WINCHILSEA, COUNTESS OF.

**Finding of Truth, Of the, carried away by Ignorance and Hypocrisy.** A moral play by HENRY MEDWELL, acted before Henry VIII. in 1516. It is instinct with the most pungent satire, and the Fool gave great satisfaction to his various audiences. See Collier's *History of Dramatic Poetry*.

**"Fine by degrees, and beautifully less."** A line in PRIOR's poem of *Henry and Emma* (q.v.); imitated by POPE in his *Moral Essays*, ep. ii., l. 43:—

"Fine by degrees, and delicately weak."

**Fine Flowers of the Valley.** A ballad, in which it is told how a mother cruelly put an end to the life of her child. It is given in Johnson's *Musical Museum*, and by Motherwell as *The Cruel Mother*. "The burden," says Allingham, "singing of flowers and leaves, at once deepens and softens the tragedy."

**Fingal.** An epic poem, in six books, published in 1762, by JAMES MACPHERSON (1738—1796) as the production of a Gaelic poet, called Ossian (q.v.).

**Finnesburh, The Battle of.** See BATTLE OF FINNESBURH, THE.

**Finucane, Jack.** Sub-editor of *The Pall Mall Gazette* (q.v.), in *Pendennis* (q.v.).

**Fire, Famine, and Slaughter:** "a War Eclogue," by SAMUEL TAYLOR COLERIDGE, written in 1796.

**Fire-Worshippers, The.** One of the tales in verse told by Feramors in *Lalla Rookh*.

**Firmilian:** "a Spasmodic Tragedy, by T. Percy Jones," i.e., WILLIAM EDMONSTOUNE AYTOUN (1813—1865); published in 1854, and intended as a satire on the spasmodic school of poetry, which may be said to be represented by Alexander Smith, Philip James Bailey, Stanyan Bigg, and others.

**Firmin, George Brand.** Father of Philip Firmin, in THACKERAY's novel of *The Adventures of Philip* (q.v.); appearing as Mr. Brandon in "The Shabby Genteel Story" (q.v.).

**First Blast of the Trumpet against the Monstrous Regiment of Women, The.** A pamphlet by JOHN KNOX (1505—1572), first printed at Geneva. It is directed principally against Queen Mary of England and the Queen Regent of Scotland. "Regiment" means *régime*, or government.

**"First love will with the heart remain."** First line of a lyric by JOHN CLARE:—

"When its hopes are all gone by."

**"First shall the heavens want starry light."** First line of a lyric by THOMAS LODGE

**"First true gentleman that ever breathed, The."** A description applied to Our Lord by DEKKER in his *Honest Whore*, pt. i., act i., scene 12.

**Fish, Simon** (d. 1531), wrote a satire on the clergy of his day, entitled *The Supplication of Beggars*. It was published in 1527.

**"Fish, nor flesh, nor good red herring, Neither."** A proverbial phrase to which allusion is made in Sir H. SHEERS' *Satyr on the Sea Officers*, TOM BROWN'S *Æneus Sylvius's Letter*, and DRYDEN's epilogue to *The Duke of Guise*.

**Fisher, Edward**, theological writer (circa 1620—1660), wrote *The Marrow of Modern Divinity* (1646), (q.v.); and other works. See Wood's *Athenæ Oxonienses*.

**Fisher, John**, Bishop of Rochester (b. 1459, d. 1535), wrote *A Treatyse Concernynge the Fruytfull Sayings of Davyd the Kyng and Prophete in the Seven Penytencyall Salmes, devyded in Seven Sermons* (1509); *De Causa Matrimonii Angliæ Regis (Henrici VIII. cum Catharina Aragonensi)*; *The Sermon made Against ye Pernicious Doctryne of Martyn Luther*; and many other fugitive works, a list of which is given in Lowndes' *Bibliographer's Manual*, and an edition of which was published at Wizeburg in 1597. See MORNING REMEMBRANCE.

**Fisher, Payne**, poet and soldier (b. 1616 d. 1693), wrote *Marston-moore, sive de obsidione prælioque Eboracensi Carmen* (1650); *Threnodia Gratulatoria* (1652), *Oratio Anniversaria*, and other works.



**Fisk**, in *Hudibras* (q.v.), was meant for Nicholas Fisk, a physician and astrologer of BUTLER's day.

"**Fit audience find, though few.**" Line 31, book vii. of *Paradise Lost* (q.v.).

"**Fit for treasons, stratagems, and spoils.**"—*The Merchant of Venice*, act v., sc. 1.

"**Fits, by starts, By.**" A phrase occurring in COLLINS's *Ode on the Passions*, line 28:—

"'Twas sad by fits, by starts 'twas wild."

**Fitzboodle Papers, The**, by WILLIAM MAKEPEACE THACKERAY; contributed to *Fraser's Magazine* in 1842, under the *nom de plume* of "George Fitzboodle," and including his "Confessions" and "Professions." It was under this pseudonym that Thackeray contributed *Men's Wives* (q.v.) to the same periodical.

**Fitzborn**, in DISRAELI's *Vivian Grey* (q.v.), is intended for Sir Robert Peel.

**Fitz-both, Robert**, Earl of Huntington, and in love with the heroine in PEACOCK's novel of *Maid Marian* (q.v.).

**Fitz-Fulke, The Duchess of**. A lady who figures in BYRON's poem of *Don Juan*, canto xiv., xli., xlii., where she is described as—

"A fine and somewhat full-grown blonde,  
Desirable, distinguished, celebrated  
For several winters in the grand, *grande monde* . .  
Her late performance had been a dead set  
At Lord Augustus Fitz-Plantagenet."

**Fitzgerald, Lady Elizabeth**. See GERALDINE.

**Fitzgerald, Percy**, novelist and miscellaneous writer (b. 1834), has produced the following among other novels:—*Beauty Talbot*; *Diana Gay*; *Never Forgotten*; *The Second Mrs. Tillotson*; *The Dear Girl*; *Two Fair Daughters*; *The Fatal Zero*; and *The Parvenu Family*. He has also written *The Kembles*, *David Garriek*, *Laurenee Sterne*, *Charles Townshend*, *Charles Lamb*, *Alexandre Dumas*, *Principles of Comedy*, *Romance of the English Stage*, *The Great Canal at Suez*, and other works.

**Fitzgerald, William, D.D.**, Bishop of Killaloe (b. 1814), has written *Holy Scripture, the Ultimate Rule of Faith* (1847), and a *Life of Butler* (1849), besides publishing a selection from the *Nicomachean Ethics* of Aristotle (1850), and other works.

**Fitzgerald, William Thomas**. See SMALL-BEER POET, THE.

**Fitzherbert, Sir Anthony** (d. 1538), published *A Grand Abridgment of the Law* (1516); *The New Natura Brevium* (1534), and other works.

**Fitzosborne, Sir Thomas**. The *nom de plume* under which WILLIAM MELMOTH (1710—1799) published his *Letters on Several Subjects* (1742).

**Fitzpatrick, William John** (b. 1830), has written *Lives* of Bishop Doyle, Lord Cloncurry, Lady Morgan, Archbishop Whately, Lord E. Fitzgerald, and many other works.

**Fitzstephen, William**, monk of Canterbury (d. 1191), published, in 1170, *The Life and Passion of Archbishop Becket*, and *A Description of the City of London*.

**Fitzwater, Baron**. Father of Maid Marian, in PEACOCK's novel of that name.

"**Flag has braved a thousand years, Whose.**" A line in CAMPBELL's well-known lyric, *Ye Mariners of England*.

**Flagellum Parliamentarium**. See SEASONABLE ARGUMENT, A.

**Flagg, Edmund**, American journalist, novelist, and dramatist (b. 1815), has written *Sketches of a Traveller* (1836); *The Far West* (1838); *Venice, the City of the Sea*; *Carrero: or, the Prime Minister*; *The Howard Queen*; *Francis of Valois*; *Blanche of Artois*; and other works.

**Flagitium Pontificis et Episcoporum Latialium**. An attack on Episcopacy by JOHN BASTWICK (1593—1648), for which the author was summoned before the High Commission, fined £1,000, prohibited from practising his profession, and condemned to be imprisoned till he recanted. He was so far, however, from recanting that, after lying in the Gate House Prison for two years, he issued another work, the *Apologeticus ad Præsules Anglicanos*, which excited still more indignation, and brought down upon him a fine of £5,000, the loss of his ears in the pillory, and perpetual incarceration in a remote part of the kingdom. In 1640 he was released, by order of the House of Commons, and received £5,000 out of the estates of his judges; an act of clemency which he rewarded by eventually writing as bitterly against Independency as he had written against Episcopacy.

**Flamboroughs, The Miss**. Characters in GOLDSMITH's novel of *The Vicar of Wakefield* (q.v.).

**Flanders, Moll**. The title of a novel written by DANIEL DEFOE; the heroine of which is a female of questionable reputation, who afterwards becomes religious. The whole story is one of low vice. It was published in 1721.

"**Flap-dragon,**" in *Love's Labour's Lost* (act v., scene 1), is simply the modern snap-dragon.

"**Flap-jacks,**" in *Pericles* (act ii., scene 1)—pancakes.

"**Flashes of merriment.**"—*Hamlet*, act v., scene 1.

**Flatman, Thomas**, poet (b. 1635, d. 1688), was the author of some trifles, one of which, *On Marriage*, survives in Locker's *Lyra Elegantiorum*.

"**Flattering unction to your soul,** Lay not that."—*Hamlet*, act iii., scene 4.



**Flavel, John**, Nonconformist divine (b. 1627, d. 1691), published *Husbandry Spiritualised* (1669); *A Saint Indeed* (1673); *Divine Conduct* (1678); and numerous other works.

“**Flaws**,” in 2 *Henry IV.* (act iv., scene iv.)—*icicles*.

**Fleance**, in *Macbeth* (q.v.), is a son of Banquo (q.v.).

**Flecknoe**. A poem by ANDREW MARVELL (1620—1678), written in ridicule of Richard Flecknoe (q.v.), an Irish poet, born in the early part of the seventeenth century, who also forms the subject of a satire by Dryden, called *MacFlecknoe* (q.v.).

**Flecknoe, Richard**, poet, dramatist, and miscellaneous writer (d. 1678), wrote *Hierothalamum: or, the Heavenly Nuptials of our Blessed Saviour with a Pious Soule* (1626); *The Affections of a Pious Soule unto our Saviour Christ* (1640); *Miscellania: or, Poems of all Sorts* (1653); *A Relation of Ten Years Travells in Europe, Asia, Affrique, and America* (1654); *Love's Dominion* (1654) (q.v.); *The Diarium or Journal, divided into twelve jornadas in burlesque Rhime or Drolling Verse* (1656); *Enigmatiell Characters, all taken from the Life* (1658); *The Marriage of Oceanus and Britannia* (1659); *Heroie Portraits* (1660); *Love's Kingdom, a Pastoral Trage-Comedy, with a Short Treatise on the English Stage* (1664); *Erminia, a Trage-Comedy* (1665); *The Damoiselles-à-la-Mode, a Comedy* (1667); *Sir William Davenant's Voyage to the other World, with his Adventures in the Poets' Elizium* (1668); *Epigrams of all Sorts* (1669); *Euterpe Revived* (1675); and *A Treatise on the Sports of Wit* (1675). See MACFLECKNOE.

**Fledgeby, Fascination**. The drunken father of Jenny Wren (q.v.), in DICKENS's story of *Our Mutual Friend* (q.v.).

“**Flee from the press, and dwell with soothfastness**.” First line of the poem entitled *The Good Counsel of Chaucer* (q.v.).

**Fleece, The**. A poem by JOHN DYER (1700—1758), published in 1757, and devoted to the subject of wool, which is celebrated throughout three books of blank verse.

**Fleetwood, John, D.D.**, is best known as the author of the *Life of Christ, and the Lives of the Apostles, John the Baptist, and the Virgin Mary* (1813), a work which has been frequently reprinted. “John Fleetwood” is thought to have been a *nom de plume*.

**Fleetwood, William**, successively Bishop of St. Asaph and Ely (b. 1656, d. 1723). A *Compleat Collection of the Sermons, Tracts, and Pieces of all kinds of this divine* was published in 1737, with a biographical preface by his son.

**Fleming, Robert**, Presbyterian divine (b. 1630, d. 1694), wrote *The Fulfilling of Scripture*, and other works. His son Robert (d. 1716) was the author of *A Discourse on the Rise and Fall of the Papacy* (1701).

**Fleming, Patrick** (b. 1599, d. 1631), author of *Collectanea Saera: or, Lives of the Irish and Scotch Saints*.

**Flemming, Paul**. The hero of LONGFELLOW's prose romance of *Hyperion* (q.v.), and in some sort an idealisation of Longfellow himself.

“**Flesh is heir to, The thousand natural shocks**.”—*Hamlet*, act iii., scene i.

**Fleshly School of Poetry, The**. A term originally applied by ROBERT BUCHANAN, in an article in *The Contemporary Review*, to that school of living poets of whom Dante Gabriel Rossetti and Algernon Charles Swinburne are the leaders.

**Fleta**. A Latin treatise on the body of English law, published by Selden (q.v.) in 1865. It is supposed to have been composed by WILLIAM DE BRAMPTON (q.v.) whilst imprisoned in the Fleet, hence its name. It is also attributed to Thomas de Weyland, J. de Lovetot, and Adam de Strutton.

**Fletcher, Alexander, D.D.** (b. about 1787, d. 1860), published *The Devotional Family Bible, Guide to Family Devotion*, and numerous other works.

**Fletcher, Andrew**, of Saltoun (b. 1653, d. 1716), wrote *A Conversation Concerning the Right Regulation of Governments for the Common Good of Mankind* (1703); *A Discourse of Government with Relation to Militias* (1698); *Speeches by a Member of the Parliament* (1703); and other political works, which were collected and published in 1737. See *Life* by D. S. Erskine (1792). See “BALLADS OF A NATION,” and GOVERNMENT FOR THE GOOD.

**Fletcher, Giles**, poet and clergyman (b. 1588, d. 1623), wrote *Christ's Victory and Triumph in Heaven and Earth over and after Death* (q.v.). Wood, in his *Athenæ Oxonienses*, says that Fletcher was “equally beloved by the Muses and the Gracæ.” See *Works*, edited by Grosart (1876).

**Fletcher, John**, dramatist (b. 1576, d. 1625), wrote *The Elder Brother*; *The Spanish Curate*; *The Humorous Lieutenant*; *The Faithful Shepherdess*; *Boadicea*; *The Loyal Subject*; *Rule a Wife and Have a Wife*; *The Chances*; *The Wild-goose Chase*; *A Wife for a Month*; *The Captain*; *The Prophetess*; *Love's Cure*; *Women Pleased*; *The Sea Voyage*; *The Fair Maid of the Inn*; *The Two Noble Kinsmen* (supposed to have been revised by William Shakespeare); *The False One*; *The Lover's Progress* and *The Noble Gentleman* (which are supposed to have been written with Shirley); *Love's Pilgrimage*; *The Night Walker*; *The Queen of Corinth*; *The Maid in the Mill*; *The*



*Nice Valour*; a number of plays written in conjunction with Beaumont, for which see BEAUMONT AND FLETCHER; and some miscellaneous poems. See the *Life*, by Dyce. See BOADICEA; ELDER BROTHER, THE; FAITHFUL SHEPHERDESS, THE; FALSE ONE, THE; ISLAND PRINCESS, THE; KINSMEN, THE TWO NOBLE; LOYAL SUBJECT, THE; SPANISH CURATE, THE.

**Fletcher, John, To.** Verses by Sir JOHN DENHAM (1615—1668), addressed to the celebrated dramatist, in which occurs the following reference to

"Eastern kings, who, to secure their reign  
Must have their brothers, sons, and kindred slain."

Orrery has, in one of his prologues :

"Poets are sultans, if they had their will,  
For every author would his brother kill."

And Pope writes concerning *Atticus* (q.v.) :

"Should such a man, too fond to rule alone,  
Bear, like the Turk, no brother near the throne."

**Fletcher, Phineas**, brother of Giles (b. 1582, d. 1650), wrote *The Locusts, or Appollyonists* (1627); *Sicelides, a Piscatory* (1631); *Sylva Poetica* and *The Purple Island* (1633); *Piscatorie Eclogs* (1633), and other works. See PURPLE ISLAND, THE.

**Flibbertigibbet.** The name given to Dickon Sludge, a boy who appears in Sir WALTER SCOTT'S novel of *Kenilworth*, and acts the part of an imp in the entertainments given to Queen Elizabeth by the Earl of Leicester. Flibbertigibbet is described by Shakespeare in *King Lear* as the fiend of "mopping and mowing, who since possesses chambermaids and waiting-women."

**Flim-Flams** : "or, the Life and Errors of my Uncle, and the Amours of my Aunt," by ISAAC DISRAELI (1766—1848); published in 1805.

**Flint, Timothy**, American clergyman and author (b. 1780, d. 1840), published several novels; among others, *Francis Berrian*; *Arthur Glenning*; *George Mason*; and *The Shoshonec Valley*; besides editing *The Knickerbocker Magazine*, and writing a *Life of Daniel Boone*, a *History of Indian Wars*, *Geography of the Mississippi Valley*, and other works.

**Flippanta and Lissardo.** Two characters in Mrs. CENTLIVRE'S comedy of *The Wonder* (q.v.), "who come in very well to carry on the under plot. The airs and graces of an amorous waiting-maid and conceited man-servant, each copying after their master and mistress, were never hit off with more natural volubility and affected nonchalance than in this enviable couple."

**Flodden Field.** A famous old ballad; published originally in 1664; with notes by Weber, in 1808. Compare with *The Flowers of the Forest* (q.v.).

**Florac, The Comte de**, in THACKERAY'S novel of *The Newcomes* (q.v.), is a French emigré, who, "with his *bonhomie* and his extravagance, his mixture of sense, levity, good breeding, and oddity, is perhaps a more marvellous achievement for the English novelist than any of these [the Newcome family]. He is thoroughly French; yet no Frenchman could have drawn him, for he belongs to both countries, and it would have been vain to expect even from Balzac, De Stendhal, or De Bernard, such a knowledge of England as Thackeray possessed of France and the French."

**Florence Dombey.** The daughter of Mr. Dombey, in DICKENS'S story of *Dombey and Son* (q.v.). See DOMBEY, FLORENCE.

**Florence of Worcester** (d. 1118), wrote a *Chronicle*, "which at first was a copy of that of Marianus Scotus, with inserted additions to enlarge the record of English events, taken chiefly from the Anglo-Saxon Chronicle, Bede, Lives of Saints, and Asser's *Life of Alfred*. From 1082, where Scotus ended, Florence continued the work on the same plan, noting events abroad, although chiefly concerned with English history. He brought his record down to 1107, from which time to 1141 it was continued by brethren of his monastery."

**Florentine, The London.** See LONDON FLORENTINE, THE.

**Florentius**, in book i. of GOWER'S *Confessio Amantis* (q.v.), is a knight who undertakes to marry a deformed old hag, on condition that she teaches him the answer of a riddle on the solution of which his life depends. Shakespeare refers to him in the line—

"Be she foul as was Florentius' love."

**Flores Historiarum.** See ROGER OF WENDOVER.

**Flores, Jean de.** See AURELIO AND ISABELL.

**Flores Solitudinis** : "or, certain rare and elegant Pieces." A prose work by HENRY VAUGHAN (1621—1695), published in 1654.

**Floribel.** The heroine of BEDDOES' play of *The Bride's Tragedy* (q.v.).

**Florice and Blancheflour.** An old romance, originally composed in French in the 13th, and translated into English in the 14th, century, a copy of the latter version being still extant in the Auchinleck MSS. The hero and heroine are met with in different languages, as Florio and Biancofiore, Flores and Blancalore, and Florius and Platzaflora. See Warton's *History*, and Ellis's *Early English Romances*.

**Florimel** : "honey of flowers," from "mel" and "floris." A character in SPENSER'S *Faërie Queene*, representing the sweetness, timid love, and bashful delicacy of women. This sweetness is sometimes



counterfeited by the loose and unchaste for their own base purposes, which Spenser symbolises by the device of a hateful witch moulding "with fine mercury and virgin wax" a false Florimel. When, however, the true and the false are brought together face to face, the deception is immediately detected.

"The enchanted damsel vanished into nought;  
Her snowy substance melted as with heat;  
Ne of that goodly hue remained aught  
But the empty girdle which about her waist was wrought."

**Florio, John.** See ARMADO; HOLOFERNES.

**Florizel**, in SHAKESPEARE'S play of *The Winter's Tale* (q.v.), is a prince of Bohemia, in love with Perdita (q.v.).

**Flosky, Mr.** A transcendentalist, in PEACOCK'S novel of *Nightmare Abbey* (q.v.), said to be intended for S. T. Coleridge.

**"Flos regum."** The flower of kings. A term applied to the fabled Arthur by JOSEPH OF EXETER.

**Floures for Latine Spekyng**: "selected and gathered out of Terence, and the same translated into Englyshe," by NICHOLAS UDALL (1506—1556); published in 1533. This book "being esteemed good in its time, and very useful for young scholars, Joh. Leland and Tho. Newton wrote verses in commendation of it;" and as it is quoted from in *The Taming of the Shrew* (act i., scene 1), it was probably familiar to Shakespeare. The selection is from the first three plays of Terence.

**"Flow of soul."** See "FEAST OF REASON."

**Flower and the Leaf, The.** A poem by GEOFFREY CHAUCER (1328—1400), described by Campbell as "an exquisite piece of fairy fancy. With a moral that is just sufficient to apologise for a dream, and yet which sits so lightly on the story as not to abridge its most visionary parts; there is in the whole scenery and objects of the poem an air of wonder and sweetness, an easy and surprising transition, that is truly magical."

**Flower-de-Luce.** The title of a poem by H. W. LONGFELLOW. The flower is referred to in 2 *Henry VI.*, act 5, scene 1, and is probably the white lily, or *lilium album*.

**"Flower in the crannied wall."** First line of a lyric by ALFRED TENNYSON.

**Flower of Fame, The.** A volume of verse and prose, by ULPIAN FULWELL (b. circa 1530), "containing the bright renown and most fortunate reign of Henry VIII." It was published in 1575.

**Flower of Poets, The.** A name bestowed upon CHAUCER by some of his contemporaries.

**Flower of Yarrow, The.** A song by WILLIAM HAMILTON (1704—1754).

**Flowers.** A lyric by HENRY WADSWORTH LONGFELLOW, of which the following are the concluding verses:—

"In all places, then, and in all seasons,  
Flowers expand their light and soul-like wings,  
Teaching us, by most persuasive reasons,  
How akin they are to human things.

"And with child-like credulous affection  
We behold their tender buds expand;  
Emblems of our own great resurrection,  
Emblems of the bright and better land."

**Flowers of Sion:** "or, Spiritual Poems," by WILLIAM DRUMMOND (1585—1649); printed at Edinburgh in 1630. They are thirty-five in number, and include the sonnet beginning:—

"A good that never satisfies the mind,  
A beauty fading like the April flowers,  
A sweet with floods of gall, that runs combin'd,  
A pleasure passing ere in thought made ours."

A line in sonnet vi.—

"The grief was common, common were the cries,"  
has been imitated by Pope in the *Epistle to Abelerd*—

"The grief was common, common be the pain."

**Flowers of the Forest, The.** Two ballads, one of which, beginning—

"I've heard the lifting at our ewe-milking,"

was written by Miss JANE ELLIOTT, of Minto, and was suggested by the losses sustained by the Scottish army at the Battle of Flodden:—

"Dool and wae for the order sent our lads to the Border!  
The English, for aince, by guile wan the day;  
The Flowers of the Forest, that fought aye the foremost,  
The prime o' our land, are cauld in the clay."

The other, beginning—

"I've seen the smiling  
Of Fortune beguiling,"

was composed by Mrs. COCKBURN (d. 1794), and was occasioned by the bankruptcy of a number of gentlemen in Selkirkshire. Both poems end with the line,

"The Flowers of the Forest are a' wede away."

**Flowers of Wit, The:** "or, a Choice Collection of Bens Mots, both Ancient and Modern, with Biographical and Critical Remarks," by the Rev. HENRY KETT; published in 1814.

**Floyer, Sir John, M.D.** (b. 1649, d. 1734), was the author of *Pharmakobasanos, or the Touchstone of Medicines* (1687), and *The Physician's Pulse-Watch* (1707).

**Fludd, Robert**, physician and philosopher (b. 1571, d. 1637), wrote *Philosophia Mosaica*, and *Historia Macro and Micro Cosmi, Metaphysica, Physica, et Technica*. He was a follower of Paracelano.

**Fluellen**, in SHAKESPEARE'S play of *Henry V.* (q.v.), is a Welsh captain and a pedant.

**Flur.** The bride of Cassivelaun in TENNYSON'S *Geraint and Enid*, "for whose love the Roman Cæsar first invaded Britain."

**Flush, my Dog, To.** Stanzas by ELIZABETH BARRETT BROWNING (1809—1861). Flush was a gift to the authoress from her "dear and admired" friend, Miss Mitford, and belonged to "the beautiful race she has rendered celebrated among English and American readers."

**Flute.** The bellows-mender in *A Midsummer Night's Dream* (q.v.).



**Flutter, Sir Fopling.** The hero of ETHEREGE's comedy of *The Man of Mode* (q.v.), by whom the author is supposed to have intended a certain Beau Hewit, who was a notorious fop in his time.

**Flutter.** The name of a silly, effeminate fop in MRS. COWLEY's *Belle's Stratagem* (q.v.).

**"Fly from the world, O Bessy, to me."** First line of a song by THOMAS MOORE; addressed to his wife.

**"Fly not yet, 'tis just the hour."** First line of a poem by THOMAS MOORE.

**Flyting betwixt Montgomerie and Polwart, The.** A poem by ALEXANDER MONTGOMERY (1540—1607), published in 1629, and included in Watson's *Choice Collection of Poems* (1711). The old idea of a "flyting" was that of a "flit" (as our old word has it), or contention between two poets, and was derived from the "tenson," or "jeu parti" of early Provençal poetry. Morley aptly calls it a "metrical scolding-match." Of such was the *Flyting of Dunbar and Kennedy* (1507), and, later still, that in which John Skelton and Sir Christopher Garnesche, gentleman-usher to Henry VIII., engaged.

**Fœdera, Conventiones, Literæ:** "et cujuscunque generis Acta publica inter Reges Angliæ, et alios quos vis Imperatores, Reges, etc. Ab anno 1101, ad nostra usque tempora habita aut tractata." A work compiled by THOMAS RYMER (1638—1714), the nature of which is sufficiently explained by its title. The first volume was published in 1703, but the work finally grew to fifteen volumes folio before Rymer's death, after which five more were added by ROBERT SANDERSON. The whole was reprinted at the Hague in ten volumes in 1739, and an abridgment in French by Rapin was included in Le Clerc's *Bibliothèque*, an English translation of which was made by Stephen Whatley in 1731.

**"Foemen worthy of their steel, In."** See stanza 10, canto v., of SCOTT's *Lady of the Lake* (q.v.).

**Foible.** A chamber-maid in CONGREVE's comedy of *The Way of the World* (q.v.).

**Foigard.** A priest in FARQUHAR's comedy of *The Beaux's Stratagem* (q.v.).

**Foker, Mr. Henry.** Lady Agnes Foker's son, in THACKERAY's novel of *Pendennis* (q.v.). He eventually marries Blanche Amory (q.v.).

**Follie's Anatomie:** "or, Satyrs and Satyricall Epigrams, with a compendious history of Ixion's Wheel," by HENRY HUTTON (1600—1671); printed in 1619, and reprinted by the Percy Society. This interesting work gives a vivid and caustic description of the manners of the time.

**Folliott, Rev. Dr.** A character in PEA-COCK's novel of *Crotchet Castle* (q.v.); designed, it is said, as an *amende honorable* to the clergy,

whom the author had satirised under various characters in his other novels. See GASTER, DR.; GROVELGRUB, DR.

**"Follow a shadow, it still flies you."** Song by BEN JONSON, in *The Forest*, viii.

**"Folly as it flies, Shoot."**—POPE's *Essay on Man*, epistle i., line 12.

**"Folly at full length, But."** Last line of a two-verse epigram by Lord CHESTERFIELD, *On seeing a whole-length Portrait of Nash between the busts of Sir Isaac Newton and Pope in the rooms at Bath*:—

"The picture, plac'd the busts between,  
Gives satire all its strength;  
Wisdom and Wit are little seen,  
But Folly at full length."

**"Folly to be wise."** See "IGNORANCE IS BLISS."

**Fonblanque, Albany W.,** journalist (b. 1797, d. 1872), was for some time editor of *The Examiner*, and published a series of his contributions to that paper under the title of *England under Seven Administrations*. See his *Life and Labours* (1874).

**Fondlewife.** A banker in CONGREVE's comedy of *The Old Bachelor* (q.v.).

**"Fontarabian echoes borne, On."**—SCOTT, *Marmion*, canto vi., stanza 23.

**"Food for powder."**—K. Henry IV., part i., act iv., scene 2.

**"Fool at forty is a fool indeed, A."** A line in YOUNG's poem, *Night Thoughts*, night i., l. 418.

**"Fool me to the top of my bent, They."**—*Hamlet*, act. iii., sc. 2.

**"Fool must now and then be right, by chance, A."**—COWPER, *Conversation*.

**Fool of Quality, The.** A novel by HENRY BROOKE (1706—1783), published in 1766, during which year it ran through three editions. Wesley issued an abridgment of it at a later date, and it was also edited by the Rev. Charles Kingsley, with an appreciative memoir of the author. Southey styled Brooke "a man of undoubted genius," and Charlotte Brontë made *The Fool of Quality* one of the dearest possessions of her childhood.

**Fool, The,** in SHAKESPEARE's tragedy of *King Lear*, "is no comic buffoon to make the groundlings laugh, no forced condescension of Shakespeare's genius to the taste of his audience. Accordingly," says Coleridge, "the poet prepares for his introduction—which he never does with any of his common clowns and fools—by bringing him into living connection with the pathos of the play. He is as wonderful a creature as Caliban (q.v.); his wild babblings and inspired idiocy articulate and gange the horrors of the scene." "The king's fool," says Schlegel, "notwithstanding the voluntary degradation which is implied in his



situation, is, after Kent, Lear's most faithful associate, his wisest counsellor."

"Fools admire, but men of sense approve." See POPE'S *Essay on Criticism*, pt. ii., l. 191.

"Fool's paradise, In this." A phrase used by CRABBE in his poem of *The Borough*, letter xii., "Players." See *Paradise Lost* (iii., 495):—

"The Paradise of Fools, to few unknown."

**Fool's Preferment, A:** "or, the Three Dukes of Dunstable." A comedy by THOMAS D'URFEY (1650—1723), acted in 1688. It is little more than a transcript from Fletcher's tragedy of *The Two Noble Kinsmen*; one scene being taken from a novel called *The Humours of Basset*. The songs in this play were all composed by Purcell.

"Fools rush in where angels fear to tread." Line 66, pt. iii., of POPE'S *Essay on Criticism*.

"Fools that roam, And they are." COTTON, *The Fireside*, stanza 3—

"From our own selves our joys must flow,  
And that dear hut—our home."

"Fools, who came to scoff, remained to pray, And." Line 180 in GOLDSMITH'S poem of *The Deserted Village* (q.v.).

**Foord, Emanuel.** See PARISMUS.

"Foot has music in 't, His very."—MICKLE, *The Mariner's Wife*.

"Foot is on my native heath, My." See SCOTT'S novel of *Rob Roy*, ch. xxxiv.

"Foot of time, Noiseless falls the."—W. R. SPENCER, *Lines to Lady A. Hamilton*:—

"That only treads on flowers."

**Foote, Samuel**, dramatist (b. 1722, d. 1777), wrote *The Auction of Pictures* (1784); *Taste* (1752); *The Englishman in Paris* (1753); *The Knights* (1754); *The Englishman returned from Paris* (1756); *The Author* (1757); *The Minor* (1760); *The Orators* (1762); *The Lyar* (1762); *The Mayor of Garrat* (1764); *The Patron* (1764); *The Commissary* (1765); *Prelude on Opening the Theatre* (1767); *The Lame Lover* (1770); *Piety in Pattens* (1773); *The Bankrupt* (1776); *The Devil upon Two Sticks* (1768); *The Maid of Bath* (1771); *The Nabob* (1772); *The Cozeners* (1774); *The Capuchin* (1776); *A Trip to Calais* (1778); *The Tryal of Samuel Foote* (1763); *The Diversions of the Morning* (1747); *Lindamira* (1805); *The Slanderer*; and *The Young Hypocrite*. His *Dramatic Works* appeared in 1778. For *Biography*, see the *Life* by COOKE (1805); DAVIES'S *Life of Garrick*; BOSWELL'S *Life of Johnson*; the *Biographia Dramatica*; and FORSTER'S *Essays*. "Foote," says DAVIES, "was certainly a great and fertile genius, superior to that of any writer of the age; his dramatic pieces were, most of them, it is true, unfinished, and several of them little more than sketches; but they are the sketches of a master, of one who, if he had laboured more

assiduously, could have brought them nearer to perfection. Foote saw the follies and vices of mankind with a quick and discerning eye; his discrimination of character was quick and exact; his humour pleasant, his ridicule keen, his satire pungent, and his wit brilliant and exuberant. He described with fidelity the changeable follies and fashions of the times, and his pieces, like those of Ben Jonson, were calculated to please the audiences of the day; and for this reason posterity will scarcely know anything of them."

"Footprints on the sands of time." A line from *The Psalm of Life*, by H. W. LONGFELLOW.

**Footprints of the Creator:** "or, the Asterolepsis of Stromness." A geological work by HUGH MILLER (1802—1856), published in 1850.

**Fop Dictionary, The:** "Compiled for the use of the fair sex," by JOHN EVELYN (1620—1706). See MUNDUS MULIEBRIS.

**Foppington, Lord**, in VANBRUGH'S comedy of *The Relapse* (q.v.), is "the prince of coxcombs," and "proud of being at the head" of so prevailing a party. See FROTH, LORD.

"For ever, Fortune, wilt thou prove." First line of a song addressed by JAMES THOMSON (1700—1748) to his "Amanda" (q.v.):—

"All other blessings I resign:  
Make but the dear Amanda mine."

"Forbearance ceases to be a virtue, There is a limit at which."—BURKE, *The Present State of the Nation*.

**Forbes, Alexander**, Lord Pitsligo (b. 1678, d. 1762), is said to have been the prototype of Scott's Baron Bradwardine (q.v.).

**Forbes, Alexander Penrose, D.C.L.**, Bishop of Brechin (b. 1817, d. 1875), wrote *An Explanation of the Thirty-nine Articles*, *The Church of England and the Doctrine of Papal Infallibility*, *A Commentary on the Litany*, *An Explanation of the Nicene Creed*, *The Deepening of the Spiritual Life*, and various charges and sermons and devotional manuals; besides editing *The Remains of A. W. Hadden*. See *Memoir* (1876).

**Forbes, Archibald**, journalist (b. 1838), has written *Drawn from Life*, a novel; *My Experiences of the War between France and Germany* (1871); and *Soldiering and Scribbling* (1872).

**Forbes, James David, D.C.L.**, scientific writer (b. 1809, d. 1868), wrote *Travels in the Alps of Savoy, Norway and its Glaciers*, *The Theory of Glaciers*, and numerous miscellaneous papers and pamphlets. See his *Life of Principal Shairp* and others (1873).

**Forbes, John**, of Corsc (b. 1593, d. 1648), wrote *Instructiones Historico, Theologicæ de Doctrina Christiana*, which Dr. Lindsay Alexander describes as "one of the few very learned books which Scotland has produced."



**Forbes, Patrick**, Bishop of Aberdeen (b. 1564, d. 1635), wrote a Commentary on the Revelation (1613), and *Exercitationes de verbo Dei et Dissertatio de Versionibus vernaculis*.

**Forbes, Sir John**, physician (b. 1787, d. 1861), wrote a *Manual of Medical Bibliography* (1835); *Homœopathy, Allopathy, and Physic* (1846); and other works.

**Forbes, William**, Bishop of Edinburgh (b. 1585, d. 1634), produced *Considerationes Modestæ et Pacificales Controversiarum de Justificatione, Purgatorio, &c.*

**Forbonius and Prisceria, The Delectable History of.** See ALARM AGAINST USURERS.

**Forced Marriage, The.** A play by JOHN ARMSTRONG (1709—1779), refused by Garrick, and published among other *Miscellanies* in 1770. Campbell describes it as "a mortuum caput of stupidity."

**Ford, John**, dramatist (b. 1586, d. 1639), wrote *The Lover's Melancholy* (1629), (q.v.); *'Tis a pity she's a Whore* (1633), (q.v.); *The Broken Heart* (1633), (q.v.); *Perkin Warbeck* (1634); *The Fancies, Chaste and Noble* (1638), (q.v.); *The Lady's Trial* (1639); *Love's Sacrifice* (1633), (q.v.); *Beauty in a Trance* (1653); *The Sun's Darling* (1657); *Witch of Edmonton* (with Dekker and Rowley); *The Royal Combat*; *An Ill Beginning has a Good End*; *The Fairy Knight* (with Dekker); *A Late Murther of the Sonne upon the Mother* (with Webster); and *The Bristowe Merchant* (with Dekker). "No poet," says Swinburne, in his *Essays and Studies*, "is less forgettable than Ford; none fastens, as it were, the fangs of his genius and his will more deeply in your memory. You cannot shake hands with him and pass by; you cannot fall in with him and out again at pleasure; if he touch you once he takes you, and what he takes he keeps his hold of; his work becomes part of your thought and parcel of your spiritual furniture for ever; he signs himself upon you as with a seal of deliberate and decisive power. His force is never the force of accident; the casual divinity of beauty, which falls as though direct from heaven upon stray lines and phrases of some poets, falls never by any such heavenly chance on his; his strength of impulse is matched by his strength of will; he never works more by instinct than by resolution; he knows what he would have and what he will do, and gains his end and does his work with full conscience of purpose and insistence of design. By the might of a great will, seconded by the force of a great hand, he won the place he holds against all odds of rivalry in a race of rival giants. In that gallery of monumental men and mighty memories, among or above the fellows of his god-like craft, the high figure of Ford stands steadily erect; his name is ineffaceable from the scroll of our great writers; it is one of the loftier landmarks of English poetry."

**Ford, Master**, in SHAKESPEARE'S comedy of *The Merry Wives of Windsor*, is husband to the Mrs. Ford with whom Sir John Falstaff is in love.

**Ford, Mrs.** One of the "merry wives of Windsor," in SHAKESPEARE'S comedy of that name (q.v.). Sir John Falstaff is in love with her, but the doughty knight is circumvented by her ingenuity, and ultimately disgraced.

**Ford, Richard** (b. 1796, d. 1858), published *A Handbook to Spain* (1845), a selection from which, issued as *Gatherings from Spain* (1848), was highly commended by Washington Irving. He was also a frequent contributor to *The Quarterly Review*. *Tauromachia: the Bull-fights of Spain*, by Lake Price and Richard Ford, appeared in 1852. See the *Memoir* by Sir W. Stirling Maxwell.

**Fordun, John of**, who derived his name from a small village in Kincardineshire, and was a contemporary of Richard II., wrote a history of Scotland, from the fabled emigration of the Scots from Greece, in the days of Moses, to the death of David I., in 1153, under the title of *Seotiechronicon*. This was continued, from materials John left behind him, down to the death of James I., by Bower. The *Seotiechronicon* has been frequently printed.

**"Forefinger of all time, The stretched."**—TENNYSON, *The Princess*, canto ii.

**Foresight.** An eccentric professor of astrology, and a wealthy London citizen, in CONGREVE'S *Love for Love* (q.v.). "The character of Foresight," says Dr. Johnson, "was then common. Dryden calculated nativities; both Cromwell and King William had their lucky days; and Shaftesbury himself, though he had no religion, was said to regard predictions."

**Forest, The.** Fifteen short lyrics by BEN JONSON, gathered together under that title, and published for the first time in 1616. They include some of the most admirable of the poet's pieces, such as the address "To Penshurst," and the songs beginning—

"Come, my Cella, let us prove;"

"Kiss me, sweet, the wary lover;"

"Follow a shadow, it still flies you;"

"Drink to me only with thine eyes."

**Forester, Frank.** The literary pseudonym of HENRY WILLIAM HERBERT (1807—1858), an English writer, long resident in America, who wrote many sporting and other works.

**Foresters, The.** A tale by Professor JOHN WILSON (1785—1854), published in 1825.

**Foresters, The.** A poem by ALEXANDER WILSON (1766—1813), descriptive of a pedestrian journey performed by two friends and himself to the Falls of Niagara.



**"Forget not yet the tried intent."** First line of a lyric by SIR THOMAS WYATT.

**"Forgiveness to the injured does belong."** First line of a couplet in DRYDEN's play of *The Conquest of Granada*, pt. ii., act i., sc. 2:

"For they ne'er pardon who have done the wrong."

Tacitus had already said, "Proprium humani generis odisse quem lacseris."

**Formosa.** The name of the pretended island, "subject to the Emperor of Japan," which GEORGE PSALMANAZAR (q.v.) professed to describe in his famous *Historical and Geographical Description*.

**Forrester, Alfred Henry**, comic and miscellaneous writer and artist (b. 1805, d. 1872), published *Leaves from my Memorandum Book*, *Eccentric Tales*, *The Wanderings of a Pen and Pencil*, *The Comic Arithmetic*, *The Phantasmagoria of Fun*, *A Bundle of Crowquills*, *Magic and Meaning It*, *Railway Raillery*, *Absurdities*, and many other works. See CROWQUILL, ALFRED.

**Forrester, Fanny.** The *nom de plume* of Miss EMILY CHUBBUCK, afterwards Mrs. ADONIRAM JUDSON (1817—1854), an American authoress, who wrote, among other works, *The Great Secret: or, How to be Happy*; *Allen Lucas: or, the Self-made Man*; *Memoir of Mrs. Sarah B. Judson*; and *Trip-pings in Author-land*.

**Forrester, Gilbert.** The *nom de plume* under which HENRY BRADDON, father of the novelist, contributed to sporting periodicals.

**Forrester, Mrs.,** novelist, has written *Miss Forrester*, *My Hero*, *Fair Women*, *From Olympus to Hades*, *Diana Carew*, and other stories.

**Forsaken Merman, The.** A lyric by MATTHEW ARNOLD, telling the story of a merman who marries a mortal woman and is deserted by her.

**Forster, John**, historian, biographer, essayist, and journalist (b. 1812, d. 1876), wrote *Statesman of the Commonwealth of England* (1831—34); *A Life of Oliver Goldsmith* (1848); *Biographical and Historical Essays* (1859); *The Arrest of the Five Members by Charles the First*, and *Debates on the Grand Remonstrance* (1860); *Sir John Eliot*, a biography (1864); *Walter Savage Landor*, a biography (1868); *The Life of Charles Dickens* (1872—74); and *A Life of Jonathan Swift* (unfinished), (1876). He was at one time editor of *The Daily News* (1846), and afterwards conducted *The Examiner* (1847—58).

**Forsyth, William, LL.D.,** miscellaneous writer (b. 1812), has published, *On the Law of Composition with Creditors* (1841); *Hortensius: or, the Office and Duty of an Advocate* (1849); *On the Law relating to the Custody of Infants* (1850); *The History of Trial by Jury* (1852); *Napoleon at St. Helena*, and *Sir Hudson Lowe* (1853); *A Life of Cicero* (1864); *Rome and its Ruins* (1865); *Cases and*

*Opinions in Constitutional Law* (1869); *Novels and Novelists of the Eighteenth Century* (1871); *Hannibal in Italy*, a drama (1872); and *Essays, Critical and Narrative* (1874).

**Fortescue, Sir John** (circa 1422—1476), was the author of *De Laudibus Legum Angliæ* (q.v.), and *The Difference between Absolute and Limited Monarchy*. See Foss's *Lives of the Judges of England*.

**Fortnightly Review, The.** A monthly periodical of general literature; started in 1865. It was originally published fortnightly.

**Fortunate Isles, The.** A masque by BEN JONSON, produced in 1627.

**Fortunatus, Old.** A comedy by THOMAS DEKKER, produced in 1600, and founded on a popular romance of the 15th century, in which Fortunatus is presented by Fortune with an inexhaustible purse, and a wishing-cap, which had the power of transporting its wearer to any part of the world he willed. The same legend supplies the groundwork of Ludwig Tieck's *Phantastes* (1816), and innumerable allusions to it occur in the old English poets.

**Fortune, Lady:** "The Boke of the fayre Gentyllwoman, that no man shulde put his truste, or confydence in, that is to say, Lady Fortune," by Sir THOMAS MORE (1478—1535); printed circa 1540. It is prefaced by a poetical prologue, in which Fortune is represented as sitting on a lofty throne, smiling on all mankind, who are gathered around her, eagerly expecting a distribution of her favours.

**"Fortune and to fame unknown, To."**—GRAY, *Elegy in a Country Churchyard*.

**"Forty feeding like one."** An expression used by WORDSWORTH in some verses, *Written in March*.

**"Forty-parson power, A."** See stanza 34, canto x., of BYRON's poem of *Don Juan*.

**Forty Thieves, The.** A leading set of robbers in the story of "Ali Baba," in the *Arabian Nights*. Also, the title of a burlesque, by J. R. PLANCHÉ.

**Foscari.** A tragedy by MARY RUSSELL MITFORD (1786—1855), produced in 1826.

**Foscari, The Two.** An historical tragedy, in five acts, by Lord BYRON (1788—1824), published in 1811, and founded, like Miss Mitford's play, upon a famous event in Venetian history.

**Foss, Corporal.** An attendant on Lieutenant Worthington, in *The Poor Gentleman* (q.v.).

**Foss, Edward** (b. 1787, d. 1870), wrote *The Judges of England* (1848—64), &c. See GIFFORD.



**Fossile.** A character in *Three Hours after Marriage*, a farce by POPE, GAY, and ARBUTHNOT, which seems to have been intended for Dr. Woodward, a physician by profession and an antiquary by taste.

**Foster, James,** Baptist minister (b. 1697, d. 1753), published four volumes of sermons, a treatise on natural religion, and a reply to Matthew Tindal's *Christianity as old as the Creation*.

**Foster, John** (b. 1770, d. 1843), published *Essays, in a Series of Letters to a Friend*, the best known of which is "On Decision of Character." "On the Evils of Popular Ignorance" appeared in 1839, and was followed by other works, the chief one, *Contributions, Biographical, Literary, and Philosophical, to the "Eclectic Review,"* being published in 1840. A volume of selections from his writings has been published in Bohn's *Standard Library*. "Not properly," says Isaac Taylor, "is this great writer spoken of as philosophic; much less was his turn scientific; nor, in any ordinary sense of the term, was his mode of thinking theological, or simply scriptural; yet religious it was in the fullest sense, and most decisively Christian. We say his style was absolutely his own—elaborate in a high degree, but, at the same time, singularly inartificial and opposed to whatever is conventional. Foster possessed in an eminent degree the power of presenting the most trite themes in a manner so novel, and which yet was neither quaint nor affected, as actually to startle the reader. It is in this way that his religious and ethical writings commanded so much attention at the moment of their first appearance." See *The Life and Correspondence of John Foster*, by Dr. Ryland; also the *Life* by Shepherd.

**Fotheringay, Miss.** An actress in THACKERAY'S novel of *Pendennis*, with whom the hero is at one time in love. Her real name is Costigan.

**Foules, The Assembly of.** A poem by GEOFFREY CHAUCER (1328–1400), probably written in 1358. It is composed in Chaucer's characteristic measure, and is in the form of a dream, in which Nature holds "as chief of the birds to be mated, a female eagle, of which the poet celebrates the grace and beauty." The different male eagles urge their suit, and Chaucer "thereupon exercises his sense of humour by representing the opinions of other classes of birds upon this suit in particular and love in general. Nature, bidding the quarrel cease, calls on the lady eagle to speak for herself, but counsels her to take the royal tercel. She answers, timidly, that she must wait another year. Nature, therefore, counsels the three suitors to wait patiently, and proceeds to the family of the other birds." Much of the poem is founded upon Alain de l'Isle's *De Planctu Naturæ*.

**Foundling Hospital for Wit, The:** "intended for the reception and preservation of

such brats of Wit and Humour whose parents choose to drop them." A collection of epigrams published in 1743. *The New Foundling Hospital for Wit, being a Collection of Fugitive Pieces in prose and verse*, appeared in six volumes, in 1784.

**Fountain of Life, The.** A name given to ALEXANDER HALES, a friar and distinguished scholar of the thirteenth century. He was also called "The Irrefragable Doctor."

**Fountain, The.** A lyric by WILLIAM WORDSWORTH (1770–1850), in which the poet starts, Hutton says, from the same mood as Tennyson in his *Tears, Idle Tears* (q.v.). It contains the lines—

"The wiser mind  
Mourns less for what age takes away  
Than what it leaves behind."

"And often, glad no more,  
We wear a face of joy because  
We have been glad of yore."

**Fountaine, Sir Andrew,** antiquary (b. 1680, d. 1753), is said by Warton to be the original of Annius in *The Dunciad* (q.v.).

**Four Elements, Of the Nature of the.** "A new interlude and a mery, declarynge many proper poynts of phylosophy, and of dyuers strange landys," by JOHN RASTELL (d. 1536), a learned typographer, brother-in-law to Sir Thomas More. The characters are a Messenger, who speaks the prologue, Nature, Humanity, Studious Desire, Sensual Appetite, a Taverner, Experience, and Ignorance. "In the cosmographical part of the play," says Warton, "the tracts of America recently discovered, and the manners of the natives, are described."

**Fourth Estate, The.** A term generally, though not very accurately, applied to the Newspaper press. It is also the title of a work by FREDERICK KNIGHT HUNT (q.v.). See NEWSPAPERS.

**Fowler, Edward,** Bishop of Gloucester (b. 1632, d. 1714), wrote *The Design of Divinity*, and other works.

**Fox, Francis,** clergyman (d. 1738), wrote *The New Testament Explained*, and other works.

**Fox, The.** A comedy by BEN JONSON; also known as *Volpone: or, the Fox* (q.v.).

**Fox, or Foxe, John,** martyrologist and miscellaneous writer (b. 1517, d. 1587), wrote *De Non Plectendis Morte Adulteris Consultatio* (1548); *De Censurâ seu Excommunicatione Ecclesiasticâ* (1551); *De Christo Triumphante* (1551); *Tables of Grammar* (1552); *Acts and Monuments of the Church* (1562); and many other works, for a list of which see Wood's *Athenæ Oxonienses*. See, also, Churton's *Life of Nowell*, Fuller's *Church History*, and other authorities. See ACTS AND MONUMENTS, and CHRISTO TRIUMPHANTE, DE.

**Fradubio,** in SPENSER'S *Faërie Queene* wooed and won Duessa (q.v.). He surprised her while bathing one day, however, and discovered that



she was a "filthy old hag," and resolved to leave her, whereupon he was instantly changed into a tree.

**Frail, Lady.** The person "of quality," whose adventures are related by SMOLLETT in his novel of *Peregrine Pickle* (q.v.). Her real name was Lady Vane.

**"Frailty, thy name is Woman."**—*Hamlet*, act i., scene 2.

**Frampul, Lord.** See GOODSTOCK, THE HOST.

**Francatelli, Charles Elmé** (b. 1805, d. 1876), published *The Modern Cook* (1845); *The Cook's Guide* (1861); and *The Royal English and Foreign Confectionery Book*.

**France, Ode to,** by SAMUEL TAYLOR COLERIDGE; published in 1797. "His finest," says Swinburne.

**Francesca.** A Venetian maiden in BYRON'S *Siege of Corinth* (q.v.). She is in love with Alp (q.v.), and when he refuses to recant, dies of a broken heart.

**Francesca da Rimini.** A dramatic poem by JAMES HENRY LEIGH HUNT (1784—1859), published in 1816. Francesca was the daughter of Guido da Polenta, Lord of Ravenna, in the latter part of the thirteenth century, and was married to Lanciotto, son of Malatesta da Rimini, who, discovering her criminal intercourse with his brother, revenged himself by putting them both to death. Her story forms an episode in Dante's *Divina Commedia*.

**Francesco's Fortunes.** A novel by ROBERT GREENE, published in 1590.

**Francillon, R. E.,** has published *Olympia*, *Pearl and Emerald*, and other novels.

**Francis, Philip, D.D.** (d. 1773), is best known as the translator of Horace and Demosthenes. He also wrote two tragedies, called *Eugenia* and *Constantine*, and several political pamphlets.

**Francis, Sir Philip** (b. 1740, d. 1818), was the author of several political and social pamphlets which are now of no literary interest. His reputation depends entirely upon the amount of credibility to be bestowed upon the theory which has indicated him as the author of the famous *Junius Letters* (q.v.).

**Franciscanus.** A satirical poem by GEORGE BUCHANAN (1506—1582). See SOMNIUM.

**Francklin, Thomas, D.D.** (b. 1721, d. 1784), published *Translation*, a poem (1753); *A Dissertation on Ancient Tragedy* (1760); *A Collection of Sermons* (1787); some dramatic pieces, and English versions of Sophocles, Cicero, Lucian, and Voltaire.

**Franco, Harry.** The *nom de plume* of CHARLES F. BRIGGS, an American author, who published *Adventures of H. H., a Tale* (1839); *The Trippings of Tom Pepper* (1847); and other works.

**Frank Mildmay:** "or, the Naval Officer." A novel by Captain MARRYAT, published in 1829, and described by Hannay as "autobiography under a mask of fiction—that is to say, the sea adventures are the author's own, while the character of the hero pretends to no such reality."

**Frankenstein:** "or, the Modern Prometheus." A novel by MRS. SHELLEY (1797—1851), published in 1818. It was commenced in the summer of 1816, when Byron and the Shelleys were residing on the banks of the Lake of Geneva, and when, "during a week of rain, having amused themselves with reading German ghost stories, they agreed at last to write something in imitation of them. 'You and I,' said Lord Byron to Mrs. Shelley, 'will publish ours together.' He then began his tale of the *Vampire*," but "the most memorable result," writes Moore, "of their story-telling compact was Mrs. Shelley's wild and powerful romance of *Frankenstein*, one of those original conceptions that take hold of the public mind at once and for ever." The hero of the book, a native of Geneva, and a student at the University of Ingolstadt, tells his own story, and relates how, having discovered the secret of the cause of life, he creates a living being, eight feet high, who thenceforth becomes the bane and torture of his existence. The monster feels that he is unlike all other human beings, and, in revenge for the injury inflicted upon him by his creator, murders his friend, his brother, and his bride, and finally seeks out Frankenstein himself, with a view to wreaking a similar revenge on him. The hero, however, happily escapes his enemy, who retires to the utmost extremity of the globe, in order to put an end to his miserable life; and Frankenstein himself falls ill and dies on his way home after his last final flight from the monstrosity whom he has himself brought into the world.

**Franklin, Benjamin.** See RICHARD, POOR.

**Franklin, Eleanor Ann,** first wife of the famous navigator (b. 1795, d. 1825), published *The Triumphs of Constaney* (1815), *Cœur de Lion* (1822), and other poems.

**Franklin of Theology, The.** A title bestowed upon ANDREW FULLER (q.v.).

**Frantic Lady, The:** "a mad song." Originally sung in one of D'URFEY'S comedies, acted about 1694, and probably composed by that popular song-writer. It is printed in *The Hive: a Collection of Songs*.

**Fraser, Alexander Campbell, LL D.,** Professor of Logic in Edinburgh University (b. 1819), has published *Essays in Philosophy* (1856),



*Rational Philosophy* (1858), and *The Life and Letters of Bishop Berkeley*; besides contributing largely to *The North British Review*, of which he was editor from 1850 to 1857.

**Fraser, James Baillie**, novelist and miscellaneous writer (b. 1783, d. 1856), wrote *The Kuzzilbash*, *The Highland Smugglers*, a *History of Persia*, and various books of travel.

**Fraser's Magazine for Town and Country**. The first number of this publication was issued in February, 1830. It is notable as having been at one time or another the receptacle of contributions by Colridge, Carlyle, Thackeray, and other of the foremost writers of this century. It was edited for a short time by Mr. J. A. Froude, who was succeeded by Mr. W. Allingham.

**Frateretto**. The name of a fiend mentioned by Edgar, in *King Lear*. See FLIBBERTIGIBBET.

**Fraunce, Abraham**, lawyer and poet (circa 1550—1600), wrote *The Lamentations of Amyntas*, a poem (1587), and *Lawiers' Logike* (1588), besides various fugitive verses.

**Fray o' Suport, The**. A ballad, printed by Scott in his *Border Minstrelsy*. "An English-woman residing in Suport (Cumberland), near the foot of the Kers-hope, having been plundered in the night by a band of the Scottish moss-troopers, is supposed to convoke her servants and friends for the pursuit, or *Hot Trod*."

"Fy, lads! shout a' a' a' a' a',  
My gear's a' gane."

"Free field, free love—we love but while we may." Sir Tristram's song in TENNYSON'S *Idylls of the King* (The Last Tournament).

"The woods are hush'd, their music is no more:  
The leaf is dead, the yearning past away;  
New leaf—new life—the days of frost are o'er:  
New life—new love—to suit the newer day:  
New loves are sweet as those that went before:  
Free love—free field—we love but while we may."

"Freedom has a thousand charms to show."—COWPER, *Table Talk*:—

"That slaves, howe'er contented, never know."

"Freedom shrieked—as Kosciusko fell." Line 382, in CAMPBELL'S poem, *The Pleasures of Hope* (q.v.).

**Freeholder, The**. A political periodical, conducted by JOSEPH ADDISON, and published twice a week, from December 23, 1715, to the middle of the following year. Steele said of it that the ministry made use of a lute when they should have called for a trumpet.

**Freeman, Edward Augustus, D.C.L., LL.D.**, historian and miscellaneous writer (b. 1823), has written *A History of Architecture* (1849); *An Essay on Window Tracery* (1850); *The Architecture of Llandaff Cathedral* (1851); *The History and Conquests of the Saracens* (1856); *Ancient Greece and Mediæval Italy in Oxford Essays* (1858); *The History and Antiquities of St. David's*, with Rev. W. Basil Jones (1860); *The History of Federal*

*Government* (1863); *The History of the Norman Conquest* (1866—76); *Old English History for Children* (1869); *The Cathedral Church of Wells* (1870); *Historical Essays* (1871—2—3); *Growth of the English Constitution* (1872); *The Unity of History* (1872); *Comparative Politics* (1873); *Disestablishment and Disendowment* (1874); *Historical and Architectural Studies* (1876); and various articles.

**Freeman, Thomas** (b. about 1590), had in his day some reputation as an epigrammatist. See Wood's *Athenæ Oxonienses*.

**Freeport, Sir Andrew**. One of the imaginary members of the Spectator Club (q.v.); described as a London merchant of great wealth and experience.

**Freer, Martha Walker**, historian (b. 1822), has written *The Life of Marguerite d'Angoulême, Queen of Navarre* (1854); *Jeanne d'Albret, Queen of Navarre* (1854); *Elizabeth de Valois and the Court of Philip II.* (1857); *Life of Henry III. of France* (1858); *The Last Decade of a Glorious Reign* (1863); *The Married Life of Anne of Austria* (1864); and *The Regency of Anne of Austria* (1866).

**Freethinker, The**. A periodical started in 1718 by AMBROSE PHILIPS (1671—1749), who was assisted by Dr. Hugh Boulter, afterwards Archbishop of Armagh; the Right Hon. Richard West, Lord High Chancellor of Ireland; the Revs. Gilbert Burnet and Henry Stevens, and Welsted, whose contributions were chiefly poetical.

**Freethinking, A Discourse of**, by ANTHONY COLLINS (1676—1729); published in 1713, and characterised by Drake as a production which, though in a high degree superficial and abusive, had, from its novelty and effrontery, a considerable circulation. "It takes for granted that those who support revealed religion must be the enemies of free inquiry, and the clergy, as being professionally on the side of scripture, are perpetually assailed with invective and ridicule." It was satisfactorily answered by Wharton, Hare, Hoadley, and Bentley, the latter of whom wrote under the signature of "Phileleutherus Lipsiensis."

**French Lawyer, The Little**. See LITTLE FRENCH LAWYER, THE.

"Frenchman's darling, The."—COWPER, *The Task*, book iv., "Winter Evening."

**French Revolution, Reflections on the**, by EDMUND BURKE; published in 1790. This eloquent attack on the principles of the Revolutionists provoked Sir James Mackintosh to a reply, entitled *Vindiciæ Gallicæ* (q.v.).

**French Revolution, The**. A history, in three parts, by THOMAS CARLYLE (b. 1795), published in 1837, and described by Lowell as "a series of word-pictures, unmatched for vehement power, in which the figures of such sons of earth as Mirabeau and Danton loom gigantic and terrible



as in the glare of an eruption; their shadows swaying far and wide, grotesquely awful. But all is painted by eruption flashes in violent light and shade. There are no half tints, no gradations, and we find it impossible to account for the continuance in power of less Titanic actors in the tragedy, like Robespierre, on any theory, whether of human nature or of individual character, supplied by Mr. Carlyle."

**French Revolution, The History of the Next.** A humorous work by WILLIAM MAKEPEACE THACKERAY (1811—1863), illustrated by the author.

**Frere and the Boye, A Mery Geste of.** An old poem, probably of French origin, printed by Ritson in his *Ancient Popular Poetry*. "A punishment similar to that of the wife in this story appears to have been inflicted upon the widow of St. Gengulph for presuming to question the reality of her husband's miracles."

**Frere, John Hookham,** diplomatist and miscellaneous writer (b. 1769, d. 1846), was the author of *The Monks and the Giants* (q.v.); *A Translation of the Plays of Aristophanes* (1839), and a volume of miscellanies called *Theognis Restitutus*. He was also a contributor to the *Anti-Jacobin Review* (q.v.). His works were published in two vols. (1872). See WHISTLECRAFT.

**"Fresh woods and pastures new, Tomorrow to."**—MILTON, *Lycidas*, line 193. Frequently quoted, though incorrectly, "Fresh fields and pastures new."

**"Fretful porcupine, Like quills upon the."**—*Hamlet*, act i., scene 5.

**"Fretted with golden fire."**—*Hamlet*, act ii., scene 2.

**Friar of Orders Grey, The.** A ballad, compiled by Bishop PERCY, of Dromore, chiefly from fragments of ancient songs which he found in Shakespeare's plays. One passage is from Beaumont and Fletcher.

**Friars of Berwick, The.** A comic story by WILLIAM DUNBAR, in which two friars describe how they detected another in a love intrigue.

**Fribble.** A coxcomb in GARRICK's farce of *Miss in her Teens*, "sadly troubled with weak nerves."

**Friday, Man.** A young Indian in *Robinson Crusoe* (q.v.). He was saved from death by Crusoe on a Friday, and kept for a servant and companion.

**Friedrich II. of Prussia, History of,** by THOMAS CARLYLE (b. 1795); begun in 1858 and completed in 1865. "Mr. Carlyle was hard bested," says Lowell, "and very far gone in his idolatry of mere pluck, when he was driven to choose Friedrich as a hero. Friedrich was doubtless a remarkable man, but surely very far below

any lofty standard of heroic greatness. The book, we believe, has been comparatively unsuccessful as a literary venture. Nor do we wonder at it. It is disproportionately long—a bundle of lively episodes rather than a continuous narrative. But the episodes are lively, the humour and pathos spring from a profound nature, the sketches of character are masterly, the seizure of every picturesque incident infallible, and the literary judgments those of a thorough scholar and critic."

**Friend, The.** A series of essays, by SAMUEL TAYLOR COLERIDGE, originally published as a periodical, which ran through twenty-seven numbers. A few articles were written by other hands.

**Friends in Council.** A collection of essays and conversations, by Sir ARTHUR HELPS (1817—1875), the first series of which was published in 1847.

**"Friends, Romans, countrymen, lend me your ears."** First line of Marc Antony's speech over Cæsar, in *Julius Cæsar*, act iii., sc. 2.

**"Friendship but a name? And what is."**—GOLDSMITH, *The Vicar of Wakefield*, chapter viii. ("The Hermit") :—

"A charm that lulls to sleep,  
A shade that follows wealth or fame,  
And leaves the wretch to weep."

**"Friendship, like love, is but a name."**—First line of *The Hare and Many Friends*, by JOHN GAY.

**"Friendship's laws (True) are by this rule exprest: Welcome the coming, speed the parting guest."**—POPE's *Odyssey*, xv., 83, 84.

**Friendship in Death: "Twenty Letters from the Dead to the Living."** By MRS. ELIZABETH ROWE (1674—1737), published in 1721.

**"Frights the isle from her propriety, It."**—*Othello*, act ii., scene 3.

**Friscobaldo.** The name of a character in THOMAS DEKKER's *Honest Whore* (q.v.); pronounced by Hazlitt "perfect, in its way, as a picture of a broken-hearted father with a sneer on his lips and a tear in his eye."

**"Frisked beneath the burden of four-score, Has."** Line 254 of GOLDSMITH's poem of *The Traveller* (q.v.).

**Friswell, James Hain,** essayist, novelist, and poet (b. 1827), has published, among numerous other works, *Life Portraits of Shakespeare*, *The Gentle Life*, *The Better Self*, *Other People's Windows*, *One of Two*, *Out and About*, *About in the World*, *Varia*, and *Francis Spira*, and *Other Poems*, besides editing and translating works by Sidney, Montaigne, A Kempis, and others.

**Frith, Mary.** See CUTPURSE, MOLL.

**Frog, Nic.** A personification of a Dutchman in Dr. ARBUTHNOT's satire, *The History of John Bull* (q.v.); described as "a cunning, sly



rogue, covetous, frugal," one who "minded domestic affairs, would pinch his belly to save his pocket, never lost a farthing by careless servants or bad debtors."

**Froissart:** "The Cronicles of Englande, Fraunce, Spayne, Portyngale, Scotlande, Bretayne, Flanders, and other places adjoynynge, translated out of Frenche into our maternalle Englysche tonge," by "JOHAN BOURCHIER, knight, Lord BERNERS." Printed in 1523. The history extends from 1326 to 1400. Froissart resided in England as Secretary to Queen Philippa from 1361 to 1366, and visited it again in 1395, when he paid a visit to Scotland.

**Frolicksome Duke, The:** "or, the Lucker's Good Fortune." A ballad on the same subject as the induction to Shakespeare's *Taming of the Shrew*, reprinted in Bishop PERCY's *Reliques*. The story is told of Philip the Good, Duke of Burgundy, and is related in the pages of BURTON's *Anatomy of Melancholy*, pt. ii., sec. 2, mem. 4.

**"From his brimstone bed at break of day."**—*The Devil's Thoughts*, by SAMUEL TAYLOR COLERIDGE.

**"From noiseful arms and acts and rowess done."**—"The Holy Grail," in TENNYSON's *Idylls of the King*.

**"Frosty, but kindly."**—*As You Like It*, act ii., scene 3. Adam's description of his age.

**Froth, Lady**, in CONGREVE's *Double Dealer*, a great coquette, who makes ridiculous pretensions to poetry, wit, and learning. Lord Froth (q.v.), her husband, is as solemn as she is silly.

**Froth, Lord.** A solemn coxcomb in CONGREVE's *Double Dealer*, who, however, says some very amusing things. It is he who would "as leave you had called him fool" as "merry," and who "laughed at nobody's jest but his own or his lady's." He is a kindred spirit with Lord Fopington (q.v.).

**Froth, Master.** A character in *Measure for Measure* (q.v.).

**Froude, James Anthony, LL.D.**, historian and essayist (b. 1818), contributed to *The Lives of the English Saints*; and has published *The Shadows of the Clouds* (1847); *The Nemesis of Faith* (1849); *The History of England from the Fall of Wolsey to the Death of Elizabeth* (1856—70); two series of *Short Studies on Great Subjects* (1869, 1872, and 1877); and *The English in Ireland in the Eighteenth Century* (1871—4). He was for a short time the editor of *Fraser's Magazine* (1871).

**"Fruit of that forbidden tree, The."** *Paradise Lost*, book i., line 1:—

"Whose mortal taste  
Brought death into the world, and all our woe."

**Fudge Doings.** See LORONETTE, THE.

**Fudge, Foaming**, in *Vivian Grey* (q.v.), is said to be intended for Lord Brougham.

**Fudge Family in Paris, The:** "edited by Thomas Brown the Younger," i.e., THOMAS MOORE. A series of partly humorous, partly satirical poems, in the form of letters, published in 1818, and supplemented by *The Fudges in England*, 1835.

**"Fuel to the flames, Adding."** A phrase occurring in MILTON's *Samson Agonistes*, line 1,350.

**Fugitive Pieces**, by JOANNA BAILLIE (1762—1851); consisting of Scottish songs and some miscellaneous pieces.

**Fulke, William.** See ANTIPROGNOSTICON.

**"Full fathom five thy father lies."** First line of a song in *The Tempest*, act i., scene 2.

**"Full many a flower is born to blush unseen."**—GRAY's *Elegy written in a Country Churchyard*, stanza 14:—

"And waste its sweetness on the desert air."

**"Full many a gem of purest ray serene."**—GRAY's *Elegy written in a Country Churchyard*, stanza 14:—

"The dark unfathom'd caves of ocean bear."

**"Full resounding line, The."**—POPE, *Imitations of Horace*, book ii., epistle i., line 266. The description refers to Dryden's verse:—

"The long majestic march, and energy divine."

**Fuller, Andrew**, Baptist minister (1754—1815), wrote *The Calvinistical and Socinian Systems examined and compared as to their Moral Tendency* (1794); *The Gospel its own Witness* (1799—1800); *The Backslider* (1801); and other epistolary and expository works. His complete works have been reprinted in various forms. See FRANKLIN OF THEOLOGY.

**Fuller, Sarah Margaret.** See OSSOLI.

**Fuller, Thomas** (b. 1608, d. 1661), wrote *David's Hainous Sinne, Heartie Repentance, Heavie Punishment*, a poem (1631); *The Historic of the Holy Warre* (1639—40—42—47—51); *The Holy and Profane States* (1642—48—52—58); *Good Thoughts in Bad Times* (1643); *Good Thoughts in Worse Times* (1646); *Mixt Contemplations in Better Times* (1660); *Andronicus: or, the Unfortunate Politician* (1649); *A Pisgah-sight of Palestine* (1650); *The Church History of Britain from the Birth of Christ to 1648* (1656); *The Appeal of Injured Innocence* (1659); *The History of the Worthies of England* (1662); *Abel Redivivus: or, the Dead yet Speaking* (1651); and many fugitive works, a list of which is given by Lowndes in the *Bibliographer's Manual*. A *Selection from the Writings of Fuller* was made by Arthur Broome (1815); see also Charles Lamb's *Works*, and Basil Montagu's *Selections*. The *Life of Fuller* was published by the Rev. A. T. Russell in 1844. "The writings of Fuller," says Charles



Lamb, "are usually designated by the title of quaint, and with sufficient reason; for such was his natural bias to conceits that, I doubt not, upon most occasions, it would have been going out of his way to have expressed himself out of them. But his wit is not always *lumen siccum*, a dry faculty of surprising. On the contrary, his conceits are oftentimes deeply steeped in human feeling and passion. Above all, his way of telling a story, for its eager liveliness, and the perpetual running commentary of the narrator, happily blended with the narration, is perhaps unequalled." "Next to Shakespeare," says Coleridge, "I am not certain whether Thomas Fuller, beyond all writers, does not excite in me the sense and emotions of the marvellous."

**Fullerton, Lady Georgiana**, novelist (b. 1812), has published *Ellen Middleton* (1844); *Grantley Manor*; *Lady Bird* (1852); *Rose Deblane* (1860); *Lawrentia: a Tale of Japan* (1861); *Too Strange not to be True* (1864); *Constance Sherwood* (1865); *A Stormy Life* (1867); *Mrs. Gerald's Niece* (1871); *The Gold Digger, and other Verses* (1871); *A Life of Louisa de Carvajal* (1873); and *A Life of Father Henry Young of Dublin* (1874).

**Fulwell, U.** See FLOWER OF FAME; LIKE WILL.

**Funeral Elegies**, by Dr. JOHN DONNE (1573—1631). These exhibit all his subtlety of thought and ruggedness of versification, and many passages have a sonorous dignity, like the prose of Bacon or Sir Thomas Browne.

**Funeral of Napoleon the Second**, by WILLIAM MAKEPEACE THACKERAY (1811—1863); originally published in a separate form, and reprinted in *The Cornhill Magazine*.

**Funeral, The**. A play by Sir RICHARD STEELE (1671—1729), acted in 1702, and described by Hazlitt as "trite, tedious, and full of formal grimace. The characters are made either affectedly good and forbearing, or purposely bad and disgusting."

"**Funeral baked meats, The.**"—*Hamlet*, act i., scene 8.

**Fungoso**. An unlucky character in BEN JONSON's play, *Every Man in his Humour* (q.v.).

**Fur Prædestinatus**: "sive, Dialogismus inter quendam Ordinis Prædicantium Calvinistam et Furem ad haqueam damnatum habitus." Attributed variously to HENRY SLATINS (by Jackson in his *Life of Goodwin*), and to WILLIAM SANCROFT, Archbishop of Canterbury (1616—1693). It was translated into English and published by the Rev. B. Nichols in 1814, under the title of *The Predestined Thief: or, a Dialogue between a Calvinistic Preacher and a Thief condemned to the Gallows*. Macaulay characterises it as "a hideous caricature of Calvinistic theology."

**Furioso, Bombastes**. See BOMBASTES, FURIOSO.

**Furor**. The son of Occasion, who was bound by Sir Guyon "with a hundred iron chains and a hundred knots," in SPENSER'S *Faërie Queene* (q.v.).

"**Fury of a patient man, Beware** thec."—DRYDEN, *Absalom and Achitophel*, part i., line 1,005.

"**Fye on sinful fantasy.**"—First line of a song in *The Merry Wives of Windsor*.

## G

**Gabblér Gridiron**. The pseudonym under which JOSEPH HASLEWOOD published *Greenroom Gossip, or Gravity Gallinip: a Gallimaufry, consisting of Theatrical Anecdotes* (1809).

**Gaberlunzie Man, The**. A ballad by JAMES V. of Scotland (1512—1542), in which, as in *The Jolly Beggar* (q.v.), he describes a love adventure of his own. *The Gaberlunzie's Wallet* is the title of a work by JAMES BALLANTINE (b. 1808).

**Gabriel Lajeunesse**. The affianced husband of Evangeline in LONGFELLOW'S poem of the latter name (q.v.).

**Gaddesden, John of** (circa 1320). See ROSA ANGLICA.

**Gadshill**, near Rochester, in Kent, is noted as the place where Sir John Falstaff (q.v.) and his companions attacked and robbed a party of four travellers. It is the name also of one of Falstaff's companions (*King Henry IV.*, part i.). Warton speaks of having read a ballad by Phaer called *Gads-Hill*, and of a certain "ballette" called *The Robbery at Gads-Hill*, under the date 1558. Charles Dickens resided at Gadshill for many years.

**Gaelic Society, The**, formed "to accustom members to the Language, Poetry, Music, and Dress of the Gael," was instituted in 1830.

**Gaheris, Sir**. A Knight of the Round Table, celebrated in the old romances.

**Galahad, Sir**. A lyric, by ALFRED TENNYSON, published in 1842. This monologue of "a maiden knight" should be read in connection with *The Holy Grail*, in which Sir Galahad makes his re-appearance. See Warton's *English Poetry*.

**Galathea**. A play, by JOHN LYLY, produced in 1592. Galathea and Phillida are two maidens, who, meeting one another in masculine attire, fall in love with each other.

"**Galileo with his woes, The starry.**"—BYRON, *Childe Harold*, canto iv., stanza 54.

"**Galled jade wince, Let the.**"—*Hamlet*, act iii., scene 2.

"**Gall enough in thy ink, Let there be.**"—*Twelfth Night*, act iii., scene 2.

"**Gallery critics.**"—COWPER, *The Task*, book ii.



**Galloway Poet, The.** A title given to WILLIAM NICHOLSON, author of *The Brownie of Blednoch* (q.v.).

**Galt, John,** novelist and miscellaneous writer b. 1779, d. 1839), wrote *The Ayrshire Legatees* (1820), *Annals of the Parish* (1821), *Sir Andrew Wylie* (1822), *The Provost* (1822), *The Entail* (1823), and many other works, including a *Life of Byron* (1830), a list of which is given in Lowndes' *Bibliographer's Manual*. For biography, see his *Life*, written by himself (1833-4), and Mrs. Thompson's *Recollections of Literary Characters*. For criticism, see *The Quarterly Review*, vols. vii. and xixvi.; *The Edinburgh Review*, vol. xxiii.; and *The Westminster Review*, vols. xii., xiii., xvi., and xvii. See CLARKE, REV. MR.; TODD, LAURIE.

**Galton, Francis** (b. 1822), has written *Hereditary Genius, its Laws and Consequences* (1869), and other works.

**Gamage, William.** See LINSI-WOOLSE.

**Game and Playe of Chesse, The,** by WILLIAM CAXTON, was produced at Westminster in 1474, being the first book printed in Great Britain.

**Game at Chesse, The.** A comedy, by THOMAS MIDDLETON, produced in 1624, and, after having run nine nights, prohibited, as being "a very scandalous comedy, acted publicly by the King's players, wherein they take the boldness and presumption, in a rude and dishonourable fashion, to represent on the stage the persons of his Majesty the King of Spain, the Conde de Gondomar," and so on. The author was threatened with imprisonment, and his play "antiquated and silenced."

**Game of Speculation, The.** A comedy, adapted from the French of Balzac's *Mercadet le Faiseur*, by G. H. LEWES and CHARLES MATHEWS; the hero of the piece being played by the latter. See LAURENCE, SLINGSBY.

**Gamelyn, The Tale of,** in CHAUCER'S *Canterbury Tales*, is "a bright piece of the class of poetry to which the Robin Hood ballads belong," but is probably by another hand than Chaucer's. There is in this tale an Adam Spencer—that is, Adam the butler, or collarer—who, with certain changes, re-appeared after many years in *As You Like It*.

**Gamester, The.** A comedy, by JAMES HIRLEY (1594—1666), printed in 1637, and a work of considerable merit, founded on a tale in Malepini's *Ducento Novelle*. The principal characters are Hazard, Wilding, Mrs. Wilding, and Penelope. Three alterations of this play were acted at later periods: the first, in 1711, by Charles Johnson, as *The Wife's Relief, or the Husband's Cure*; the second, in 1758, by Garrick, as *The Gamesters*; and the third, in 1827, by John Poole, as *The Wife's Stratagem*.

**Gamester, The.** A tragedy, by EDWARD MOORE (1712—1757), produced in 1753, with Garrick in the title rôle of Beverly. Mrs. Siddons afterwards attracted much attention in the part of Mrs. Beverley. The play has a miserable ending.

**Gammer Gurton's Needle.** A comedy, by JOHN STILL, Bishop of Bath and Wells, written and printed in 1551, and showing some knowledge of the construction of a play, and some discrimination of character. It is founded on the circumstance of an old woman having lost her needle, which throws the whole village into confusion, and is found at length sticking in an unlucky part of Hodge's dress. The humour of the piece is coarse, but clever. See COMEDY; HODGE; STILL, JOHN.

**Gamp, Sarah.** The famous monthly nurse, in DICKENS'S novel of *Martin Chuzzlewit* (q.v.), whose continual references to her mythical friend, Mrs. Harris, and equally frequent resorts to the bottle, when "so disposed," have obtained for her a world-wide celebrity. "She is, with a vengeance," says a critic,

"The grave, conceited nurse, of office proud!"

coarse, greedy, inhuman, jovial—prowling about young wives with a leer, and old men with a look that would fain 'lay them out.' Ready at every festivity 'to put the bottle to her lips,' and at every calamity to squat down and find in it her account of pickled salmon and cucumber; and crutched up in a sort of sham sympathy and zeal, by the perpetual praises to herself by that *eidolon*, Mrs. Harris—there are not many things of their kind so living in fiction as this nightmare. The touch of exaggeration in her dialect is so skilfully distributed everywhere that we lose the sense of it as we read."

**Gander, Sir Gregory.** The assumed name under which GEORGE ELLIS (1745—1815) published, in 1778, a series of *Poetical Tales and Trifles*.

**Gandercleugh.** An imaginary town, the residence of Jedediah Cleishbotham (q.v.) situated on the river Gander, in "the central part, the navel of Scotland." It is described as "a place frequented by most, at one time or other in their lives."

**Ganderetta.** The heroine of SOMERVILLE'S burlesque poem of *Hobbinol* (q.v.).

"Bright Ganderetta tripped the jovial queen  
Of Maia's joyous month profuse in flowers."

**Gangræna:** "or, a Catalogue of many of the Errours, Heresies, Blasphemies, and pernicious Practices of the Sectaries of this Time." A tract, in three parts, by THOMAS EDWARDS (d. 1647), published in 1646; in which the writer "makes it his business to blacken the opponents of Presbyterian uniformity, that the Parliament might check their growth by penal statutes." Milton calls him "shallow Edwards," in his poem *On the New Force of Conscience under the Long Parliament*.



**"Garden in her face, There is a."** First line of a lyric, by RICHARD ALLISON, in *An Howre's Recreation in Musike*, published in 1606.

**Garden of Boccaccio, The.** A poem, "sun-bright and honey-sweet," by SAMUEL TAYLOR COLERIDGE.

**Garden of Cyrus, The:** "or, the Quincunxial Lozenge of the Ancients;" in which the ancient figure of the quincunx is made the theme of numerous elaborate disquisitions. By Sir THOMAS BROWNE. It was published in 1658.

**Garden, Thoughts in a.** A lyric, by ANDREW MARVELL (1620—1678), of which Palgrave says that, like *Lycidas*, it may be regarded as a test of any reader's insight into the most poetical aspects of poetry. It is printed as a translation in Marvell's *Works*, but the original Latin is obviously his own. The most striking verses in it answer more or less to stanzas 2 and 6:

"Alma Qules, teneo te! et te, germana Quietis,  
Simplicitas! vos ergo diu per templa, per urbes  
Quæsiui, regum perque alta palatia, frustra:  
Sed vos hortorum per opaca silentia, longe  
Celarunt plantæ virides, et concolor umbra."

**"Garden, Who loves a."**—COWPER, *The Task*, book iii.—

"Loves a greenhouse too."

**"Gardener and his wife, The grand old."** This occurs in the original version of TENNYSON's *Lady Clara Vere de Vere*. In the "Author's edition" of his works, the Poet Laureate has altered the line to—

"The gardener Adam and his wife."

**Gardener's Daughter, The.** A poem, by ALFRED TENNYSON, published in 1842.

"She stood, a sight to make an old man young."

**Gardiner,** Bishop of Winchester, appears in SHAKESPEARE's *Henry VIII.* and in TENNYSON's *Queen Mary*.

**Gareth and Lynette.** The title of one of TENNYSON's *Idylls of the King*.

**Gargery, Joe.** The blacksmith, in DICKENS's novel of *Great Expectations* (q.v.); first married to Pip's sister, and afterwards to Biddy.

**Garland, John** (circa 1210). See TRIUMPHIS ECCLESIE.

**"Garland and singing robes about him, His."**—MILTON's description of "a poet soaring in the high region of his fancies," in *Reason of Church Government*, book ii.

**Garland of Good-will, The,** by THOMAS DELONEY (circa 1560—1600). "A collection of local tales and historical ditties in verse, which has run through numerous editions." It has been reprinted by the Percy Society.

**Garrett, Edward.** The *nom de plume* under which ISABELLA FVIE MAYO has written several popular works; among others, *The Occupations of a Retired Life*, and *Premiums paid to Experience*.

**Garrick, David,** tragedian and dramatist (b. 1716, d. 1779), wrote *The Lying Valet*, *Miss in her Teens*, *The Clandestine Marriage* (with Colman), (q.v.), and many other dramatic pieces, an imperfect collection of which appeared in 1768. His *Poetical Works* were collected and published in 1785. For biography, see the *Lives*, by DAVIES (1780), MURPHY (1801), and PERCY FITZGERALD (1872); also the *Correspondence* (1821—22), the *Biographia Dramatica*, NICHOL's *Literary Anecdotes*, BOSWELL's *Life of Johnson*, CUMBERLAND's *Life*, MASON's *Life of Whitehead*, and COLMAN's *Random Records*. "Garrick's genius," says HAZLITT, "does not seem to have been equal to the construction of a solid drama; but he could re-touch and embellish with great gaiety and knowledge of the technicalities of his art. Garrick not only produced joint-pieces and after-pieces, but often set off the plays of his friends and contemporaries with the garnish, the *sauce piquante*, of prologues and epilogues, at which he had an admirable knack."

**Garrison, William Lloyd,** American journalist and anti-slavery advocate (b. 1804), was successively conductor of *The Free Press*, *The Natural Philanthropist* (1827), *The Genius of Universal Emancipation* (1829), and *The Liberator* (1831), the publication of which he discontinued in 1865. He has issued a volume of *Poems* (1843), and of *Selections from his Writings and Speeches* (1852).

**Garter, The Institution of the.** A dramatic poem, by GILBERT WEST (1705—1756), of which Dr. Johnson says that it was "written with sufficient knowledge of the manners that prevailed in the age to which it is referred, and with great elegance of diction; but, for want of a process of events, neither knowledge nor elegance preserves the reader from weariness."

**Garter, The most noble Order of the;** "its Institutions, Laws, and Ceremonies." An historical work, by ELIAS ASHMOLE (1617—1692), published in 1672, and described by CHALMERS as "his greatest undertaking. Had he published nothing else, it would have preserved his memory, as it certainly is in its kind one of the most valuable works in our language."

**Garter, The Register of the most Noble Order of the;** usually called the "Black Book;" with notes, &c., by JOHN ANSTIS, Garter King-at-Arms; published in 1724.

**Garth, Mary,** in GEORGE ELIOT's novel of *Middlemarch* (q.v.), is eventually married to Fred Viney.

**Garth, Sir Samuel,** physician and poet (b. about 1660, d. 1719), wrote *The Dispensary* (1696) (q.v.), *Claremont* (q.v.), the epilogue to Addison's *Cato*, and a translation of the fourteenth and part of the fifteenth book of Ovid's *Metamorphoses*. For biography, see Johnson's *Lives of the Poets*, CIBBER's *Lives*, SPENCE's *Anecdotes*, and the *Biographia Britannica*. Thackeray, in his *Humorists*



of the *Eighteenth Century* (q.v.) speaks of "Garth, the accomplished and benevolent, whom Steele has described so charmingly, of whom Codrington said that his character was all beauty, and whom Pope himself called the best of Christians without knowing it."

**Gas, Charlatan.** A character in *Vivian Grey* (q.v.); supposed to be intended for Canning.

**Gascoigne, Caroline Leigh**, née Smith, novelist and poet (b. 1813), has published *Temptation: or, a Wife's Perils* (1839); *The School for Wives* (1839); *Evelyn Harcourt* (1842); *Belgravia* (1851); *Spencer's Cross Manor House* (1852); *Recollections of the Crystal Palace* (1852); *The Next-door Neighbours* (1855); *Doctor Harold* (1865); *My Aunt Prue's Railway Journey* (1866); and *Doctor Harold's Note-book* (1869).

**Gascoigne, George** (b. 1530—1577). The *Works* of this author were first published in 1589, under the following title:—*The Pleasauntest Works of George Gaseoigne, Esquire; newlye empylled into one volume; that is to say, his Flowers, Hearbes, Weedes; The Fruites of Warre, The comedy called Supposes* (q.v.), *The Tragedy of Iocasta, The Steele Glasse* (q.v.), *The Complaynt of Phylomene, The Story of Ferdinando Jeronimi, and the Pleasure at Kenelworth Castle*. See Warton's *History of English Poetry*. Also ARRAIGNMENT OF A LOVER; DELICATE DIET, &c.; GLASSE OF GOVERNMENT, THE; PRAISE OF THE FAIR BRYDGES; WYLL OF THE DEVYLL.

**Gaskell, Mrs.**, née Promkin, novelist (b. 1811, d. 1865), wrote *Mary Barton* (1848), *The Moorland Cottage* (1850), *Ruth* (1853), *North and South* (1855), *Cranford* (q.v.), *Lizzie Leigh, Sylvia's Lover, Cousin Phyllis, a Life of Charlotte Brontë* (1857), and *Wives and Daughters* (unfinished).

**Gaster, Dr.** A character in PEACOCK's novel of *Headlong Hall*.

**Gath**, in DRYDEN's *Absalom and Achitophel* (q.v.), means Brussels, where Charles II. ("David") resided while in exile.

"**Gather ye rosebuds while ye may.**" First line of a lyric by ROBERT HERRICK, imitated from Spenser.

**Gatty, Alfred, D.D.** (b. 1813), besides writing, with his wife MARGARET (q.v.), a *Life of Dr. Scott*, a *Life of Dr. Wolff*, and *The Old Folks from Home*, has also published *The Bell, The Vicar and his Duties, Plain Sermons, The Testimony of David, and Sheffield, Past and Present*.

**Gatty, Margaret**, née Scott (b. 1809, d. 1873), wrote *The Fairy Godmother and Other Tales, Parables from Nature, Worlds not Realized, Proverbs Illustrated, The Poor Incumbent, Legendary Tales, Aunt Judy's Tales, Aunt Judy's Letters, Old Folks from Home, The Human Face Divine, British Seaweeds, Domestic Pictures and Tales, The Hundredth Birthday, and Other Tales, The Mother's Book of Poetry, Waifs and Strays of Natural*

*History*, and other works. She was also the editor of *Aunt Judy's Magazine*. A complete edition of her writings has been published.

**Gauden, John**, successively Bishop of Worcester and Exeter (b. 1605, d. 1662), was the reputed author of *Eikōn Basilikē* (q.v.). See BEAUTY, A DISCOURSE OF.

**Gaultier, Bon, Ballads.** See BON GAULTIER BALLADS.

**Gawain, Sir.** A knight in Arthur's court. See Tennyson's *Idylls*, especially *Pelleas and Etarre*: "Art thou not he whom men call Light-of-Love?"

**Gawain, The Adventures of Sir.** A metrical romance, by CLERK, of Tranent, of which only two cantos are preserved. They are written in stanzas of thirteen lines, with alternate rhymes and much alliteration.

**Gawaine, The Marriage of Sir.** A ballad which is said to have furnished Chaucer with the ground-work of his *Wife of Bath's Tale*.

**Gawayne, Sir, and the Greene Knight.** An old romance, first edited by Sir F. MADDEN for the Roxburgh Club, and in 1864 by Dr. MORRIS for the Early English Text Society. See also an article by Professor Morley in *The Edinburgh Review*, No. 155.

**Gawreys**, in ROBERT PALTOCK's romance of *Peter Wilkins* (q.v.), is the name given to the flying women among whom the hero is accidentally thrown, after being shipwrecked. See GLUMMS and YOUWARKEE.

**Gawtrey, Stephen**, in Lord LYTTON's *Night and Morning*, is a character illustrating the force of circumstances in driving a man of strong passions, but naturally honest disposition, to commit offences against society and its laws.

**Gay, John**, poet and dramatist (b. 1688, d. 1732), wrote the following poems:—*Rural Sports* (1711); *The Star and The Shepherd's Week* (1714), (q.v.); *Trivia* (1715); and *Fables* (1727); also the following dramatic pieces:—*The Wife of Bath* (1713), (q.v.); *What d'ye Call It?* (1714), (q.v.); *Three Hours after Marriage* (in conjunction with Pope, 1717), (q.v.); *The Captives* (1723); and *The Beggar's Opera* (1727), (q.v.); besides *The Distressed Wife, Achilles, Dione*, and others. His poems were first published collectively in 1720. For biography, see the *Lives*, by Coxe (1796) and Owen (1804); the *Biographia Britannica*, Spence's *Anecdotes*, and Thackeray's *English Humorists*. "Gay's *Fables*," says Hazlitt, "are certainly a work of great merit, both as to the quantity of invention implied, and as to the elegance and facility of the execution. His *Pastorals* are pleasing and poetical. But his capital work is his *Beggar's Opera*." See ACIS AND GALATEA; BLACK-EYED SUSAN; DIONE; ECLOGUES; EPISTLES ON SEVERAL OCCASIONS; MOLLY MOG; ORPHEUS OF HIGHWAYMEN.

**Gay, Lucien**, in DISRAELI's *Coningsby* (q.v.), is said to be intended for Theodore Hook (q.v.).



**Gay, Walter**, in DICKENS'S novel of *Dombey and Son* (q.v.), is the lover, and eventually the husband, of Florence Dombey (q.v.).

**Gay Science, The.** The fanciful title, of a book on criticism, by E. S. DALLAS.

**"Gazelle, I never nursed a dear."** First line of a song, by THOMAS MOORE, in the *Fire Worshippers*, which has been parodied by C. S. Calverley and H. S. Leigh.

"But when it came to know me well  
And love me, it was sure to die."

**Gazette.** The first English or "Oxford" Gazette was issued at Oxford, in 1665, the court having removed there from London on account of the plague. On the return of the court to the metropolis (1666), it was styled *The London Gazette*, which title it still retains.

**Geddes, Alexander, LL.D.**, biblical critic and miscellaneous writer (b. 1737, d. 1802), published a translation of the Bible (1792, 1793, and 1800, in the latter year with *Critical Remarks on the Hebrew Scriptures*); also *The Confessional*, a poem; *The Battle of B—ng—r: or, the Church's Triumph*, a comic-heroic poem; and *Bardomachia: or, the Battle of the Bards, by Good* (1803).

**Geikie, Alexander**, geological writer (b. 1835), has published *The Story of a Boulder* (1858), *The Life of Professor Edward Forbes* (1861), *The Phenomena of the Glacial Drift of Scotland* (1863), *The Scenery of Scotland viewed Geologically* (1865), and *The Life of Sir Roderick Murchison* (1874), besides various contributions to journals, magazines, and reviews.

**Gélert, Beth.** See BETH GÉLERT.

**Gellatley, Davie.** A "puir, daft," but shrewd servant of the Baron of Bradwardine, in Sir WALTER SCOTT'S novel of *Waverley* (q.v.).

**Gell, Sir William**, antiquarian (b. 1777, d. 1836), was the author of *The Topography of Troy* (1804), *The Geography of Ithaca*, *The Itinerary of Greece* (1810), *Pompeiana* (1817), *The Topography of Rome* (1834), and other works.

**"Gem of purest ray serene, Full many a."** A line in GRAY'S *Elegy in a Country Churchyard*.

**"Gem of the crimson-colour'd even."** First line of "To the Evening Star," in part ii. of *Caroline*, a poem by THOMAS CAMPBELL.

**Genealogies of Scripture, The:** "according to every Familie and Tribe, with the Lyne of our Saviour Jesus Christ observed from Adam to the Blessed Virgin Mary. Gathered and contrived by JOHN SPEED" (1555—1629), and issued in 1640. They were printed to accompany various editions of the Bible, and are often found so appended.

**General Satire, A**, was written by "Sir" JAMES INGLIS. See COMPLAIN'T OF SCOTLAND, THE.

**"Generous friendship no cold medium knows, A."** See POPE'S translation of *The Iliad*, book ix., line 725:

"Burns with one love, with one resentment glows."

**Genesis and Exodus.** An early English song of about the year 1250; edited by Dr. Morris in 1865.

**Geneva Bible, The.** See BIBLE, THE.

**Genevieve.** The heroine who gives the title to the ballad by SAMUEL TAYLOR COLERIDGE.

"I've seen your breast with pity heave,  
And therefore love I you, sweet Genevieve!"

Genevieve is also the heroine of his poem of *Love*:—

"And so I won my Genevieve,  
My bright and beauteous bride."

**Genii, Tales of the:** "or, the Delightful Lessons of Homar the Son of Asmar; translated from the Persian by Sir Charles Morell," and published in 1765. The real author of this work was the Rev. JAMES RIDLEY (q.v.), who died immediately after the completion of its first edition. Both "Sir Charles Morell" and "Homar" are fictitious personages. The titles of the tales are: *The Talisman of Aromanes: or, the History of the Merchant Abudah*; *The Dervise Alfooran: or, the Man of the Mountain*; *Hassan Assar: or, the History of the Caliph of Bagdat*; *Kelawn and Guzzarat*; *The Adventures of Urad: or, the Fair Wanderer*; *The Enchanters: or, Misnar the Sultan of the East*; *Sadak and Kalasrade*; and *Mirglip the Persian: or, Fincal the Dervise of the Groves*.

**Genius and Valour.** "A pastoral poem," by JOHN LANGHORNE (1735—1779), "written in honour of the sister kingdom," and "inscribed to the Earl of Bute as a testimony of respect from an impartial Englishman." This was in reply to the attack on Scotland by Charles Churchill, in his *Prophecy of Famine*.

**Genius of Christianity Unveiled, The.** A series of essays, written mostly in the last years of his life, by WILLIAM GODWIN (1756—1836), and published in 1873 under the title of *Essays, Hitherto Unpublished*.

**Genius, The.** A poem by LEONARD WELSTED (1689—1747); written in honour of the great Duke of Marlborough.

**Genteel Style of Writing, The.** One of the "last essays of Elia," by CHARLES LAMB (1775—1834), consisting of a criticism on the literary style of Sir William Temple (q.v.).

**"Gentil that doth gentil dedis, He is."**—CHAUCER, *The Wife of Bath's Tale*.

**"Gentle dulness ever loves a joke, And."** Line 34 of book ii. of POPE'S satire, *The Dunciad* (q.v.).

**"Gentle herdsman, tell to me."** First line of an old ballad, printed by Bishop Percy, the scene of which is laid near Walsingham, in Norfolk. A few of the stanzas were imitated by GOLDSMITH in his *Edwin and Angelina* (q.v.).



**Gentle Life, The.** Two series of essays towards the formation of character, by JAMES HAIN FRISWELL (b. 1827), the first of which was published in 1864.

**"Gentleman and Scholar, The."**—BURNS, *The Two Dogs*.

**Gentle Shepherd, The.** A "Scots pastoral comedy," or dramatic poem, by ALLAN RAMSAY (1686—1758), published in 1725. The first sketch of this production had appeared in 1720, under the title of *Patie and Roger*; and a second scene under that of *Jenny and Meg*. Like the *Beggar's Opera*, it is interspersed with songs.

**"Gentleman that ever breathed, The first true."** A description applied to Our Lord by THOMAS DEKKER, in his tragedy, *The Honest Whore*, part i., act i., scene 12. Dame JULIANA BERNERS, in her book on *Heraldic Blazonry*, also refers to "Mary, of whom that gentilman Jhesus was borne." The profanity in both cases is apparently quite unintentional.

**"Gentleman, The grand old name of."**—TENNYSON, *In Memoriam*, section ex.:—

"Defamed by every charlatan,  
And soiled by all ignoble use."

**"Gentleman, The Prince of Darkness is a."**—*King Lear*, act iii., scene 4.

**Gentleman Usher, The.** A comedy by GEORGE CHAPMAN, produced in 1606.

**Gentleman who has Left his Lodgings, A.** The name under which EARL RUSSELL (b. 1792) published *Essays and Sketches of Life and Character* (1820). "The preface," says Olphar Hamst, "is signed 'Joseph Skillet,' the lodging-house keeper who is supposed to publish these letters to pay the rent the gentleman had forgotten." The preface, which is dedicated to Thomas Moore, is left out in the second edition.

**Gentleman's Journal, The.** A periodical started by Griffin the publisher, in 1768, to which Goldsmith, the poet, was an occasional contributor.

**Gentleman's Magazine, The,** was started in 1731 by EDWARD CAVE (1691—1754), and had the honour of including Dr. Johnson among its early contributors.

**Gentlemen of Verona, The Two.** See TWO GENTLEMEN OF VERONA.

**"Gentlemen who write with ease, the mob of."**—POPE, *Imitations of Horace*, book ii., epistle i., line 108.

**"Gently scan your brother man, then."** A line in BURNS's *Address to the Unco Guid*.

**Geoffrey de Vinesauf** (circa 1198). See OVA POETRIA.

**Geoffrey of Monmouth,** Bishop of St. Asaph, and chronicler (d. 1154), wrote a *Chronicon, sive Historia Britonum*, a Latin version of the prophecies of Merlin, and some other works. The

*Chronicon* was first printed in 1508, translated into English by Aaron Thompson in 1718, and edited by Dr. Giles in 1842. It is characterised in the *Biographia Britannica Literaria* as "a tissue of fables," and was indeed the foundation for much of the "historical" matter in Milton's *History of Britain* and in Shakespeare's plays. We are also indebted to it for the great work of Layamon (q.v.), Sackville's *Ferrex and Porrex* (q.v.), and some episodes in Drayton's *Polyolbion* (q.v.) and Milton's *Comus*. Geoffrey professed to have translated it from a Welsh history of Britain handed over to him by Walter Calenius of Oxford, but much of it is evidently of his own invention. The *Prophecies* were printed for the Roxburgh Club in 1830. See Bale, Pits, Tanner, Thompson (preface to translation), Nicholson (*Eng. Hist. Lib.*), Warton (*English Poetry*), and Wright (*Biographia Britannica*).

**Geoffrey the Grammarian** was one of the Dominicans of Bishop's Lynn, and published in 1440 a *Promptorium Parvulorum*, or English-Latin dictionary. He is also said to have written a Latin-English dictionary called *Medulla Grammatices*.

**George à Greene, the Pinner of Wakefield.** A comedy by ROBERT GREENE (1560—1592). See GREENE, GEORGE À.

**George Barnwell.** A ballad on the same subject as the play by George Lillo. See BARNWELL, GEORGE.

**George, St., and the Dragon.** A ballad which, together with another on *The Birth of St. George*, was evidently taken from the prose history of the Seven Champions of Christendom, by RICHARD JOHNSON (q.v.).

**Georges, The Four.** Lectures by WILLIAM MAKEPEACE THACKERAY, delivered in England and America in the years 1856—57, and described as "a mixture, often inimitably happy, of the pictorial with the critical powers, the whole seasoned with a finished but rarely extravagant epigram." "Each of these lectures," says Hannay, "though bearing the title of an individual, contains a panorama of a whole age." Thackeray had originally intended to devote them to *Men of the World*, a subject which had been suggested to him as a companion volume to the *Humorists* (q.v.).

**Geraint, "the brave."** "A knight of Arthur's court,"

"A tributary Prince of Devon, one  
Of that great order of the Table Round  
Had wedded Enid."

See Tennyson's *Idylls of the King*.

**Geraldine.** The heroine (Lady Elizabeth Fitzgerald) of the love-sonnets of HENRY HOWARD, Earl of SURREY (1515—1547). As SCOTT sings in *The Lay of the Last Minstrel*:

"That favoured strain was Surrey's raptured line;  
That fair and lovely form, the Lady Geraldine."

The poet Nash adopted the love-strains of Surrey



as the basis of romantic fictions, in which the noble lover is represented as travelling in Italy, proclaiming the matchless charms of his beloved, and defending her beauty in tilt and tournament. As a matter of fact, the Lady Elizabeth was only seven years old when Surrey married.

**Geraldine's Courtship, Lady.** A "romance of the age," in a poem by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844, and describing how a noble lady falls in love with a peasant-poet, on whom she bestows her hand. The poem is said to have been the origin of the authoress's acquaintance with her future husband, Robert Browning.

**Gerania:** "a new discovery of a little Sort of People, anciently discovered of, called Pigmies;" by JOSHUA BARNES, D.D.; published in 1675.

**Gerardo, The Unfortunate Spaniard.** See SPANISH CURATE, THE.

**Gerland,** the first of our English mathematicians, produced a work on the *Computus*, or Calculation of Easter.

**Gertrude.** Queen of Denmark, and mother of Hamlet, in the tragedy of the latter name.

**Gertrude of Wyoming.** A poem by THOMAS CAMPBELL, published in 1809, and having for its subject the destruction of the village of Wyoming, in Pennsylvania, in 1778, by a party of Indians. See BRANDT.

**Gervase of Tilbury,** says Professor Morley, "studied in foreign schools, and served abroad the Emperor Otho IV., for whom he wrote, about the year 1211, his *Otio Imperialia*, full of learning, borrowed without acknowledgment from Petrus Comestor, but also an amusing book, most rich in illustration of the traditions, popular superstitions, history, geography, and science of its time."

**Gesta Regum Anglorum, and Gesta Pontificum.** See WILLIAM OF MALMESBURY.

**Gesta Romanorum.** First published about 1473, with this title: *Incipiunt Historiæ Nobiles collectæ ex Gestis Romanorum et quibusdam aliis libris cum applicationibus eorum*. They are divided into 152 chapters, and are made up, says Warton, "from the obsolete Latin chronicles of the later Roman, or rather German story, heightened by romantic inventions, from legends of the saints, Oriental apologues, and many of the shorter fictitious narratives which came into Europe with the Arabian literature, and were familiar in the ages of ignorance and imagination. To every tale a moralisation is subjoined, reducing it into a Christian or moral lesson." See the *English Poetry*, vol. i., ed. Hazlitt.

"Get place and wealth, if possible, with grace." See POPE's *Imitation of Horace*, epistle i., book i., line 103. The original has:

"Rem,  
Si possis rectè, si non, quocunque modo rom."—  
HORAT. *Epis.* i. 65, 66.

So BEN JONSON, in his play of *Every Man in his Humour*, act ii., scene 3:

"Get money; still get money, boy;  
No matter by what means."

**Ghost Hunter, The, and his Family.** A tale, by JOHN BANIM (1798—1842).

"Ghost, Vex not his."—*King Lear*, act v., scene 3:

"O let him pass! he hates him  
That would upon the rack of this tough world  
Stretch him out longer."

It will perhaps be remembered how striking an effect Thackeray produced with this quotation at the end of one of his *Lectures on the Georges*.

**Giaffir.** The pasha, and uncle of Zuleika, in BYRON's *Bride of Abydos* (q.v.).

"Giant's strength, 'Tis excellent to have a."—*Measure for Measure*, act ii., scene 2.

"But tyrannous  
To use it like a giant."

**Giaour, The.** "A fragment of a Turkish tale," told in octo-syllabic couplets, by Lord BYRON (1788—1824), and published in 1813. "The story, when entire, contained the adventures of a female slave, who was thrown, in the Mussulman manner, into the sea for infidelity, and avenged by a young Venetian, her lover, at the time the Seven Islands were possessed by the Republic of Venice." As it is, the poem is literally a fragment, and deals largely in asterisks. The word "Giaour" is a dissyllable, and the name of the heroine is Leila. The poem includes, among other passages, those beginning—

"He who hath bent him o'er the dead,"

and—

"Clime of the unforgotten brave."

"The reciter of the tale," as ELLIS tells us, "is a Turkish fisherman, who has been employed during the day in the Gulf of Ægina, and in the evening lands with his boat in the harbour of Port Leone, the ancient Piræus. He becomes an eye-witness of nearly all the incidents in the story, and in one of them is a principal agent."

**Gib.** The cat, in Bishop STILL's comedy of *Gammer Gurton's Needle* (q.v.). "Gib" is a contraction of Gilbert. See *Winter's Tale*, act i., scene 2.

**Gibbet.** A highwayman, in FARQUHAR's comedy of *The Beaux's Stratagem* (q.v.).

**Gibbie, Goose,** in Sir WALTER SCOTT's novel of *Old Mortality* (q.v.), is the half-witted servant of Lady Bellenden (q.v.).

**Gibbon, Charles,** novelist, is the author of *Dangerous Connections*; *Dead Beat: a Tale of the Bastille*; *For Lack of Gold*; *Robin Gray*; *For Honour's Sake*; and *What will the World Say*? He is co-author of a volume called *Storm-beaten*.

**Gibbon, Edward,** historian (b. 1737, d. 1794), wrote *The History of the Decline and Fall of the Roman Empire* (1776—88), *Essais sur l'Etude de la Littérature* (1761), *Antiquities of the House of*



*Brunswick*, and other miscellaneous works, published, with memoirs of his *Life and Writings* composed by himself, in 1799, under the editorship of John, Lord Sheffield. The *Autobiography* was afterwards edited, with selections from his correspondence and illustrations, by Dean Milman (1839). Stopford Brooke says of Gibbon's great work:—"Gibbon's conception of the whole subject was as poetical as a great picture. Rome, eastern and western, was painted in the centre, slowly dying like a lion. Around it he pictured the nations and hordes that wrought its ruin, told their stories from the beginning, and the results on themselves and on the world of their victories over Rome. The collecting and use of every detail of the art and costume and manners of the times he described, the reading and use of all the contemporary literature, the careful geographical detail, the marshalling of all this information with his facts, the great imaginative conception of the work as a whole, and the use of a full and perhaps too heightened style to add importance to the subject, gave a new impulse and new model to historical literature. The contemptuous tone of the book is made still more remarkable by the heavily-laden style and the monotonous balance of every sentence." See DECLINE AND FALL OF THE ROMAN EMPIRE, THE.

**Gibby.** Servant of Captain Breton, in Mrs. CENTLIVRE'S comedy of *The Wonder* (q.v.), whose "undaunted, incorrigible blundering, with a dash of rationality in it, tells in a very edifying way," says Hazlitt.

**Gifford, Humphrey.** See GILLIFLOWERS, A POESIE OF.

**Gifford, John.** The pseudonym under which EDWARD FOSS, author of *The Judges of England*, published an abridgment of *Blackstone's Commentaries* (1821).

**Gifford, John.** See GREEN, JOHN RICHARDS.

**Gifford, William,** poet and critic (b. 1757, d. 1826), published *The Baviad* (1794), (q.v.); *The Mæviad* (1795), (q.v.); *A Poetical Epistle to Peter Pindar* (1797); a translation of *Juvenal* (1802), an edition of *Massinger* (1805), an edition of *Ben Jonson* (1816), an edition of *Ford* (1827), and an edition of *Shirley* (1833). He was editor of *The Quarterly Review* from 1809 till 1824. See Hazlitt's *Spirit of the Age*, Southey's *Life and Correspondence*, Allan Cunningham's *Biographical and Critical History of the Last Fifty Years' Literature*, and *The North American Review*, vol. lxi.

"Gift horse in the mouth, Looking a." An illustration of this phrase will be found in BUTLER'S *Hudibras*, part i., canto i., line 499.

**Gil Morrice.** An old ballad which suggested the plot of Home's tragedy of *Douglas* (q.v.). The original title was probably *Child Maurice*.

**Gilbert, Sir Humphrey.** A ballad by HENRY WADSWORTH LONGFELLOW, which tells the story of the heroic navigator's death at sea:

"He sat upon the deck,  
The Book was in his hand;  
'Do not fear! Heaven is as near,'  
He said, 'by water as by land!'"

**Gilbert, William,** natural philosopher (b. 1540, d. 1603), wrote *De Magnete, Magneticisque Corporibus, et de Magno Magnete Tellure, Physiologia Nova* (1600), and *De Mundo Nostro Sublunario Philosophia Nova* (1651). Whewell says of the first work that it contains all the fundamental facts of the science of magnetism, and so fully examined that "even at this day we have little to add to them" (*History of the Inductive Sciences*).

**Gilbert, William,** novelist, has written the following, among other works: *De Profundis: a Tale of Social Deposits*; *Dr. Austin's Guests*; *The Doctor of Beauweir*; *The Inquisitor: or, Struggles in Ferrara*; *Clara Levesque*; *The Landlord of the Sun*; *Martha*; *Shirley Hall Asylum*; *Sir Thomas Bramston*; *Disestablishment*; *The City*; and several stories for the young.

**Gilbert, William Schwenck,** dramatist and comic writer (b. 1836), son of the preceding, is the author of the *Bab Ballads*, and various popular plays, including *Pygmalion and Galatea*, *The Princess*, *The Wicked World*, *The Palace of Truth*, *Sweethearts*, *Broken Hearts*, *Charity*, *Randal's Thumb*, *Dan'l Druce*, and others. A volume of *Original Plays* by him appeared in 1875.

**Gilchrist, Alexander** (b. 1827, d. 1861), biographer of Blake and Etty, and writer on art.

"Gild refined gold, to paint the lily, To."—*King John*, act iv., scene 2.

**Gildas** (b. 516, d. 570) is described as the author of a short and slight History of Britain from the first invasion of the Romans to his own time, entitled *De Excidio et Conquestu Britanniae*, and first printed at London in 1525. See the edition published by the Historical Society (1838) and that included in the *Monumenta Historica Britannica* (1848). Gibbon describes Gildas as "a monk who, in profound ignorance of human life, presumed to exercise the office of historian."

**Gilderoy.** An old Scottish ballad, reprinted by Bishop PERCY, in his *Reliques*. The hero was, according to some authorities, a famous robber who lived in the middle of the 17th century, and robbed, amongst other people, Oliver Cromwell and Cardinal Richelieu. According to others, he was a contemporary of Mary Queen of Scots.

**Gilderoy.** A lyric, by THOMAS CAMPBELL.

**Gildon, Charles,** critic (b. 1665, d. 1724), published *The Complete Art of Poetry* (1718), a *Satirical Life of Defoe* (1719), and *The Laws of Poetry* (1720). See CHORUS POETARUM.

**Giles.** The hero of BLOOMFIELD'S poem, *The Farmer's Boy* (q.v.).



**Gilfillan, George**, Presbyterian minister and miscellaneous writer (b. 1813), has written *A Gallery of Literary Portraits*; *The Bards of the Bible*; *Martyrs and Heroes of the Covenant*; *Night: a Poem*; a *Life of Sir Walter Scott*; and many other works. He has contributed largely to contemporary periodical literature.

**Gilfil's Love Story, Mr.** One of the *Scenes of Clerical Life* (q.v.), by GEORGE ELIOT.

**Gill, Harry**, in WORDSWORTH's ballad of *Goody Blake and Harry Gill*.

**Gillies, John, LL.D.** (b. 1747, d. 1836), published translations of Aristotle's *Ethics*, *Politics*, and *Rhetoric*, and of the *Orations* of Isocrates and Lysias, with *Lives* of each; also, a *Life* of Frederick the Great, a *History of Ancient Greece*, and a *History of the World* from Alexander to Augustus.

**Gillies, Robert Pierce.** See KEMPFER-HAUSEN.

**Gilliflowers, A Poesie of**, "eche differing from other in colour and odour, yet all swete," by HUMPHREY GIFFORD (b. circa 1550), published in 1580. Shakespeare has a reference to "gillyvors," in *Winter's Tale*, act iv., scene 3. See also Spenser and Herrick. By gilliflowers are meant pinks and cloves.

**Gills, Sol.** A ship's instrument-maker, in DICKENS's novel of *Dombey and Son* (q.v.).

**Gilmore, J. R.** See KIRKE, EDMUND.

**Gilpin, John.** A ballad, by WILLIAM COWPER (1731—1800), first published anonymously in *The Public Advertiser*, in 1782. Its full title is *The Diverting History of John Gilpin: showing how he went further than he intended, and came safe home again*. The story was related to Cowper by a Mrs. Austen, and is supposed to refer to a Mr. Bayer, "an eminent linendraper," whose shop was situated at the corner of Cheapside, London.

**Ginevra.** A tale, in verse, by SAMUEL ROGERS (1763—1855), published in his poem of *Italy* (1822), and referring to a young Italian lady, who, on her wedding day, hid herself for fun in a self-locking oaken chest, the lid of which fell down and buried her alive.

**Gingerbread, Giles.** The hero of an old English nursery tale.

**Gingerpop School of Poetry, The.** A nickname bestowed by DAVID MACBETH MOIR (1798—1851) in his *Sketches of the Poetical Literature of the Past Half Century* (1856), on the school of poetry represented by John Hookham Frere (q.v.). This species of poetry, he says, was characterised more especially by its light humour, by its approximating and blending together seeming incongruities; by its airy, rapid, picturesque narrative; by its commixture of the grave, the pathetic, and the majestic, with the frivolous, the farical, and the absurd; and bore the same relation to high imaginative verse that gingerpop bears to champagne, or Grimaldi the clown to

John Kemble the tragedian. It includes such works as Byron's *Beppo* and *Don Juan*, and Barry Cornwall's *Ring of Gyges* and *Spanish Story*.

**Gipsies Metamorphosed, The.** A masque, by BEN JONSON, in which the gipsy "patter" is sparingly introduced. Though thrice acted before James I., it is so exceedingly coarse that now-a-days it would offend any decent audience.

**Gipsy Child by the Sea Shore, To a.** Lines by MATTHEW ARNOLD (b. 1822).

**Giraldus Cambrensis** (the Latinised name of Gerald of Wales, b. 1147, d. 1216), was the author of *Itinerarium Cambriae*, *Topographia Hiberniae*, *Expugnatio Hiberniae*, *Descriptio Cambriae*, *Gemma Ecclesiastica*, *Symbolum Electorum*, *St. David's*, and *De Rebus a se Gestis*, an autobiographical sketch. See Warton's *Anglia Sacra* and Warc's *Antiquities of Ireland*.

**"Girdle round about the earth, I'll put a."**—*A Midsummer Night's Dream*, act ii., scene 1.

**Gisborne, Letter to Maria**, "from Leghorn, July 1, 1820." A lyric, by PERCY BYSSHE SHELLEY.

**"Give me but what this ribbon bound."**—WALLER's lines *On a Girdle*.

"Take all the rest the sun goes round."

**"Give me more love, or more disdain."** First line of *Mediocrity in love rejected*, by THOMAS CAREW (1589—1639).

**"Give me my scallop-shell of quiet."** First line of Sir WALTER RALEIGH's *Pilgrimage* (q.v.).

**"Give place, ye lovers, here before."** First line of a lyric by HENRY HOWARD, Earl of SURREY.

**"Give place, you ladies, and be-gone."** First line of *A Praise of His Lady*, by Viscount ROCHEFORT, in *Tottel's Miscellany* (q.v.).

**"Give thee sixpence! I will see thee d—d first!"** See CANNING's humorous poem, *The Friend of Humanity: or, the Ncedy Knife-grinder*.

**"Give thy thoughts no tongue."**—*Hamlet*, act i., scene 3.

**Gladstone, William Ewart**, statesman and miscellaneous writer (b. 1809), has published *The State considered in its Relations with the Church* (q.v.); *Church Principles considered in their Results* (1841); *Remarks on recent Commercial Legislation* (1845); *Studies on Homer and the Homeric Age* (1858); *Wedgwood: an Address* (1863); *Ancient Greece: an Address* (1865); *A Chapter of Autobiography* (1868); *On "Ecce Homo"* (q.v.), (1868); *Juventus Mundi: Gods and Men of the Heroic Age in Greece* (1869); *Rome and the Latest Fashions in Religion* (1875); *Homeric Synchronism* (1876); and various pamphlets, speeches, and financial state-



ments. For sketches of his life and character, see *Political Portraits*, reprinted from the *Daily News*; and R. H. Hutton's *Sketches of Contemporary Statesmen*. See also Macaulay's *Essays*.

**Glanville, Ranulph de**, Chief Justiciary of England under Henry II. (d. 1190), was the author of *Tractatus de Legibus et Consuetudinibus Regni Angliæ*, written about 1181, and first printed in 1554. "Glanville's authorship of the book has been questioned, but is not open to much doubt. He says that the confusion of our laws made it impossible to give a general view of the whole laws and customs of the land; he sought rather to give a practical sketch of forms of procedure in the king's courts, and of the principles of law most frequently arising; discussing only incidentally the first principles upon which law is based." See Coke's *Institutes* and Campbell's *Lives of the Chief Justices*. The latter writer says that Glanville "explains with much precision the distinction and subtleties of the system which, in the fifth Norman reign, had nearly superseded the simple juridical institutions of our Anglo-Saxon ancestors."

**Glasgerion**. Apparently the same person as he whom Chaucer celebrates in his *House of Fame* (q.v.) under the name of Glaskyrion. He was a famous harper, and is the subject of a ballad printed by Bishop Percy in his *Reliques*, in which he is anticipated in the embraces of a king's daughter by "Jacke, his boy." The legend may possibly have given rise to the incident in the tragedy of *The Orphan*, where Polidore intercepts Monimia's intended favours to Castalio. A Scottish version of the story is given by Jamieson, the hero being called "Glenduckie."

"Glass of fashion, and the mould of form, The."—*Hamlet*, act iii., scene 1.

"Glass wherein the noble youth did dress themselves, The."—*Henry IV.*, part ii., act ii., scene 3.

**Glasse, Mrs.** The author, real or fictitious, of a famous cookery book, first published in 1747, and attributed to a Mrs. Hannah Glasse, a habit-maker, who lived in the beginning of the eighteenth century, and to Sir John Hill, the physician (1716—1775).

**Glasse of Government, The**: A "tragical comedie," by GEORGE GASCOIGNE, "wherein are handled as well the reward for vertues as also the punishment for vices." It is, in fact, according to Collier, a tedious Puritanical treatise upon education, illustrated by the different talents and propensities of four young men, two of whom, the cleverest, fall into evil ways, whilst the two others, the dullest, persevere in the path of virtue, and become respectively secretary to the landgrave and a famous preacher. It was printed in 1575.

**Glaucus**. A character in Lord LYTTON's novel, *The Last Days of Pompeii*.

**Glaucus**: "or, the Wonders of the Shore." A book on the natural history of the beach, by the Rev. CHARLES KINGSLEY (1819—1875), published in 1855.

**Glaucus and Scilla**. Poems by THOMAS LODGE, published in 1610.

**Gleig, George Robert**, clergyman and miscellaneous writer (b. 1796), has written *The Subaltern*, *The Story of the Battle of Waterloo*, *The Life of Lord Clive*, *The Life of Warren Hastings*, *The Country Curate*, *The Hussar*, *The Military History of Great Britain*, *The Life of the Duke of Wellington*, *Sermons*, *Soldiers' Help to Divine Truth*, *The Great Problem*, and other works.

**Glenara**. A lyric, by THOMAS CAMPBELL.

**Glenarvon**. A novel by Lady CAROLINE LAMB (1785—1828), published in 1816, and supposed to describe Lord Byron in the person of its hero. It is intended to represent the dangers arising out of a life devoted to fashion.

**Glendalloch**: "and Other Poems," by Dr. WILLIAM DRENNAN (1754—1820). See EMERALD ISLE.

**Gleniffer, The Braes o'**. A song by ROBERT TANNAHILL (1774—1810), beginning—

"Keen blows the win' o'er the braes o' Gleniffer."

**Glenlogie**. A ballad printed by Smith in his *Scottish Minstrel*, and by Sharpe in his *Ballad Book*. It tells of the love that Bonnie Jean bare for Glenlogie,

"Wi' his milk-white steed and his bonnie black e'e."

**Globe, and Traveller, The**. A London evening paper, formerly advocating Whig, but now Conservative views; established in 1803.

"Gloomy winter's noo awa'." First line of a song, by ROBERT TANNAHILL.

**Gloriana**. The Queen of Fairyland; a personification both of Glory and of Queen Elizabeth, in SPENSER's *Faërie Queene*:

"The greatest glorious Queene of Faeryland."

**Glorious John**. A name given to JOHN DRYDEN.

"Glory and loveliness have passed away." Dedicatory sonnet to Leigh Hunt, by JOHN KEATS.

"Glory, jest, and riddle of the world, The."—Line 18, epistle ii., of POPE's *Essay on Man* (q.v.).

"Glory or the grave, Who rush to." —CAMPBELL's *Hohenlinden*.

"Glory of warrior, glory of orator, glory of song."—First line of *Wages*, by ALFRED TENNYSON.

**Glossarium Archæologicum**. A collection, by Sir HENRY SPELMAN (1562—1641), of historical and legal terms current in old records. Part 1 was published in 1626; Part 2 (by Dugdale) in 1664.



**Glossin, Gilbert.** A knavish lawyer in SCOTT's novel of *Guy Mannering*.

**Glossographia:** "or, Dictionary of Hard Words," by THOMAS BLUNT; published in 1719.

**Gloucester, Robert of.** A monk who lived temp. Henry III. and Edward I., and wrote, in English rhyme, a history of England from the imaginary days of Brutus to his own time. He is thought to have finished it about the year 1280, though an allusion in it to St. Louis of France would seem to show that a portion of it was written after 1297. "This rhyming chronicler," says Warton, "is totally destitute of art and imagination. The author has clothed the fables of Geoffrey of Monmouth (q.v.) in rhyme, which have often a more poetical air in Geoffrey's prose. The language is full of Saxonisms, but this obscurity is perhaps owing to the western dialect in which our monk of Gloucester was educated." See Ellis's *Specimens of the English Poets*.

**Glover, Richard,** poet and dramatist (b. 1712, d. 1785), wrote a poem to the *Memory of Sir Isaac Newton* (1728); *Leonidas* (1737), (q.v.); *London: or, the Progress of Commerce* (1739); *Hosier's Ghost* (1739); *Boadicea* (1758), (q.v.); *Mcdea* (1761); *The Atheniad* (1787); *Jason* (1799); and some minor pieces. For biography, see Johnson's and Chalmers' editions of the Poets, and Chalmers' *Biographical Dictionary*. For criticism, see *The Biographia Dramatica*; *The Quarterly Review*, vol. xi.; *The Edinburgh Review*, vol. xxii.; and *The Retrospective Review*. See ADMIRAL HOSIER'S GHOST.

**Glowry, Mr.** The owner of Nightmare Abbey, in PEACOCK's novel of that name; father of Scythrop (q.v.). Like the man in the play, he thinks it most gentlemanlike to be melancholy.

**Glub-dub-drib.** An imaginary island, said to be inhabited by sorcerers, which Gulliver is supposed to have visited in his *Travels* (q.v.).

**Glum-dalcitche,** in SWIFT's *Gulliver's Travels* (q.v.), is a girl nine years old, and nearly forty feet high, in whose charge Gulliver is supposed to be placed during his stay at Brobdingnag. So Pope:

"Soon as Glum-dalcitche missed her pleasing care,  
She wept, she blubbered, and she tore her hair."

**Glumms.** The male inhabitants of Nomsnbsgrsutt, the "strange country" discovered by Peter Wilkins in *The Life and Adventures* of that personage, by ROBERT PALTOCK. They are represented as a flying people. See GAWREYS.

**Glutton's Feaver, The.** A work by THOMAS BANCROFT (d. about 1600), printed in 1633, and republished by the Roxburghe Club.

**Glycine.** A character in COLERIDGE's tale of *Zapolya* (q.v.).

**Glyndon, Howard.** The literary pseudonym of LAURA C. REDDEN, an American authoress.

"Go fetch to me a pint o' wine." First line of a song by ROBERT BURNS (1759—1796), the first four lines of which are from an older composition.

"Go, Lovely Rose." A song by EDMUND WALLER, published in 1664.

"Go, soul, the body's guest." First line of a poem by Sir WALTER RALEIGH, sometimes called *The Soul's Errand*, or *The Lie* (q.v.).

"Go where glory waits thee." First line of an Irish melody by THOMAS MOORE.

"Go, Yarrow flower, thou shalt be blest." A line in a song by WILLIAM HAMILTON, called *The Flower of Yarrow*.

**Gobbo, Launcelot.** A clown in SHAKESPEARE's play of *The Merchant of Venice* (q.v.).

**Gobbo, Old.** Father of Launcelot Gobbo (q.v.).

**Gobilive, Godfrey.** A character in HAWES's allegorical romance of *The Pastyme of Pleasure* (q.v.).

**Goblins, The.** A comedy by Sir JOHN SUCKLING, acted in 1636. Reginella in this play is copied from Shakespeare's *Miranda*, and the goblins are poor imitations of Ariel.

"God Almighty's gentlemen, His tribe were."—DRYDEN, *Absalom and Achitophel*, part i., line 645.

"God helps them that help themselves." A proverb included in FRANKLIN's *Poor Richard* (q.v.).

"God made the country, and man made the town." Line 794 in COWPER's poem of *The Sofa* (*The Task*, book i.). So Cowper, in *The Garden*, essay 5:—

"God the first garden made, and the first city Cain."

"God moves in a mysterious way." First line of COWPER's poem, *Light Shining out of Darkness*.

"God of my idolatry, The."—*Romeo and Juliet*, act ii., scene 2.

"God never had a church." Opening words of a quatrain by WILLIAM DRUMMOND, that contains an idea met with more than once in English literature. Thus Drummond says—

"God never had a church but there, men say,  
The devil a chapel had raised by some wyles."

GEORGE HERBERT says, in his *Jacula Prudentum* (q.v.), that "No sooner is a temple built by God, than the devil builds a chapel hard by." And BURTON, in *The Anatomy of Melancholy*, has—"Where God hath a temple, the devil will have a chapel." Lastly, we have DEFOE, whose couplet is the best known of all four passages—

"Wherever God erects a house of prayer,  
The devil always builds a chapel there."

"God or devil, Every man with him was."—DRYDEN, *Absalom and Achitophel*, part i., line 558.



"God said, 'Let Newton be,' and all was light," was one of the lines in an epitaph intended by POPE for Sir Isaac Newton.

"God save the King," the refrain of the national anthem, was originally written by HENRY CAREY (1663—1743), in honour of a birthday of George II. Both words and music are by this writer, and were first sung at a dinner given by the London Mercers' Company, in 1740. They were published in 1742 in the *Harmonia Anglicana*, and appeared in *The Gentleman's Magazine* for 1745. According to Arne, the air has preserved its original form, but its harmonies have been modified by successive artists. The words have also undergone slight changes in the course of time, the present version differing slightly from the original by Carey. The tradition which ascribed the anthem to a Mr. John Bull may probably be traced to the fact that a musician of that name (1563—1622) composed and played before the King, shortly after the Gunpowder Plot, an ode beginning, "God save great James the King." See Chappell's *Popular Music of the Olden Time*.

"God tempers the wind to the shorn lamb." A proverbial expression, to be found in STERNE's *Sentimental Journey*. A very similar sentence occurs in Herbert's *Jacula Prudentum*: "To a close-shorn sheep, God gives wind by measure."

**God's Acre.** A poem by HENRY WADSWORTH LONGFELLOW:—

"I like that ancient Saxon phrase, which calls  
The burial-ground God's Acre!"

**God's Arithmetick.** A religious treatise by FRANCIS MERES (d. 1646), published in 1597.

"God's prophets of the beautiful."  
—MRS. BROWNING's description of the poets in *A Vision*.

**Godfrey**, Prior of Winchester (circa 1100). See Camden's *Remains*.

**Godfrey Cass**, in GEORGE ELIOT's novel of *Silas Marner* (q.v.), is eventually married to Nancy Lammeter.

**Godfrey of Bullogne.** The chief character in Tasso's *Jerusalem Delivered*, and the title under which EDWARD FAIRFAX (d. 1632) published in the year 1600 his translation, in the Spenserian stanza, of that poem. A version by Richard Carew had already appeared, in 1594, in the same measure, and under the title of *A Booke called Godfrei of Bulloign, an heroicall poem of S. Torquato Tasso, Englished by R. C.*

"God-given strength, Profaned the."  
—SCOTT's introduction to *Marmion* (q.v.).

**Godiva.** A poem by ALFRED TENNYSON (1842). The story of the lady and *Peeping Tom* of *Coventry* is told in full by Dugdale, and is laid somewhere about A.D. 1057. Godiva was the wife

of Leofric, Earl of Mercia, and undertook to ride naked through the town if he would remit a tax under which the people groaned. The earl consented, and the lady kept her word; and thus, as Tennyson says, she

"Built herself an everlasting name."

**Godkin, James**, miscellaneous writer and journalist (b. 1806), has written *The Outcast: a Story of the Reformation*; *A Guide to the Church of Christ*; *The Touchstone of Orthodoxy*; *Apostolic Christianity*; *The Rights of Ireland*; *A Popular History of Ireland*; *Religious Education in India*; *A History of Education in Ireland*; *An Illustrated History of England from 1820 to 1852*; *Ireland and her Churches*; and *The Land War in Ireland*. He was at one time editor of *The Christian Patriot* and other papers.

**Godlie and Spirituall Songs, Ane Compendious Booke of:** "Collectit out of sundrie partes of the Scripture, with sundrie of other Ballates, changed out of prophane Songes, for avoyding of Sinne and Harlotrie." Published in 1597, reprinted in 1602, and said in the last edition to have been written by "one WEDDERBURN, of whom we know little." This was, probably, Wedderburn, Vicar of Dundee, who lived circa 1550, and of whom it is related that he "turned the tunes and tenour of many profane ballads into godly songs and hymns, which were called the Psalms of Dundee, whereby he stirred up the affections of many."

**Godly Queen Hester.** A very singular miracle-play, printed in 1561, and chiefly "drawen oute of the Holy Scripture," though various allegorical characters are introduced. The play is remarkable, as including amongst its *dramatis personæ* a very early specimen of the stage jester, who is called Hardy-dardy, and assumes weakness of intellect in order to give greater effect to what he utters.

**Godmer.** A British giant in SPENSER's *Faërie Queene* (q.v.).

**Gododin.** A poem by ANEURIN, a Welsh bard (circa 500), descriptive of the adventures of the Ottadini, a Kymric tribe, which in very early times inhabited the county of Cumberland, but at a later period emigrated into Wales. The poem has its scene laid in the north, and celebrates an attack by the Ottadini upon the town of Cataracton, now Catterick.

**Godolphin.** A novel by EDWARD, Lord LYTTON, published anonymously in 1833.

**Godwin.** Son of Guthlac, and a hero of some of the old English fables.

**Godwin, George**, architectural writer (b. 1815), has written *An Essay on Concrete* (1835), *The Churches in London* (1838), *History in Ruins* (1853), *London Shadows* (1854), and other works. He became editor of *The Builder* in 1844.



**Godwin, Parke**, American writer and journalist (b. 1816), has written *Constructive Democracy* (1844); *Vala*, a romance (1851); *The History of Labour*, and other works.

**Godwin, Mary.** See WOLLSTONECRAFT.

**Godwin, William**, philosopher, novelist, and miscellaneous writer (b. 1756, d. 1836), wrote an *Answer to Malthus*, *Caleb Williams* (q.v.), *Life of Lord Chatham*, *Cloudesley, Damon and Delia*, *Deloraine*, *The Enquirer*, *The Genius of Christianity Unveiled* (q.v.), *The Herald of Literature*, *The History of the Commonwealth of England*, *Imogen*, *Lives of the Neeromaneers*, *Mandeville*, *Life of Geoffrey Chaucer*, *Political Justice* (q.v.), *St. Leon* (q.v.), *Sketches of History*, and *Thoughts on Man*. He also published a *Memoir of his wife* in 1798. See the *Life*, by Kegan Paul (1876); also Hazlitt's *Comic Writers*.

**Goethe.** The works of this poet are published in English as follows:—Vols. i. and ii., *Autobiography*, translated by Oxenford; *Letters from Switzerland and Travels in Italy*, translated by Morrison; vol. iii., *Faust*, *Iphigenia in Tauris*, *Torquato Tasso*, *Egmont*, translated by Swanwick; *Goetz von Berlichingen*, translated by Scott; and vols. iv. and v., the *Novels*, translated chiefly by Boylau. The separate works have been translated as follows:—*Egmont*, by Coleridge (1868); *Faust*, by Leveson-Gower (1823), Hayward (1833), Blackie (1834), Anster (1835), Talbot (1835), Birch (1839), Hills (1840), Filmore (1841), MacDonald (1842), Gurney (1843), Grant (1868), Martin (1870), and Bayard Taylor (1871); *Hermann and Dorothea*, by Holcroft (1801), Winsor (1850), Cochrane (1850), Apel (1865), Ravensberg (1869), Frothingham (1870), and Teesdale (1874); *Iphigenia in Tauris*, by Taylor (1793), and Hartwig (1841); *The Sorrows of Werter*, by Pratt (1813); *Goetz of Berlichingen*, by D'Aguilar (1795); *Stella*, by Thompson (1801); *Wilhelm Meister's Apprenticeship*, by Carlyle (1824); *Torquato Tasso*, by Des Voeux (1827); *Lyric Poems*, by Bowring (1853); *Theory of Colours*, by Eastlake (1840); and *Autobiography*, by Godwin (1847). See the English biographies of Goethe, by Browning (1844), and Lewes (1855); also Carlyle's *Essays*.

**Goiwffed.** A poem by GWALCHMAI, a Welsh bard (circa 1150), "which has passages that remind one of the *Allegro* of Milton, and of some of the smaller poems of Wordsworth."

**Golden Age, The.** A poetical satire by ALFRED AUSTIN, published in 1871.

**Golden Booke of the Leaden Goddes, The:** "wherein is described the wayne Imaginations of Heathē Pagans and counterfaict Christians: wyth a Description of their several Tables, what ech of their pictures signified;" published in 1577, and described as the earliest manual of

classical mythology in our language. The author was STEPHEN BATMAN (1537—1587).

"Golden fire, Fretted with."—*Hamlet*, act ii., scene 2.

**Golden Garland of Princely Delights, The.** An old miscellany of songs and ballads.

**Golden Grove, The:** "or, a Manual of Daily Prayers and Letanies, fitted to the Dayes of the Week; also Festival Hymns according to the manner of the Ancient Church," by Bishop JEREMY TAYLOR (1613—1667); published in 1655, and including in the first edition a curious folding frontispiece of the "Golden Grove," the seat of his neighbour and patron, the Earl of Carberry, in Carnarvonshire.

**Golden Legend, The.** A dramatic poem by HENRY WADSWORTH LONGFELLOW, published in 1851.

"Golden Mean, The." Illustrations of this proverbial expression will be found in Sir EDWARD DYER's *My Mind to me a Kingdom is*; MASSINGER's *Great Duke of Florence*, i. 1; and POPE's *Moral Essays*, iii. 246. It probably originated with the Horatian maxim, "*In medio tutissimus ibis*," *Odes*, ii. x. 5.

"Golden opinions from all sorts of people, I have bought."—*Macbeth*, act i., scene 7.

**Golden Supper, The.** A story founded on Boccaccio, by ALFRED TENNYSON.

**Golden Terge, The.** A poem by WILLIAM DUNBAR (q.v.), in the form of a moral allegory, the object of which is to describe the gradual and imperceptible influence of love, which even the golden target of Reason is unable to repel. Cupid, Venus, Youth, Beauty, Presence, Dissimulation, Heaviness, and Danger are amongst the characters of the poem, which was first printed in 1508. It is in stanzas of nine ten-syllabled lines. See Alexander Smith's *Dreamthorpe*.

**Golden Treasury for the Children of God, The,** by CH. V. BOGATSKY, published in 1754. A religious work which has been frequently reprinted, and is still very popular.

**Golden Violet, The.** A poem by LETITIA ELIZABETH LANDON (1802—1838); published in 1826.

**Golden Year, The.** An idyll by ALFRED TENNYSON, published in 1842.

**Golding, Arthur** (d. 1590), published translations of Justin's *History* (1564), Caesar's *Commentaries* (1565), Ovid's *Metamorphosis* (1565), and Du Plessis Mornay's *Truth of Christianity* (1587). See ABRAHAM'S SACRIFICE.

**Goldsmith, Oliver**, poet, novelist, and essayist (b. 1728, d. 1774), wrote *The Vicar of Wakefield* (1766), (q.v.); *The Citizen of the World* (1760—1762), (q.v.); *Essays* (1758—1765), (q.v.); *The Bee* (1759); *An Enquiry into the Present State of*



*Polite Learning* (1759); *Biographies* (Bolingbroke, 1770; Thomas Parnell, 1768; Voltaire, 1759; Richard Nash); *The Traveller: or, a Prospect of Society* (1764), (q.v.); *The Deserted Village* (1770), (q.v.); *The Hermit: a Ballad* (1766), (q.v.); *Retaliation: a Poem* (1774), (q.v.); *The Good-Natured Man* (1768), (q.v.); *She Stoops to Conquer* (1773), (q.v.); *The Captivity: an Oratorio*; some miscellaneous poems; and various compilations, including *Memoirs of a Protestant condemned to the Gallies of France for his Religion*; *History of England in a Series of Letters from a Nobleman to his Son*; *A Survey of Experimental Philosophy*; *A Short English Grammar*; a translation of a French *History of Philosophy*; a collection of *Poems for Young Ladies*; another collection called *Beauties of English Poetry*; a *Roman History*; a *History of the Earth and of Animated Nature*; a *History of England*; a *History of Greece*; a translation of Scarron's *Comie Romane*; and contributions to *The Gentleman's Journal*; *The Lady's Magazine*; *The Westminster Magazine*; *The Public Ledger*; *The Busy Body*; *The Critical Review*; *The Monthly Review*; and *The British Magazine*. His *Life* has been written by Sir James Prior (1837), John Forster (1848), and Washington Irving (1849). "In all that he wrote," says Masson, "his compilations included, there was the charm of his easy, perspicuous style. This was one of Goldsmith's natural gifts; with his humour, his tenderness, and his graceful delicacy of thought, he had it from the first. No writer in the language has ever surpassed him, or even equalled him, in that witching simplicity, that gentle ease of movement, sometimes careless and slipshod, but always in perfect good taste, and often delighting with the subtlest turns and felicities, which critics have admired for a hundred years in the diction of Goldsmith. In his original writings, where the charm of his style is most felt, there is, with all their variety of form, a certain sameness of general effect. The field of incidents, characters, sentiments, and imagined situations within which the author moves, is a limited one, though there is great deftness of recombination within that horizon. But, over and above this limitation, there was a something in his own method and choice of subjects causing a further and inner circumscription of his bounds. All Goldsmith's phantasies, whether in prose or verse, are phantasies of what may be called reminiscences. Less than even Smollett did Goldsmith invent, if by invention we mean a projection of the imagination into vacant space, and a filling of portion after portion of that space, as by sheer bold dreaming, with scenery, events, and beings never known before. He drew on the recollections of his own life, on the history of his own family, on the characters of his relatives, or whimsical incidents that had happened to him in his Irish youth or during his Continental wanderings, or his experience as a literary drudge in London. But in most of his writings, even when it may have been Irish recollections that suggested

the theme, he is careful to drop its origin, and transplant the tale into England. Goldsmith's heart and genius was Irish; but in the matter and form of his writings he was purposely English." See *ANIMATED NATURE, A HISTORY OF THE EARTH AND OF; EDWIN AND ANGELINA; GOODY TWO-SHOES; IRIS, TO; MAD DOG, ELEGY ON A; POLITE LEARNING; PUBLIC LEDGER, THE; TERENCE, THE ENGLISH; THRENODIA AUGUSTALIS*.

**Goldy.** A name given by Dr. JOHNSON to OLIVER GOLDSMITH.

**Golias.** The name of a pretended bishop, on whom Walter Mapes fathered his satirical poems, which became so famous that other writers also made use of the name for their own effusions. See *CONFESSIO GOLÆ*.

**Goll, the Son of Morni.** A poetical panegyric by FERGUS FIBHEOIL (circa 290). See *DARGO*.

**Gondibert.** An heroic poem by WILLIAM DAVENANT (1605—1668), printed in 1651, with a long dedicatory epistle to the philosopher Hobbes, of Malmesbury. It was never finished, but the three books of it now extant, notwithstanding a romantic plot and some passages of great beauty, will test the courage of the most persevering reader.

**"Gone and for ever, Thou art."**—SCOTT'S *Lady of the Lake*, canto iii., stanza 16:—

"Like the dew on the mountain,  
Like the foam on the river,  
Like the bubble on the fountain."

**"Gone before, Not dead, but."** See ROGERS'S poem of *Human Life*.

**Goneril.** A daughter of King Lear, in SHAKESPEARE'S tragedy of the latter name (q.v.).

**Gonzalo.** A councillor in *The Tempest*.

**"Good are better made by ill, The."**—ROGERS, *Jacqueline*, stanza 3.

**"Good by stealth, Do, and blush to find it fame."** See ALLWORTHY, MR.

**Good Counsel of Chaucer, The.** A poem by GEOFFREY CHAUCER (1328—1400), which he is said to have composed upon his death-bed, whilst "lying in anguish."

**"Good gods! how he will talk!"**—NATHANIEL LEE, *Alexander the Great*, act i., scene 3.

**"Good man never dies, The."**—MONTGOMERY, *The Wanderer of Switzerland*.

**"Good men and true."**—*Much Ado about Nothing*, act iii., scene 3.

**"Good name in man and woman."**—*Othello*, act iii., scene 3.

**Good-Natured Man, The.** A comedy by OLIVER GOLDSMITH (1728—1774), performed at Covent Garden in 1768, with a prologue by Dr.



JOHNSON, who pronounced it the best comedy that had appeared since *The Provoked Husband* (q.v.).

"Goodness in things evil, There is some soul of."—*K. Henry V.*, act iv., scene 1.

"Good-night?" No, love! The night is ill."—First line of *Good-night*, by PERCY BYSSHE SHELLEY (1820).

"Good, old-gentlemanly vice, A." See stanza 216, canto 1, of BYRON'S *Don Juan*.

"Good old rule, The." A phrase in WORDSWORTH'S poem of *Rob Roy's Grave* (q.v.).

"Good sense, which only is the gift of Heaven."—POPE, *Moral Essays*, epistle iv., line 43:—

"And though no science, fairly worth the seven."

"Good the gods provide thee, Take the."—DRYDEN, *Alexander's Feast*, line 106.

"Good the more communicated, more abundant grows."—*Paradise Lost*, book v., line 71. COWPER says, in *Conversation*:—

"That good diffused may more abundant grow."

"Good will be the final goal of ill." See TENNYSON'S poem of *In Memoriam*, sect. liii.

Goode Women, The Legende of. See LEGENDE OF GOODE WOMEN, THE.

Goodenough, Dr. A physician in THACKERAY'S novel of *The Adventures of Philip* (q.v.).

Goodfellow, Robin. A "shrewd and knavish sprite," otherwise "Puck," in SHAKESPEARE'S *Midsummer Night's Dream* (q.v.).

Goodlucke, Gawin. A character in *Ralph Roister Doister* (q.v.).

Goodly Ballade of Chaucer, A. A poem by GEOFFREY CHAUCER (1328—1400), said to have been addressed to Margaret, Countess of Pembroke, in whose name, says a critic, Chaucer found one of those opportunities of praising the daisy he never lost.

Goodrich, Frank Booth. See TINTO, DICK.

Goodrich, Samuel Griswold. See PARLEY, PETER.

Goodstock, The Host; *alias* Lord Frampul, in BEN JONSON'S comedy of *The New Inn: or, the Light Heart*. He pretends to be a gentleman and a scholar, neglected by the times, and masquerades as the host of the "Light Heart" Inn, at Barnet.

Goody Blake. A character in WORDSWORTH'S ballad of *Goody Blake and Harry Gill*.

Goody Two-Shoes, The History of Little. A famous nursery story, first published by Newbery, a bookseller in St. Paul's Churchyard, in 1765. It is not improbable that it was written by OLIVER GOLDSMITH, who was at that time doing literary work for Newbery, and whose "sly and playful humour" has been detected in the following advertisement of the little book:—"We are

desired to give notice that there is in the press, and speedily will be published, either by subscription or otherwise, as the public may please to determine, *The History of Little Goody Two-Shoes, otherwise Mrs. Margery Two-Shoes*; with the means by which she acquired learning and wisdom, and, in consequence thereof, her estate; set forth at large for the benefit of those

"Who from a state of rags and care,  
And having shoes but half a pair,  
Their fortune and their fame should fix,  
And gallop in a coach and six."

Googe, Barnaby (b. about 1540, d. 1594), published translations of Manzolli's *Zodiac of Life* (1565), of Kirchmeyer's *Popish Kingdoms* (1570), and Heresbach's *Husbandrie* (1577). He also issued a volume of *Eglogs, Epytaphes, and Sonettes* (1563). See NAAGEORGUS.

Goose Gibbie. A half-witted lad in Sir WALTER SCOTT'S *Old Mortality*.

Goose, Mother: her "Songs for the Nursery, or Mother Goose's Melodies for Children;" published in 1719 by Thomas Fleet, "at his Printing House, Pudding Lane (now Devonshire Street)." This famous volume owed its origin to the following circumstances:—Its author, Mother Goose, was the mother-in-law of its publisher, who had married her eldest daughter, Elizabeth Goose; and she was so overcome with delight at the birth of her first grandchild that she spent most of her time in wandering about the house, pouring forth, in anything but melodious strains, the nursery songs and ditties she had learned "in other days," much to the annoyance of her neighbours generally, and Thomas Fleet in particular. The latter found, however, that remonstrances were useless, and therefore contented himself with taking down Mother Goose's words and notes as she uttered them, and issuing them to the public in the way indicated above.

Gooseberry Pie. "A Pindaric Ode," by ROBERT SOUTHY (1774—1843), written in 1799, and concluding thus:—

"The flour, the sugar, and the fruit,  
Commingled well, how well they suit,  
And they were well bestowed.  
O Jane, with truth I praise thy pie,  
And will not you in just reply,  
Praise my Pindaric Ode?"

Goosecap, Sir Giles. An anonymous comedy, played in 1606.

Gorboduc, The Tragedy of. The first regular drama in English blank verse; written in 1561, by THOMAS NORTON and Lord BUCKHURST. "This tragedy," says Hazlitt, "considered as the first in our language, is certainly a curiosity, and in other respects it is also remarkable. As a work of genius, it may be set down as nothing, for it contains hardly a memorable line or passage: as a work of art, it may be considered as a monument to the taste and skill of the authors. Its merit is confined to the regularity of the plot and metre, to its general good sense, and strict attention to common decorum." Its object is to set forth the



dangers arising from the division of sovereign power, and the author, in the end, declares for the doctrine of passive obedience and non-resistance. *Gorbodue* was highly praised by such different men as Sir Philip Sidney and Pope. It was first printed in 1565. Among the characters are Gorbodue, King of Britain; Videna, his wife; Ferrex and Porrex, their sons, after whom the play is sometimes called; Dordan, Philander, Hermon, Tyndar, and Marcella. The tragedy is in five acts, each of which opens with a masque or dumb show, and closes with some utterance by the chorus. The two following lines have been noted as strangely Tennysonian in style and sentiment:—

"For right will always live, and rise at length,  
But wrong can never take deepe roote to last."

**Gordon, Lady Duff, née Lucy Austen** (d. 1869), was the author of *Letters from the Cape, Vacation Tourists* (1864), and *Letters from Egypt* (1865), besides various translated works.

**Gore, Mrs. Catherine Grace Francis**, novelist (b. 1799, d. 1861), wrote *Theresa Marchmont* (1823); *The Letter de Caehet* and *The Reign of Terror* (1827); *Hungarian Tales*; *Women as they are: or, the Manners of the Day* (1830); *Mothers and Daughters* (1831); *The Fair of May Fair* (1832); *Mrs. Armytage* (1836); *Mary Raymond and Memoirs of a Peeress* (1837); *The Diary of a Désennuyée* (1838); *The Woman of the World* (1838); *The Heir of Selwood* (1838); *The Book of Roses: or, Rose-faneier's Manual* (1838); *The Cabinet Minister* (1839), (q.v.); *Preferment: or, My Uncle the Earl* (1839); *The Courtier of the Days of Charles II., and other Tales* (1839); *The Dowager: or, the New School for Scandal* (1840); *Cecil: or, the Adventures of a Coxeomb* (1841), (q.v.); *Greville: or, a Season in Paris* (1841); *Daere of the South: a Drama* (1841); *The Lover and her Husband*, translated (1841); *Fascination* (1842); *The Ambassador's Wife* (1842); *The Banker's Wife: or, Court and City* (1843); and many others, amounting altogether to about one hundred volumes.

**Gosling, Giles**, in Sir WALTER SCOTT'S novel of *Kenilworth* (q.v.), is the landlord of the "Black Bear" Inn at Cumnor.

"Gospel-light first dawned from Bullen's eyes, And."—Second line of a couplet by GRAY, intended to have been introduced into his poem on *The Alliance of Education and Government*.

**Gospel Sonnets**, were written by RALPH ERSKINE (1685—1752).

**Gosse, Edmund W.**, living poet, author of *On Viol and Flute*, *King Eric*, and other works.

**Gosse, Philip Henry** (b. 1810), has published *The Canadian Naturalist* (1840), *The Aquarium* (1854), *Omphalos* (1857), *Aetnologia Britannica* (1860), *A Year at the Shore*, and many other works on natural history.

**Gosson, Stephen** (b. 1554, d. 1623), wrote *Captain Mario* (1577), (q.v.); *The Schoole of Abuse* (1579), (q.v.); *The Ephemerides of Phialo* (1579),

(q.v.); *Plays Confuted in Five Actions* (1581), (q.v.); *Praise at Parting*; *Catiline's Conspiracies*, and other works. For biography, see Wood's *Athenæ Oxonienses*.

**Gotham, Merry Tales of the Mad Men of.** Supposed to have been compiled by ANDREW BORDE, the physician of Henry VIII. "This," says Wood, "in the reign of Henry VIII. and after, was accounted a book full of wit and mirth by scholars and gentlemen." (*Athenæ Oxonienses*, i. 74.) Gotham was a town in Nottinghamshire, noted for some ridiculous law-tenures. In American literature, the name is bestowed upon New York, in reference to the humorous allusions in *Salmagundi* (q.v.). Fuller says, in his *Worthies*, that "the proverb of 'As wise as a man of Gotham' passed publicly for the periphrasis of a fool; and a hundred fopperies are forged and fathered on the townsfolk of Gotham."

**Goulbourn, Edward Meyrick, D.D.**, Dean of Norwich (b. about 1818), has published *The Doctrine of the Resurrection of the Body* (1851), *The Idle World* (1855), *Inspiration of the Holy Scriptures* (1857), *Thoughts on Personal Religion* (1862), *The Pursuit of Holiness* (1869), *The Holy Catholic Church* (1873), and other works.

**Governail of Princes, The.** See REGIMINE PRINCIPUM, DE.

**Government, A Fragment on,** by JEREMY BENTHAM (1748—1832); published in 1776, and consisting of an examination of a passage in Blackstone's *Commentaries*. It treats (1) of the formation of government, (2) of the forms of government, and (3) of the British Constitution, and was prompted, the author tells us, "by a passion for improvement in those shapes in which the lot of mankind is ameliorated by it." It was in this pamphlet that Bentham first adopted the famous phrase of Dr. Priestley, about "the greatest happiness of the greatest number."

**Government for the Good of Mankind, A Conversation concerning the Right Regulation of.** Contained in "a letter" from ANDREW FLETCHER, of Saltoun (1653—1716), "to the Marquis of Montrose, the Earls of Rothes, Roxburgh, and Haddington, from London, the First of December, 1703." It is in the course of this letter that Fletcher makes use of the familiar, but generally misquoted, passage that follows:—"I knew a very wise man that believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."

"Government is founded upon compromise and barter, All."—BURKE'S *Speech on Conciliation with America*.

**Government, Two Treatises on Civil,** by JOHN LOCKE (1632—1704), published in 1690; the first being a refutation of the paradox of Sir Robert Filmer, that kings have an absolute divine



right to the obedience of their subjects, akin, says Professor Fraser, to some modern reasonings in support of slavery; and the other an expository indication of Locke's own theory of the social compact and rights of man—of government in the interest and for the sake of the governed. They were intended, as the author himself tells us, to "establish the throne of our great restorer, King William, . . . to make good his title to the consent of the people, . . . and to justify to the world the people of England."

**Governor, The**, by Sir THOMAS ELYOT (d. 1546); first printed in 1531, and chiefly devoted to the subject of education. The author recommends that children should be taught Latin from their infancy, and is strong in his deprecation of the savage ill-treatment which distinguished the schools of that period.

**Gower, John** (b. 1320, d. 1402), wrote *Speculum Meditantis*, *Vox Clamantis*, *Confessio Amantis*, and *The Tripartite Chronicle*, all of which see. See, also, BALADES; DE COMMENDATIONE, &c. Gower is introduced as Chorus into *Pericles* (q.v.).

**"Gower, Moral."** A name bestowed by CHAUCER ON JOHN GOWER:—

"O moral Gower, this book I direct  
To thee and to the philosophical Strood;  
To vouchsaf thou need is to correct  
Of your benignities and zeal's good."

**Gowkthrapple, Maister**, in Sir WALTER SCOTT's novel of *Waverley* (q.v.), is a Covenanting preacher, and is referred to as "a chosen vessel." Carlyle talks about "the vehemence of some pulpit-drumming Gowkthrapple."

**Gracchus, Caius**. A tragedy, by JAMES SHERIDAN KNOWLES (1784—1862), produced at Belfast in 1815.

**Grace Abounding to the Chief of Sinners**. An autobiographical and devotional narrative, by JOHN BUNYAN, published in 1666.

**Grace before Meat**. One of the *Essays of Elia*, by CHARLES LAMB (1775—1834). "I own I am disposed to say grace upon twenty other occasions in the course of the day besides my dinner. I want a form for setting out upon a pleasant walk, for a moonlight ramble, for a friendly meeting, or a solved problem. Why have we none for books—those spiritual repasts—a grace before Milton, a grace before Shakespeare, a devotional exercise proper to be said before reading the *Fairy Queen*?"

**"Grace beyond the reach of Art, A."** Line 155, part i., of POPE's *Essay on Criticism* (q.v.).

**Gradasso**. A king of Sericana, who appears in BOIARDO's *Orlando Innamorato*, and in ARIOSTO's *Orlando Furioso*, as a miracle of martial bravery.

**Gradgrind, Thomas**, in DICKENS's novel of *Hard Times* (q.v.), is "a man of realities; a man of facts and calculations; a man who proceeds

upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing anything over."

**Graduate of Oxford, A.** The name under which JOHN RUSKIN originally published his *Modern Painters: their Superiority in the Art of Landscape Painting, proved by Examples* (1843). He first avowed the authorship on the title-page of the third volume in the edition of 1846.

**Graeme, Adam, of Mossgray**. A Scotch story, by MRS. OLIPHANT.

**Grafton, Richard**, who finished Hall's *Chronicle*, published in 1563, *An Abridgment*; in 1565, *A Manual of the Chronicles of England*, from the Creation to the date of publication; and in 1568—69, *A Chronicle at large, and meere History of the Affayres of Englande and Kinges of the same*.

**Graham Hamilton**. A novel, by Lady CAROLINE LAMB (1785—1828), in which the authoress depicts the difficulties and dangers inseparable, even in the most amiable minds, from weakness and irresolution of character.

**Grahame, James**, poet (b. 1765, d. 1811), wrote *Mary Stewart* (1801); *The Sabbath* (1804); *Biblical Pictures* (1805); *Birds of Scotland* (1806); *Poems* (1807); *British Georgics* (1809); and *Poems on the Abolition of the Slave Trade* (1810). See Allan Cunningham's *Literature of the Last Fifty Years*; Moir's *Poetical Literature of the last Half Century*; Montgomery's *Lectures on General Literature*; Professor Wilson's *Recreations*; *Quarterly Review*, vol. iii.; and *Edinburgh Review*, vol. v.

**Grahame, James**, Marquis of Montrose. See MONTROSE.

**Grahame, The**. An heroic poem, in four cantos, by THOMAS BLACKLOCK (1721—1791), published in 1774.

**Grail, The Holy**. The title of one of TENNYSON's *Idylls of the King* (q.v.), where Sir Percivale describes the grail as—

"The cup, the cup itself, from which our Lord  
Drank at the last sad supper with his own.  
This, from the blessed land of Aromat—  
After the day of darkness, when the dead  
Went wandering over Moriah—the good saint,  
Arimathæan Joseph, journeying brought  
To Glastonbury, where the winter thorn  
Blossoms at Christmas, mindful of our Lord.  
And there awhile it bode; and if a man  
Could touch or see it, he was heal'd at once,  
By faith, of all his ills. But then the times  
Grew to such evil that the holy cup  
Was caught away to heaven, and disappear'd."

After that it was the object of anxious search by many pious knights, of whom alone Sir Galahad (q.v.) was successful in discovering it.

**Grainger, James**, physician and poet (b. 1723, d. 1767), wrote *The Sugar Cane* (1764), and translated the *Elegies* of Tibullus and the *Poems* of Sulpicia (1758). See Campbell's *Essay on English Poetry*, *The Quarterly Review*, vol. xi., and Dr. Johnson's *Life*, by Boswell.



**Grammatica Anglo-Latina.** An English and Latin Grammar, by JAMES SHIRLEY (1594—1666); "the Rules compos'd in English and Latin Verses for the greater Delight and Benefit of the Learners." This was published in 1651. It had been preceded, in 1649, by *Via Ad Latinam Linguam Complunata—The Way made Plain to the Latin Tongue*, and was followed, in 1656, by *The Rudiments of Grammar*: "the Rules composed in English Verse for the greater Benefit and Delight of young Beginners." The second and enlarged edition of the latter was entitled *Manuductio: or, a Leading of Children by the Hand through the Principles of Grammar* (1660). Shirley's last production of the kind was his *Essay towards an Universal and Rational Grammar*, published in 1726, sixty years after his death.

**Granada, The Conquest of.** A tragedy, by JOHN DRYDEN (1631—1701), produced in 1672.

**Granada's Devotion.** A religious treatise, translated from the Spanish, by FRANCIS MERES (d. 1646), and published in 1598.

**Granby.** A novel of fashionable life, by THOMAS HENRY LISTER (1801—1842), published in 1826.

**"Grand old gardener and his wife, The."** See "GARDENER AND HIS WIFE."

**Grandamour, or "Gallantry."** The hero of HAWES's allegorical romance of *The Pastyme of Pleasure* (q.v.).

**Grandcourt, Mallinger.** Husband of Gwendolen, in GEORGE ELIOT's *Daniel Deronda*.

**Grande Chartreuse, Stanzas from the.** By MATTHEW ARNOLD.

**Grandison, The History of Sir Charles.** The title of a novel by SAMUEL RICHARDSON, published in 1754. The hero is represented as a combination of the Christian and the gentleman, and is so perfect, according to the author's conception, that Sir Walter Scott wrote of him as "the faultless monster that the world ne'er saw." "To consider *Sir Charles Grandison* as a work of amusement, it must be allowed," he says, "that the interest is destroyed in a great measure by the unceasing ascendancy given to the fortune as well as to the character of the hero. We feel he is too much under the special protection of the author to need any sympathy of ours. Neither are our feelings much interested about him even whilst his fate is undetermined. He evinces too little passion and certainly no preference, being clearly ready, with heart and goodwill, to marry either Clementina (q.v.), or Harriet Byron (q.v.), as circumstances may render most proper, and to bow gracefully upon the hand of the rejected lady, and bid her adieu."

**Grandmother, The.** A ballad, by ALFRED TENNYSON.

**Grandmother's Review, My.** A nickname bestowed upon *The British Review*, by Lord BYRON, in a passage in his *Don Juan* (q.v.). He had playfully accused the editor, a Mr. Roberts, of taking a bribe from him; and Roberts accepting the accusation literally and denying it indignantly, Byron retaliated in an amusing letter.

**"Grandsire phrase, A."** — *Romeo and Juliet*, act i., scene iv.

**Granger, James,** clergyman and biographer (b. 1716, d. 1776), published, among other works, *A Biographical History of England from Egbert the Great to the Revolution* (1769).

**Grant, Anne,** of Laggan, poetess and miscellaneous writer (b. 1755, d. 1838), wrote *The Highlanders and other Poems* (1803); *Letters from the Mountains* (1806); *Memoirs of an American Lady* (1808); *Essays on the Superstitions of the Highlanders in Scotland* (1811); and *Eighteen Hundred and Thirteen*, a poem (1814). A *Memoir* of Mrs. Grant, written by herself, and including her correspondence, appeared in 1844. For *Criticism*, see *The Edinburgh Review*, vol. xviii., Moir's *Literature of the Last Half Century*, De Quincy's *Literary Reminiscences*, Mrs. Elwood's *Literary Ladies of England*, and *The North American Review*, vol. lx.

**Grant, Edward,** master of Westminster School (d. 1601), is best known as the biographer of Aseham, whose *Life* he published under the title of *Oratio de Vitæ et obitu Rogeri Asehami ac dietionis elegantia, cum adhortatione ad adoleseentulos* (1577). He also published *Grææ Linguae Spieilegium* (1575).

**Grant, James,** journalist and miscellaneous writer (b. about 1805), has written *Random Recollections of the House of Lords*; *Random Recollections of the House of Commons*; *The Great Metropolis*; *The Bench and the Bar*; *Sketches in London*; *The Newspaper Press*; *Hymns of Heaven*; *Religious Tendencies and Errors of the Times*; *Seasons of Joy and Seasons of Sorrow*; *God is Love*; *Our Heavenly Home*; *The End of all Things*; and other works. He was at one time editor of the *Morning Advertiser*, and has been connected, in different capacities, with various newspapers of the day.

**Grant, James,** novelist (b. 1822), has written the following works:—*The Romance of War: or, Highlanders in Spain* (1846); *Highlanders of Belgium* (1847); *The Adventures of an Aide-de-Camp* (1848); *Memoirs of Kirkealdy of Grange* (1849); *Walter Fenton* (1850); *Edinburgh Castle* (1850); *Bothwell: or, the Days of Mary, Queen of Scots* (1851); *Memoirs of Sir John Hepburn, Marshal of France and Colonel of the Scots Brigade* (1851); *Jane Seton: or, the King's Advocate* (1853); *Philip Rollo: or, the Scottish Musketeers* (1854); *Frank Hilton: or, the Queen's Own* (1855); *The Yellow Frigate* (1855); *The Phantom Regiment* (1856); *Harry Ogilvie: or, the Black Dragoon* (1856); *Laura Everingham* (1857); *Memoirs of the Marquis of Montrose* (1858);



*Arthur Blanc: or, the Hundred Cuirassiers* (1858); *The Cavaliers of Fortune* (1858); *Lucy Arden: a Tale of 1715* (1859); *Legends of the Black Watch* (1859); *Mary of Lorraine* (1860); *Oliver Ellis: or, the Fusiliers* (1861); *Diek Rodney: or, the Adventures of an Eton Boy* (1861); *The Captain of the Guard* (1862); *The Adventures of Rob Roy* (1863); *Letty Hyde's Lovers* (1863); *Second to None* (1864); *The King's own Borderers* (1865); *The Constable of France* (1866); *The White Cockade: or, Faith and Fortitude* (1867); *First Love and Last Love* (1868); *The Secret Despatch* (1868); *The Girl he Married* (1869); *Jack Manly, his Adventures* (1870); *Lady Wedderburn's Wish* (1870); *Only an Ensign* (1871); *Under the Red Dragon* (1871); *British Battles on Land and Sea; Shall I Win Her?* (1874); *Fairer than a Fairy* (1874); *One of the Six Hundred* (1876); *Morley Ashton* (1876); *Cassell's History of India*; and other works.

**Granville, George.** See LANSDOWNE, LORD.

**Grateful Fair, The.** A play, by CHRISTOPHER SMART (1722—1770), notable as being the last performed before either of the English Universities. It was produced at Pembroke College, Cambridge, about 1747.

**Grateful Servant, The.** A play, by JAMES SHIRLEY.

**Gratiano**, in *Othello* (q.v.), is brother to Brabantio (q.v.).

**Gratiano**, in *The Merchant of Venice* (q.v.), is friend to Antonio and Bassanio (q.v.).

**"Gratitude is a lively sense of future favours."**—SIR ROBERT WALPOLE.

**"Gratitude, The still small voice of."**—GRAY, *Ode to Music*, line 64.

**Grattan, Thomas Colley**, novelist, dramatist, and poet (b. 1796, d. 1864), wrote *Highways and Byways*, *The Heiress of Bruges*, *Jaqueline of Holland*, *Legends of the Rhine*, and *Agnes of Mansfeldt*; also *Ben Nazir, the Saracen*, a tragedy (1827); *Philibert*, a poetical romance (1819); *Traits of Travels*; and a *History of the Netherlands*; besides numerous contributions to reviews. See WALKING GENTLEMAN, THE.

**Grave, The.** A poem, by ROBERT BLAIR (1699—1746), printed in London in 1743, and in Edinburgh in 1747, after the author's death. It consists of 767 lines, and has been illustrated by William Blake, the artist-poet.

"The grave, dread thing!  
Men shiver when thou'rt named: Nature, appalled,  
Shakes off her wonted firmness."

**Grave, The.** One of the IX. *Poems by V.* (q.v.). In this poem, says the Rev. J. Davies, "the world of shadows, the shrines of death, the sepulchres of nations, with the dust and ashes that represent earth's grandest and most memorable names, are scanned by a mind predisposed to approach the mysteries of life and death with a fascination that will not be repressed, and that

yet in its revelations never descends to familiarity or trivial detail."

**"Grave to gay, from lively to severe, From."**—POPE, *Essay on Man*, epistle iv., line 379. Boileau, in his *L'Art Poétique*, says—

"Heureux qui, dans ses vers, sait d'une voix légère,  
Passer du grave au doux, du plaisant au sévère."

**"Grave, where is thy victory? O."**—POPE, *The Dying Christian to his Soul*.

**Graves, Richard** (b. 1715, d. 1804), wrote numerous works, the best known of which is his *Spiritual Quixote* (1772). See COLUMELLA; FESTOON, THE.

**Graves, Richard, D.D.** (b. 1763, d. 1829), published an *Essay on the Character of the Apostles and Evangelists* (1798), *Lectures on the Pentateuch* (1807), *Scriptural Proofs of the Trinity* (1819), and *Calvinistic Predestination repugnant to the general tenor of Scripture* (1825).

**Gray.** The hero of COOPER's novel of *The Pilot* (q.v.). "The pilot himself, Gray—Paul Jones passing ineognito—has," says Hannay, "a kind of theatrical gloom about him which smells of the stage lamp. . . . Cooper was obliged to concentrate the deepest interest on the figure of one who was only American (as he afterwards became Russian and French) officially, John Paul, who called himself Paul Jones. Except for his ideal appearances in *The Pilot*, the stout Galwegian has been unfortunate in literature. Formal naval history treats him as a 'pirate' and a 'renegade,' and accuses him of something like mere plunder; while the novel, by Allan Cunningham, of which he is the hero, is a very bad one."

**Gray, Auld Robin.** See AULD ROBIN GRAY.

**Gray, Barry.** The literary pseudonym of ROBERT BARRY COFFIN, an American writer.

**Gray, David**, poet (b. 1838, d. 1861), wrote *The Luggie, and other Poems*, published in 1862, with a *Life* of the author, by James Hedderwick. His *Poetical Works* appeared in 1874, edited by Henry Glassford Bell. See also BUCHANAN'S *David Gray, and other Essays* (1868). "Gray," says a critic, "lived long enough to exhibit many flaws of character—among which not the least was an exaggerated confidence in his own powers—and many intellectual deficiencies; but he also lived long enough to give evidence of a warm heart and a sensitive nature; of a keen sympathy with all that is true, tender, and beautiful: of poetic insight, and considerable power of expression. He was born a poet as surely as the skylark is born to mount and sing." He wrote his own epitaph as follows:—

"Below lies one whose name was traced in sand—  
He died, not knowing what it was to live:  
Died while the first sweet consciousness of manhood  
And maiden thought electrified his soul:  
Faint beatings in the calyx of the rose.  
Pass without a sigh, bewildered reader,  
In a proud sorrow! There is life with God,  
In other kingdoms of a sweeter air;  
In Eden every flower is blown.—Amen."



**Gray, Duncan.** A humorous ballad, by ROBERT BURNS.

**Gray, Lady Jane.** An historical tragedy, by NICHOLAS ROWE, produced in 1715.

**Gray, Thomas,** poet (b. 1716, d. 1771), published *Ode on a Distant Prospect of Eton College* (1742); *Ode on Spring, Hymn to Adversity, Elegy written in a Country Churchyard* (q.v.), (1750); *The Alliance of Education and Government, Ode to Vicissitude, The Progress of Poesy, and The Bard* (1757), (q.v.); *Ode on the Installation of the Duke of Grafton to the Chancellorship of the University of Cambridge* (1769); and some minor pieces. His poems have been edited by Gilbert Wakefield (1786), Mitford (1814), Moultrie (1845), Mathias (1814), and others. The standard *Biography* is that by Mason, published in 1778. For *Criticism*, see Johnson's *Lives of the Poets*, Hazlitt's *Lectures on the English Poets*, Roscoe's *Essays*, Drake's *Literary Hours*, Brydges' *Censura Literaria*, and other works. "Gray," says Lowell, "if we may believe the commentators, has not an idea, scarcely an epithet, that he can call his own, and yet he is, in the best sense, one of the classics of English literature. He had exquisite felicity of choice; his dictionary had no vulgar word in it, no harsh one, but all culled from the luckiest moods of poets, and with a faint but delicious aroma of association; he had a perfect sense of sound, and one idea, without which all the poetic outfit (*si absit prudentia*) is of little avail—that of combination and arrangement, in short, of art." See AGRIPPINA; LONG STORY, A.

**Great Cham of Literature, The.** See CHAM, THE GREAT.

**Great Exemplar, The.** See EXEMPLAR, THE GREAT.

**Great Expectations.** A novel, by CHARLES DICKENS (1812—1870), published towards the end of 1858. See DRUMMLE, BENTLEY; ESTELLA; GARGERY, JOE; HAVISHAM, MISS; JAGGERS; MAGWITCH, ABEL; PIP; PUMBLEHOOK; SATIS HOUSE; and WEMMICK.

**"Great families of yesterday we show."**—DEFOE, *The True-born Englishman* :—

"And lords whose parents were the Lord knows who."

**Great Magician, The.** A name given by Professor Wilson to SIR WALTER SCOTT, in a poem called *The Magic Mirror* (1812). So in the *Chaldee MS.* (q.v.) we find Scott called "The Great Magician, who dwelleth in the old fastness [Abbotsford], hard by the River Jordan [Tweed], which is by the Border."

**"Great men have been among us; hands that penned."** A sonnet, by WILLIAM WORDSWORTH.

**Great Moralist, The.** A title often applied to Dr. SAMUEL JOHNSON (q.v.).

**"Great Pan is dead."** See DEAD PAN, THE.

**"Great spirits now on earth are sojourning."** First line of a sonnet to Haydon the painter, by JOHN KEATS.

**"Great, the important day, The."**—ADDISON, *Cato*, act i., scene 1.

**Great Unknown, The.** SIR WALTER SCOTT was so designated by James Ballantine, on account of the extraordinary success which the *Waverley Novels*, although published anonymously, met with on their first appearance.

**"Great vulgar and the small, The."**—COWLEY's version of *Horace's Odes*, bk. iii., ode i.

**"Great wits are sure to madness near allied."**—DRYDEN, *Absalom and Achitophel* :—

"And thin partitions do their bounds divide."

CHARLES LAMB has an essay in disproof of this couplet.

**"Great wits will jump."**—STERNE, *Tristram Shandy*.

**"Greatest happiness of the greatest number, The."** A phrase attributed to the philosopher BENTHAM (q.v.), who really wrote : "It is the greatest good to the greatest number which is the measure of right or wrong."

**Greatheart, Mr.** The guide of the wife and children of Christian to the Celestial City, in BUNYAN'S *Pilgrim's Progress* (q.v.).

**"Greatness and goodness are not means, but ends."**—COLERIDGE, *Reproof* :—

"Hath he not always treasures, always friends,  
The good great man ? three treasures—love and light,  
And calm thoughts, regular as infants' breath ;  
And three firm friends, more sure than day and night—  
Himself, his Maker, and the angel Death."

**"Greatness thrust upon them."** See SHAKESPEARE'S comedy of *Twelfth Night*, act ii., scene 5. The whole passage runs : "Some are born great, some achieve greatness, and some have greatness thrust upon them."

**Greaves, Sir Launcelot, The Adventures of.** A novel, by TOBIAS GEORGE SMOLLETT (1721—1771), written in imitation of Cervantes' famous work, and published, in 1762, in *The British Magazine* (q.v.). The hero is a young English squire of the reign of George II., good-looking and good, but quite as wildly enthusiastic as his great prototype. He is attended by an old sea-captain as his Sancho Panza, and goes out, like Don Quixote, to redress the wrongs, and correct the wickedness of all the world.

**Grecian Urn, Ode on a.** By JOHN KEATS.

**"Greece, but living Greece no more."** Line 91 of BYRON'S poem, *The Giaour*.

**"Greece ! sad relic of departed worth !"**—BYRON, *Childe Harold*, canto ii., stanza 73.



**Greedy, Justice**, in MASSINGER's comedy of *A New Way to Pay Old Debts*, is supposed to be intended for Sir Francis Michell. See OVERREACH, SIR GILES.

**Greek Christian Poets, The, and the English Poets.** Essays by ELIZABETH BARRETT BROWNING, originally contributed to the *Athenæum*.

**"Greek to me, It was."**—SHAKESPEARE, *Julius Cæsar*, act i., sc. 2. Casca is the speaker.

**"Greeks joined Greeks, then was the tug of war, When."** A line in LEE's tragedy of *Alexander the Great*, act iv., scene 2.

**Greeley, Horace**, American journalist (b. 1811, d. 1872), started in 1833 the first penny newspaper ever published in the United States. It was called *The Morning Post*, and lasted three weeks. It was succeeded in 1834 by *The New Yorker*, a weekly journal, and in 1841 by *The New York Tribune*, with which Greeley was associated till his death. He wrote *Glances at Europe* (1851), and *Hints towards Reform* (1851). See the *Life* by Parton.

**"Green-eyed monster, The."** A description applied to jealousy (*Othello*, act iii., scene 3).

**"Green fields of England! where-soe'er."** First line of a lyric by A. H. CLOUGH (1819—1861).

**Green grow the Rashes.** A song by ROBERT BURNS, in which occurs the verse:—

"Auld Nature swears, the lovely dears  
Her noblest work she classes, O;  
Her prentice han' she tried on man,  
And then she made the lasses, O."

**Green, John Richard**, clergyman, has written *A Short History of the English People* (1875), and *Stray Studies from England and Italy*.

**Green, John Richards**, better known under his assumed name of John Gifford (b. 1758, d. 1818), was the publisher of *The Anti-Jacobin Review* (1798), and of *The British Review*. He was also the author of a *History of France to the Death of Louis XVI.*, and a number of pamphlets against Paine and Priestley.

**"Green little vaulter in the sunny grass."**—First line of LEIGH HUNT's sonnet *To the Grasshopper and the Cricket*:—

"Sole voice that's heard amid the lazy noon."

**Green, Mrs. Mary Anne Everett**, miscellaneous writer (b. 1818), has written *Lives of the Princesses of England* (1849—55); and has edited, among other works, *Letters of Royal and Illustrious Ladies* (1846), *The Diary of John Rous* (1856), *The Letters of Queen Henrietta Maria* (1857), and *State Papers of the Reign of James I.* (1857—59).

**Green, Matthew**, poet (b. 1696, d. 1737), wrote *The Spleen*, *The Grotto*, and other poems. "To compare Green with the author of *Hudibras*,

as has sometimes been done, is," says Dr. Waller, "idle. They have no characteristics in common. Green had no wit—he was scarcely humorous; he was shrewd, and sometimes sharp, but had no pretensions to the profound knowledge of human nature, the extensive learning, and the caustic satire of Butler."

**"Green old age, A."** A phrase used by DRYDEN in scene i., act 3, of his play of *Ædipus*.

**"Green-robed senators of mighty woods, 'Those.'"**—KEATS, *Hyperion*:—

"Tall oaks, branch-charmed by the earnest stars."

**Green Sleeves and Pudding Pies.** A parody on a hymn, designed to ridicule the clergy, and originated by the Reformation in Scotland.

**Green, Thomas, D.D.**, successively Bishop of Norwich and Ely (b. 1658, d. 1738), wrote *The Sacrament of the Lord's Supper explained to the meanest capacities*, *The Principles of Religion explained for the Instruction of the Weak*, *Four Discourses on the Four Last Things*, viz., *Death*, *Judgment*, *Heaven*, and *Hell*; and occasional sermons.

**"Green thought in a green shade."** See "ANNIHILATING ALL THAT'S MADE."

**Greene, Albert C.** See GRIMES, OLD.

**Greene, George-à-, The History of:** "Pindar of the Town of Wakefield;" that is, pinner, or keeper of the public pound or pen. An English prose romance, as old as, if not older than, the reign of Elizabeth, celebrating George-a-Greene's contest with Robin Hood and Little John. See GEORGE-À-GREENE.

**Greene, George Washington** (b. 1811), has published *The History and Geography of the Middle Ages*, and *Biographical Studies* (1860); *The American Revolution* (1860); and a *Life of General Nathaniel Greene* (1867—68).

**Greene, Robert**, novelist and dramatist (b. 1560, d. 1592). A full catalogue of this writer's *Works* may be found in Lowndes' *Bibliographer's Manual*. The following are the most important:—Romances—*Pandosto, the Triumph of Time: or, the History of Doraustus and Faunia* (1588), (q.v.); *The Historie of Arbasto, King of Denmark* (1617); *A Pair of Turtle Doves: or, the Tragical History of Bellora and Fidelio* (1606); *Menaphon* (1587). Autobiography—*Greene's Never too Late* (1590); *Greene's Groat's-worth of Wit, bought with a Million of Repentance* (1592); *Greene's Vision* (1592); *The Repentance of Robert Greene* (1592); *Farewell to Folly* (1591). Plays—*The Honorable Historie of Frier Bacon and Frier Bongay* (1594), (q.v.); *The Historie of Orlando Furioso* (1594); *The Comical Historie of Alphonsus, King of Arragon*; *A Looking-Glasse for London and England* (with Lodge) (q.v.); *The Scottish Historie of James IV.* (1598); *Mammilia* (1593). Miscellaneous—*The Myrrour of Modestie* (1584), (q.v.);



*Morando* (1584); *Euphues, his Censure to Philautus* (1587); *Perimedes the Blacksmith* (1588), (q.v.); *Alcida* (1588); *The Spanish Masquerado* (1589); and numerous pamphlets exposing the sins and follies of town life. For *Biography* and *Criticism*, see Collier's *Poetical Decameron* and *Dramatic Poetry*, Campbell's *Specimens of the English Poets*, Hazlitt's *Age of Elizabeth*, Dyce's edition of Greene's *Works*, Brydges' *Censura Literaria*, Beloe's *Anecdotes*, Ritson's *Bibliographia Poetica*, Wood's *Fasti Oxonienses*, *The Retrospective Review*, and the *Shakespeare Library*. See BACON AND FRIER BONGAY; CONTENTION BETWEEN LIBERALITY, &c.; GEORGE-A-GREENE; PLANETOMACHIA; QUIP FOR AN UPSTART COURTIER.

**Greene's Mourning Garment**, "given him by Repentance at the Funerals of Love" (1590). For similar autobiographical productions of this writer, see GREENE, ROBERT.

**Greenland.** A poem by JAMES MONTGOMERY (1771—1854), published in 1819. It is in five cantos, and includes an historical sketch of the Moravian Church, and the planting of its missions in Greenland in 1733. It is in the course of this poem that occurs the passage beginning,—

"There is a land, of every land the pride,  
Beloved by Heaven o'er all the world beside."

**"Greenland's icy mountains, From."** First line of a well-known missionary hymn by Bishop HEBER (q.v.).

**Greenwell, Dora**, poetess and miscellaneous writer (b. 1821), has published *Poems* (1848); *Stories that Might be True* (1851); *Christina* (1860); *Essays* (1866); *Two Friends* (1866); *Poems* (1867); *The Covenant of Life and Peace* (1867); *Patience of Hope* (1867); *Carmina Crucis* (1869); *John Woolman* (1871); *Colloquia Crucis: a Sequel to Two Friends* (1871); *Camera Obscura* (1876); and other works.

**Greenwood, Grace.** The *nom de plume* of MRS. SARA JANE LIPPINCOTT, an American authoress, who has written a *History of My Pets* (1856); a *Forest Tragedy*; *Recollections of My Childhood* (1858); and many other works.

**Greenwood, James**, journalist and miscellaneous writer, has written *The Adventures of Reuben Davidger*, *The Seven Boar-footed Foresters*, *The Bear King*, *Curiosities of Savage Life*, *Escaped at Last*, *The Hatchet-Throwers*, *The History of a Little Ragamuffin*, *Humphrey Dyot*, *Legends of Savage Life*, *The Purgatory of Peter the Cruel*, *Reminiscences of a Raven*, *The Seven Curses of London*, *Silas the Conjuror*, *Unsentimental Journeys*, *Low Life Depths*, *Dick Temple*, and other works.

**"Greetings where no kindness is."**—WORDSWORTH, *Lines on Tintern Abbey*.

**Greg, William Rathbone**, journalist and miscellaneous writer (b. 1809), is the author of *The Creed of Christendom*, *The Great Duel: its*

*Meaning and Results*, *Literary and Social Judgments*, *Political Problems for our Age and Country*, *Truth versus Edification*, *Why are Women Redundant?* *Mistaken Aims and Attainable Ideals of the Artisan Class*, and other works. He has contributed largely to periodical literature.

**Gregory, Edmund** (d. 1650), wrote *The Anatomy of Christian Melancholy*. See MELANCHOLY, ANATOMY OF.

**Gregory, John, M.D.** (b. 1724, d. 1773), was the author of *Human and Animal Faculties*. See *Lives* by Woodhouselee and Smellie.

**Gregory, Lord.** A ballad by ROBERT BURNS (1759—1796), on a subject which has been treated also by Dr. Wolcot (Peter Pindar). "His *Gregory*," wrote Burns, "is beautiful. My song, though much inferior in poetic merit, has, I think, more of the ballad simplicity in it."

**Gregory Nonsense, Sir**; "his *Newes* from no place." A poem, partly written in blank verse, by JOHN TAYLOR, the "water poet" (1580—1654); probably published in 1622.

**Gregory, Pope, on the Care of the Soul.** Translated by King Alfred, and printed in 1574, 1597, 1603, and 1722.

**Gremio**, in *The Taming of the Shrew* (q.v.), is in love with Bianca.

**Grendel.** A malignant fiend, who figures in the old poem of *Beowulf* (q.v.).

**Grenville, George Nugent.** See NUGENT, GEORGE.

**Greville, Fulke**, Lord Brooke, poet and philosopher (b. 1554, d. 1628), wrote the tragedy of *Alaham Mustapha*, fragments of which appeared in 1609. *Certain Learned and Elegant Workes* of Lord Brooke's were published in 1633; his *Life of Sir Philip Sidney* in 1652; his *Remains* in 1670. Sir Egerton Brydges printed a revised edition of the *Life of Sidney* in 1816.

**Grey, Agnes.** A novel, by ANNE BRONTË (1820—1849), published in 1847.

**Grey, Mr.**, in DISRAELI's novel of *Vivian Grey* (q.v.), is the father of the hero, a scholar, and a man of the world, and is "drawn, in some measure, from the author's own revered and beloved father," the author of *The Curiosities of Literature*.

**Grey, Richard, D.D.** (b. 1694, d. 1771), was the author of *Memoria Technica* (1730).

**Grey, Zachary, LL.D.** (b. 1687, d. 1766), will be remembered as the editor of Butler's *Hudibras* (1744); also as the author of *The Ministry of the Dissenters proved to be null and void from Scripture and Antiquity* (1725), and *A Vindication of the Church of England* (1740).

**Gride, Arthur.** A usurer, in DICKENS'S novel of *Nicholas Nickleby* (q.v.).



**Grief of Joy, The:** "Corteyne elegies wherein the doubtful Delight of Mane's Lyfe are displayed," by GEORGE GASCOIGNE, printed in 1576.

**Griffin, Bartholomew.** See FIDESSA.

**Griffin, Gerald,** novelist (b. 1803, d. 1840), wrote *Hollandtide* (1827); *Tales of the Minster Festival* (1827); *The Collegians* (1828); *The Rivals*, and *Tracy's Ambition* (1830); *Tales of the Five Senses* (1832); a tragedy, called *Gissipus*, produced in 1842; and some miscellaneous poems, all of which are included in the collective edition of his *Works*, published in 1857, with a memoir by Dr. Daniel Griffin. See Miss Mitford's *Recollections of a Literary Life*.

**Griffin, Gregory.** See MICROCOSM, THE.

**Griffith, Elizabeth** (b. 1730, d. 1793), was the joint author, with her husband, of *The Letters of Henry and Frances*, which were exceedingly popular in their day. She also wrote *The Morality of Shakespeare's Dramas Illustrated*, and several plays. Her husband, RICHARD GRIFFITH, was also a dramatist. He died in 1788.

**Griffiths, Ralph, LL.D.** (b. 1720, d. 1803), was the founder, and editor until his death, of *The Monthly Review*, which was started in 1749 and expired in 1842. It had at one time the advantage of the services of Oliver Goldsmith.

**Grile, Dod.** The pseudonym of M. A. BIERCE, an American writer, author of *The Fiend's Delight*, and other pieces.

**Grim, the Collier of Croydon.** A curious old comedy, by an unknown writer (J. T.), first printed in 1662. The story is partly taken from Machiavelli's *Belphegor*.

**Grim, Giant,** in BUNYAN'S *Pilgrim's Progress* (q.v.), is slain by Mr. Greatheart (q.v.).

**Grimbold, Nicholas,** poet (1519—1562), produced *John the Baptist*, a tragedy (1548); translations from Cicero (1553—96), and from Virgil (1591); and various *Songes* in Tottel's *Miscellany* (q.v.). See Bale's *Lives*, Tanner, Strype's *Cranmer*, Wood's *Athenæ Oxonienses*, Warton's *English Poetry*, Hallam's *Literary History*, and Ellis's *Specimens of the Early English Poets*. See ARCHIPHROPHETA, &c.; MODERATION, IN PRAISE OF; ZOROAS.

**Grimello's Fortunes,** by NICHOLAS BRETON; published in 1604.

**Grimes, Old.** A ballad, by ALBERT G. GREENE (b. 1802), an American versifier.

**Grimes, Peter.** A drunkard, thief, and murderer, in CRABBE'S poem, *The Borough*.

**Grimshawe, Rev. Thomas Shuttleworth** (b. 1777, d. 1850), wrote *Life of Legh Richmond* (1828), and of Cowper, whose works he edited (1835).

**"Grim-visaged war."**—SHAKESPEARE, *Richard III.*, act i., scene 1.

**Gringo, Harry.** The literary pseudonym of HENRY AUGUSTUS WISE (b. 1819), an American writer, author of *Los Gringos*, *Captain Brand*, and other works. "Gringo" is the Spanish for "unintelligible."

**Griselda, The Patient.** A character in CHAUCER'S *Clerk of Oxenford's Tale*. The name is variously spelt Griseld, Grissel, Grizzel, and Griseldis. The story is told by Boccaccio in his *Decameron*, and was probably communicated both to him and to Chaucer by Petrarch. It has frequently been treated in prose and verse. The song and prose history of *Patient Grissel* both date from 1565. See HAUGHTON, WILLIAM.

**Griselda, The Modern.** A tale, by MARIA EDGEWORTH, published in 1804.

**Griselda.** A tragedy in blank verse, by MARY ELIZABETH BRADDON (b. 1837), produced in 1873.

**Griswold, Rufus Wilmot, D.D.,** miscellaneous writer (b. 1815, d. 1857), was the founder of *Graham's Magazine*, editor of the *New York Biographical Annual*, and a contributor to *Brother Jonathan*, the *New Yorker*, and the *New World*. Among his published works were *The Poets and Poetry of America* (1842), *The Prose Writers of America* (1847), *The Female Poets of America* (1849), and *Curiosities of American Literature*.

**Groat's-worth of Wit, bought with a Million of Repentance, A.** A novel, by ROBERT GREENE (1560—1592), in which he is supposed to relate some of his own adventures.

**Grongar's Hill.** A descriptive poem, by JOHN DYER (1700—1758), written in the metre of Milton's *L'Allegro*, and containing pictures of scenery on the banks of the Wye. It was first printed in a *Miscellany of Poems*, in 1726.

**Grosart, Alexander B.,** Presbyterian minister, has published editions of the poems of Giles Fletcher, Crashaw, Southwell, Herbert, Vaughan, Marvell, Sidney, Herrick, and others, besides an edition of the *Prose Works* of Wordsworth.

**Grose's (Francis) Peregrinations through Scotland, On the late Captain:** "collecting the antiquities of that kingdom." A poem, by ROBERT BURNS (1759—1796), containing the familiar lines:—

"A chiel's amang you taking notes,  
And, faith, he'll prent it."

**Grote, George,** historian, biographer, and miscellaneous writer (b. 1794, d. 1871), wrote *The Essentials of Parliamentary Reform*; *The History of Greece* (1846—56); *Plato and other Companions of Sokrates* (1865); *A Review of Mill's Examination of Sir W. Hamilton* (1868); *Aristotle* (1873); and various contributions to the several Quarterly



Reviews. See the *Life*, by his wife (1873), and *Minor Works* (1873).

**Grove, George, D.C.L.**, miscellaneous writer (b. 1820), is the present editor of *Maemilan's Magazine*. He has published a translation of some *Essays on the Fine Arts*, by Guizot (1854), and has contributed to the *Dictionary of the Bible*, edited by Dr. Smith, besides writing a large number of musical criticisms and annotations.

**Grove, Sir William Robert**, scientific writer (b. about 1811), has written *A Lecture on the Progress of Physical Science* (1842); *An Essay on the Correlation of Physical Forces* (1846); *A Lecture on Voltaic Ignition, and on the Decomposition of Water into its constituent Gases, by Heat* (1847); *An Address to the British Association* (1867); and other works.

**Grovelgrub, Dr.** A character in PEACOCK's novel of *Melincourt* (q.v.).

**Growing Old.** A lyric, by MATTHEW ARNOLD (b. 1822).

**Grub Street**, now Milton Street, near Moorfields, London; where, before the discovery of printing, lived those ingenious persons, called text-writers, who penned the books then in use, such as the Paternoster, Ave, Credo, Grace, and the like. Here, too, Foxe wrote his *Acts and Monuments*, and here resided Speed, the historian. At a later period it was inhabited by the authors of the pamphlets and libels issued during the Commonwealth era—men whose poverty compelled them to live in the obscurest parts of the town,—and, in ridicule of these bad writers, the term now so common was first used by Andrew Marvell, in his witty and sarcastic work, *The Rehearsal Transposed* (1672): "He, honest man, was deep in Grub Street and polemical divinity." See Pope's *Dunciad*, i., 38.

**Gruffyd, Ode to Prince.** By ENNION AP MADAWE AP RHAWD (circa 1250).

**Gruffyd ap yr yuad Coch.** A Welsh poet (circa 1282).

**Grumbling Hive, The:** "or, Knaves turned Honest." A poem, consisting of four hundred lines, in octo-syllabic verse, published by BERNARD DE MANDEVILLE, in 1714, and afterwards re-cast in prose, and issued under the title of *The Fable of the Bees: or, Private Vices Public Benefits*, in the same year. It is an endeavour to prove that the vices of the individual may really be of service to society, and that not only does society depend upon immorality for its welfare, but it could not possibly exist without it. This doctrine the author of *The Fable of the Bees* supports, with much perverted ability, in a work which was presented at Quarter Sessions in 1723 as injurious to the public morals. *The True Meaning of the Fable of the Bees* appeared in 1726.

**Grumio**, in *The Taming of the Shrew* (q.v.), is servant to Petruchio.

**Grundy, Mrs.** A person who is frequently referred to in MORTON's comedy of *Speed the Plough* (q.v.), but who is not introduced amongst the *dramatis personæ*. Dame Ashfield is continually expressing her anxiety as to "What will Mrs. Grundy say?" and hence the popular allusion. Frederick Locker says:—

"Many are afraid of God,  
And more of Mrs. Grundy."

**Gryll Grange.** A novel by THOMAS LOVE PEACOCK (q.v.).

**Guardian, The.** A periodical publication, edited by STEELE, in 1713. It appeared daily, price one penny, and extended to 175 numbers. Steele wrote eighty-two papers, and Addison fifty-three. A Church of England newspaper is published under the same title.

**Guary Miracle, The.** A dramatic performance of precisely the same kind as the ordinary English miracle play, except that it was spoken in the idiom of the county (Cornwall) in which it was acted, *i.e.*, in a mixture of the Celtic and the Saxon languages. Collier says that several specimens of these productions are extant; and one of them, said to have been written by a person of the name of Jordan, and subsequently rendered from the Cornish into English, is in the British Museum (Harl. MSS.).

"Gude time coming, There's a."—SCOTT, *Rob Roy*, chapter 32.

**Guesses at Truth.** A series of prose notes and comments, upon a wide variety of subjects; written by JULIUS and AUGUSTUS HARE (q.v.), and published in 1847.

"Guide, philosopher, and friend." A phrase occurring in POPE's *Essay on Man*, ep. iv., line 390.

**Guiderius**, in *Cymbeline* (q.v.), is a son of the king, passing under the assumed name of Polydore, and supposed to be a son of Belarius.

**Guildenstern.** A courtier, in *Hamlet* (q.v.); "a favourable example," says Cowden Clarke, "of the thorough-paced, time-serving Court knave."

**Guilt and Sorrow.** A poem in seventy-four stanzas, by WILLIAM WORDSWORTH, written in 1793—94, and published in 1798, under the title of *The Female Vagrant*.

**Guinevere.** The title of one of TENNYSON's *Idylls*. She is Arthur's queen. See LANCELOT.

**Guiscardo.** See SIGISMUNDA AND GUISCARDO.

**Gulbeyaz.** Queen of the harem, in BYRON's poem of *Don Juan*, in canto v. of which her interview with the Don is described.

"She was a Sultan's bride (thank Heaven! not mine!)."

**Gulielmus Peregrinus**, poet (circa 1197). See ODOEPORICAN RICARDI REGIS.



**Gulliver's Travels.** See TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD.

**Gulnare.** The wife of the Sultan, in BYRON's *Corsair*, who assists the latter to escape from prison, and follows him, disguised as a page.

**Gummidge, Mrs.,** in DICKENS's novel of *David Copperfield* (q.v.), describes herself as a "lone, lorn creetur, and everythink that reminds me of creeturs that ain't lone and lorn goes contrary with me."

**Gunaikion:** ΓΥΝΑΙΚΕΙΟΝ: "or, Nine Bookes of various History concerninge Women; inscribed by the Names of ye nine Muses," by THOMAS HEYWOOD (b. circa 1570), published in 1614, and characterised by Lowndes as "a most amusing work, displaying much research and learning." Heywood also wrote *The Exemplary Lives and Memorable Acts of Nine of the most Worthy Women of the World* (1640); and *The Generall History of Women: containing the Lives of the most Holy and Profane, the most Famous and Infamous in all Ages, exactly described, not only from Poetical Fictions, but from the most Ancient, Modern, and Admired Historians in our Times* (1657).

**Gunning, Peter, D.D.,** Bishop of Ely (b. 1613, d. 1684), is notable as the author of the General Thanksgiving in the Book of Common Prayer. He produced various theological works.

**Gurnall, William,** of Lavenham (b. 1617, d. 1679); author of *The Christian in Complete Armour* (1656 and 1658).

**Gurney, Hudson,** antiquary and poet (b. 1774, d. 1864); author of *Cupid and Psyche*.

**Gurney, Thomas,** shorthand writer (b. 1705, d. 1770); author of *Brachygraphy*.

**Gurth.** A Saxon swine-herd, in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.); servant to Cedric of Rotherwood.

**Gurton, Gammer.** See GAMMER GURTON'S NEEDLE.

**Gushing Teares of Godly Sorrow.** A poem, by WILLIAM LITHGOW (1580—1640), published in 1640.

**Gustavus Vasa.** A play, by HENRY BROOKE (1706—1783), which, on account of its reflections on the then Prime Minister, Sir Robert Walpole, was refused permission to be acted in 1739. It was thereupon printed by the author, Lord Chesterfield taking forty copies and the Prince of Wales 400 copies; and it became so popular that Brooke derived a thousand guineas from its sale. Dr. Johnson published a *Complete Vindication* of it, in which he eulogised the play and satirised the Government which had suppressed it.

**Gutadgarwch Hywell:** i.e., Howell's Patriotism. A poem, by HOWELL AB OWAIN

(circa 1840), written in praise of Wales and the Welsh.

**Guthlac, Life of St.** By Abbot FELIX, of Croyland (circa 730). The *Legend of St. Guthlac* is contained in the Exeter Book (q.v.).

**Guthrie, Thomas, D.D.,** Presbyterian minister and religious writer (b. 1803, d. 1873), was for some years editor of the *Sunday Magazine*. His chief works are:—*Man and the Gospel*; *Our Father's Business*; *Out of Harness*; *Sketches, Narrative and Descriptive*; *Parables Read in the Light of the Present Day*; *Speaking to the Heart*; *Studies of Character from the Old Testament*; and *Sundays Abroad*. His *Life* appeared in 1873.

**Guthrie, William,** miscellaneous writer (b. 1708, d. 1770), was the author of a large number of works, chiefly historical, none of which have survived the days in which they were written. Among them were *Histories of England, Scotland, the World, and the English Peerage*; to which may be added a *Geographical Grammar*, *Remarks on English Tragedy*, and a very large number of pamphlets. He preceded Dr. Johnson in the compilation of the debates in "The Senate of Lilliput" for *The Gentleman's Magazine*.

**Guy and Amarant.** A fragment of *The Famous Historie of Guy, Earl of Warwick*, by SAMUEL ROWLANDS; published in 1649.

**Guy Livingstone.** See LIVINGSTONE, GUY.

**Guy Mannering.** See MANNERING, GUY.

**Guy of Warwick, Sir.** "A pleasant song of the valiant deeds of chivalry achieved by that noble knight, who, for the love of fair Phelis, became a hermit, and dyed in a cave of craggy rake, a mile distant from Warwick." It was very popular among the Elizabethans, and is referred to by Beaumont in his *Knight of the Burning Pestle*, act ii., last scene. The legend it narrates is to be found in a very ancient romance in English verse, which is quoted by Chaucer as celebrated in his time, and of which a few fragments are preserved in Garrick's *Collection of Old Plays*. It appeared in French in 1525. Sir William Dugdale regards the story of Sir Guy as only partially apocryphal, and mentions, as a matter of fact, a duel fought by that hero with the Danish Champion in 926. See GUY AND AMARANT.

**Guyon, Sir.** The personification of Temperance in SPENSER's *Faerie Queene* (book ii.).

**Gwalchmai.** A Welsh bard (circa 1150). See GOINWFEDD and TAL Y MOELIRE.

**Gwendolen Harleth.** The heroine of *Daniel Deronda* (q.v.).

**Gwilym, David of.** Welsh bard (b. 1340, d. 1400).

**Gymnasiad.** A mock, heroic poem, by PAUL WHITEHEAD (1710—1774), ridiculing boxing.



## H

**Habington, William**, poet (b. 1605, d. 1645), wrote *Castara* (1634), (q.v.), a series of poems, afterwards included in the collections of Johnson and Chalmers; *The Quene of Arragon*, a tragi-comedy (1640), and a *History of Edward IV.* (1640). See Wood's *Athenæ Oxonienses*, the *Biographia Dramatica*, Hallam's *Literary History*, and Brydges' *Censura Literaria*. See EDWARD IV., HISTORY OF.

"Habits (Small) well pursued be-times."—HANNAH MORE, *Aloris*, part i. :—

"May reach the dignity of crimes."

**Hacket, John**, Bishop of Lichfield and Coventry (b. 1592, d. 1670), wrote *Comædia Loila*, *Christian Consolation*, and a *Life of Archbishop Williams*. See his *Life* by Plume, prefixed to a volume of his *Sermons* (1675).

**Haddon, Walter, LL.D.** (b. 1516, d. 1572), took part with Sir John Cheke in preparing *Reformatio Legum Ecclesiasticorum*, besides writing *Luceubrationes* (1567). His *Life* and *Latin Poems* were published in 1576.

"Had I a heart for falsehood framed." First line of a song in SHERIDAN's comic opera, *The Duenna* (act i., scene 5).

**Hafed**. The hero of MOORE's tale, "The Fire Worshippers," in *Lalla Rookh* (q.v.); beloved by Hinda.

**Haggis, To a**. A poem by ROBERT BURNS (1759—1796):

"Fair fa' your honest, sonsie face,  
Great chieftain o' the puddin' race!  
Aboon them a' ye tak your place,  
Palnch, tripe, or thairm:  
Weel are ye wordy o' a grace  
As lang's my arm."

**Haidée**. One of the heroines of BYRON's poem of *Don Juan* (q.v.); the daughter of Lambro (q.v.), and in love with the hero. See canto ii., cxii.—cxi., where her meeting with the shipwrecked Don is described.

"Hail, beauteous stranger of the grove!" First line of the *Ode to the Cuckoo* (q.v.), by BRUCE or LOGAN.

"Hail, fellow, well met." See Thomas Brown's *Amusement*, viii., and Swift's *My Lady's Lamentation*.

"Hail, mildly pleasing Solitude!" First line of THOMSON's *Hymn on Solitude*.

"Hail to thee, blithe spirit!"—*To a Skylark*, by PERCY BYSSHE SHELLEY.

**Hailes, Lord**. See DALRYMPLE, DAVID.

"Hair-breadth 'scapes."—*Othello*, act i., scene 3.

**Hajji Baba of Ispahan**, *The Adventures of*. See BABA, HAJJI.

**Hake, Edward**. Author of *The Touchstone of Wittes* (1588), founded on Webbe's *Discourse of Poetrie*. See Hazlitt's *Early English Literature*.

**Hakewill, George**, divine (b. 1579, d. 1649), wrote *Scutum Regium adversus omnes Regicidas et Regicidarum Patronos* (1612) and *An Apologic or Declaration of the Power and Providence of God in the Government of the World* (1627).

**Hakluyt, Richard**, Prebendary of Bristol and Westminster (b. 1553, d. 1616), was the compiler of a series of *Voyages* which have made his name famous. These celebrated narratives were published in the following order:—(1) *Divers Voyages touching the Discoverie of America and the Lands adjacent unto the Same* (1582); (2) *Fourre Voyages unto Florida* (1587); and (3) *The Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation, made by Sea or over Land, to the most remote and farthest distant quarters of the Earth, at any time within the compasse of these 1500 years* (1589). Of these a new edition was published in 1809—12, followed by a supplementary volume in 1812, containing several *Voyages* which Hakluyt had recommended for publication. For biographical and bibliographical particulars, see the *Biographia Britannica*, Oldys' *Librarian*, Wood's *Athenæ Oxonienses*, and Lowndes' *Bibliographer's Manual*.

**Hakluyt Society, The**, "for the publication of Rare and Valuable Voyages, Travels, and Geographical Records," was instituted in London in 1846.

**Hakluytus Posthumus**. See PILGRIMES.

**Haldane, James Alexander** (b. 1768, d. 1851), wrote a work on *The Atonement*, besides *Expositions of the Epistles to the Hebrews and Galatians*. See his *Life* by Alexander Haldane.

**Haldane, Robert** (b. 1764, d. 1842), wrote *The Evidence and Authority of Divine Revelation* (1816) and a *Commentary on the Epistle to the Romans* (1835). See the *Life* by Alexander Haldane.

**Hale, Edward Everett**, American Unitarian minister (b. 1822), has published *The Rosary* (1848); *Margaret Perceval in America* (1850); *Sketches of Christian History* (1850); *Daily Bread*, and other *Stories* (1870); and many other works.

**Hale, Sarah Josepha**, née Buell, novelist, poet, and miscellaneous writer (b. 1795); author of *The Genius of Oblivion*, and other *Poems*; *Northwood*; *Sketches of American Character*; *Traits of American Life*; *The Way to Live Well*, and to be Well while we Live; *Grosvenor: a Tragedy*; *Alice Kay: a Romance in Rhyme*; *Harry Gay, the Widow's Son*; *Three Hours: or, the Vigil of Love*, and other *Poems*; *The Judge: a Drama of American Life*; *Woman's Record: or, Sketches of Distinguished Women, from the beginning till 1850*; and various other works. See Griswold's *Female Poets of America*.



**Hale, Sir Matthew, Life of**, by GILBERT BURNET, Bishop of SALISBURY (1643—1715); published in 1682, and reprinted in Wordsworth's *Ecclesiastical Biography*. Some *Additional Notes* were written by Richard Baxter. Sir Matthew (1609—1676) wrote, among other works, *Contemplations*, *Moral and Divine* (1676); *Pleas of the Crown* (1680); and *The Nature of Religion* (1684).

**Hales, Alexander.** See ALEXANDER OF HALES; FOUNTAIN OF LIFE, THE.

**Hales, John** (d. 1572), wrote *Introductiones ad Grammaticam*, *The Highway to Nobility*, and a translation of Plutarch's *Precepts for Health* (1543), besides minor works.

**Hales, John**, called "The Ever Memorable" (b. 1584, d. 1656), wrote a tract on *Schism* (1642), and other works, published by Lord Hailes in 1765. His *Golden Remains* appeared in 1659. See the *Life* by Des Maizeaux.

**Hales, Stephen**, natural philosopher (b. 1677, d. 1761), published *Vegetable Statics* (1727), *Statical Essays* (1733), and other works.

"Half a league, half a league."—*The Charge of the Light Brigade*, by ALFRED TENNYSON.

"Half-drunk lean over the half-dressed, Where the."—ALFRED AUSTIN, *The Season*.

"Half-seas o'er in death, I'm."—DRYDEN, *Cleamenes*.

**Haliburton, Thomas Chandler**, Canadian judge (b. 1796, d. 1865), wrote *Sam Slick*, *The Clockmaker* (1835, 1838, and 1840); *The Attaché*; or, *Sam Slick in England* (1843 and 1844); *The Old Judge*; or, *Life in a Colony* (1847); *Rule and Misrule of the English in America* (1851); *Yankee Stories* (1852); *Nature and Human Nature* (1855); and other works. See SLICK, SAM.

**Halifax, Earl of**, Charles Montague (b. 1661, d. 1715), was the joint author with PRIOR (q.v.) of *The City and Country Mouse*, and the author of many miscellaneous poems. His *Miscellanies*, with a *Life*, appeared in 1716. See the *Biographia Britannica* and Johnson's *Lives of the Poets*.

**Halket, Elizabeth**, afterwards Lady Wardlaw (b. 1677, d. about 1727), was the author of the ballad of *Hardyknute*, first published in 1719, and afterwards in *The Evergreen*. See Percy's *Reliques*.

**Halket, Lady Anne** (b. 1632, d. 1699), wrote *The Mother's Will to the Unborn Child*, and a volume of *Miscellanies*, published in 1701.

**Hall, Arthur.** See HOMER.

**Hall, Anthony** (b. 1679, d. 1723), edited Leland's *De Scriptoribus* (1709) and *Trivetii Annales* (1718).

**Hall, Basil**, Captain R.N. (b. 1788, d. 1844), *A Voyage of Discovery to the Western Coast of Corea and the Great Loo-Choo Island in the Japan Sea*

(1817); *Extracts from a Journal written on the Coast of Chili, Peru, and Mexico, in the years 1820, 1821, and 1822* (1823); *Travels in North America* (1828); *Patchwork* (1841); *Fragments of Voyage and Travels*, *Schloss Heinfeld*, and other works.

**Hall, Edward**, historian (d. 1547), wrote a chronicle, entitled *The Union of the Two Noble and Illustre Families of Lancastre and Yorke, with all the Actes done in both the Tymes of the Princes both of the one Linage and the other, beginnyng at the tyme of Kynge Henry the fowerth, the first authour of this deuision, and so successively proceadyng to the reigne of the high and prudent prince kyng Henry the eight, the indubitable flower and very heire of both the said linages*; first published by Berthelette in 1542. Hall's chronicle is valuable on account of the minuteness with which he describes the manners of his time, and remarkable as being the foundation on which many of the Elizabethan plays were constructed.

**Hall, George**, Bishop of Chester (b. 1612, d. 1668); author of *The Triumphs of Rome over Despised Protestaney* (1655).

**Hall, John.** The name of two English poets, one of whom published, in 1550, a metrical version of portions of the Proverbs, the Psalms, and Ecclesiasticus. The other (b. 1627, d. 1656) published *Horæ Vacivæ*, and a translation of *Longinus*.

**Hall, Joseph**, Bishop of Exeter and Norwich (b. 1574, d. 1656). His *Works*, of which the *Contemplations* are the most famous, were edited by Pratt in 1808, and Peter Hall in 1837. See Chalmers' edition of the *Poets*. A full list of the works may be seen in Lowndes' *Bibliographer's Manual*. *Biography* by Pratt, Jones, and Morris (1846). *Criticism* in Hannay's *Satire and Satirists*, and Warton's *English Poetry*. "Hall," says Campbell, "was the master satirist of his age; obscure and quaint at times, but full of nerve and picturesque illustration. No contemporary satirist has given equal grace and dignity to moral censure." See EPISTLES; MUNDUS ALTER ET IDEM; SATIRES IN SIX BOOKS; SENECA, THE ENGLISH; VIRGIDEMIARUM.

**Hall, Mrs. Anna Maria**, novelist and miscellaneous writer (b. 1802), has written *Sketches of Irish Character* (1829); *Chronicles of a Schoolroom* (1830); *The Buccaneers* (1832); *Tales of Woman's Trials* (1834); *The Outlaw* (1835); *Uncle Horace* (1835); *Lights and Shadows of Irish Life* (1838); *The Groves of Blarney* (1838); *Marian*: or, a *Young Maid's Fortunes* (1840), (q.v.); *Stories of the Irish Peasantry* (1840); *Ireland: its Scenery, Character, &c.* (in conjunction with her husband, Mr. S. C. Hall) (1840); *The White Boy* (1845); *Midsummer Eve* (1847); *A Woman's Story* (1857); *Can Wrong be Right?* (1862); *Union Jack* (1863); *Marian*: or, a *Young Maid's Fortune* (1864); *The Lucky Penny* (1864); *Ronald's Reason*: or, the *Little Cripple* (1865); *The Prince of the Fair Family*: a *Fairy Tale* (1866); *The Playfellow* (1868); *The Fight of Faith*: a *Story* (1869); *Digging a Grave*



with a *Wine Glass* (1871); besides various children's books, and the following works, contributed, with the assistance of her husband, to the pages of the *Art Journal*:—*The Book of the Thames*, *The Book of South Wales*, and *Pilgrimages to English Shrines*. See IRISH CHARACTER, SKETCHES OF.

**Hall, Newman**, Congregationalist minister (b. 1816), has written *Come to Jesus*, *Homeward Bound*, *The Forum and the Vatican*, *Pilgrim Songs*, *From Liverpool to St. Louis*, and many other works.

**Hall, Robert**, Baptist preacher (b. 1764, d. 1831). The works of this famous divine were published after his death, with a *Life*, by Olinthus Gregory. See also the *Biography* by Greene (1832) and by J. W. Morris (1846).

**Hall, Rowland**. See BREECHES BIBLE, THE.

**Hall, Samuel Carter**, author (b. 1801), has published *The Book of Gems*, *The Book of British Ballads*, *The Stately Homes of England*, *A Book of Memories of Great Men and Women*, and other works; among them, *The Trial of Sir Jasper: a Temperance Tale in Verse*. He established and became editor of the *Art Journal*, in 1839.

**Hall, Sir James** (b. 1761, d. 1832), author of *The Principles and History of Gothic Architecture* (1813).

**Hallam, Arthur Henry** (b. 1811, d. 1833), will live in English literature as the inspirer and in part the subject of Tennyson's *In Memoriam* (q.v.), where he is credited with—

"Heart affluence in discursive talk,  
From household fountains never dry;  
The critic clearness of an eye,  
That saw thro' all the Muses' walk.

"Seraphic intellect and force  
To seize and throw the doubts of man;  
Impassioned logic, which outran  
The hearer in its fiery course.

"High nature, amorous of the good,  
But touch'd with no ascetic gloom;  
And passion pure in snowy bloom  
Thro' all the years of April blood.

"A love of freedom rarely felt,  
Of freedom in her regal seat  
Of England—not the schoolboy heat,  
The blind hysterics of the Celt.

"And manhood fused with female grace  
In such a sort, the child would twine  
A trustful hand, unask'd, in thine,  
And find his comfort in thy face."

Whilst still a boy he contributed to *The Eton Miscellany*. Later he translated the sonnets of Dante's *Vita Nuova*, composed a drama on the Life of Raphael, and wrote memoirs of Petrarch, Voltaire, and Burke. His *Remains* were published, with a *Life*, by his father, Henry Hallam, in 1834. See also the *Life* by Dr. John Brown, and *The Atlantic Monthly* for December, 1860.

**Hallam, Henry**, historian and essayist (b. 1777, d. 1859), was the author of a *View of Europe during the Middle Ages* (1818); a *Constitutional History of England* (1827); an *Introduction to the Literature of Europe* (1838—9); and various essays in *The Edinburgh Review*. See sketch of his *Life*,

by Dean Milman, in *Transactions of the Royal Society*, vol. x. Byron alludes to him, in his *English Bards*, as

"Classic Hallam, much renowned for Greek."

**Halleck, Fitz-Greene**, American poet (b. 1790, d. 1867), was co-author of *The Croaker Papers* (1819), afterwards publishing *Fanny* (1821), and a volume of *Poems* (1827), which included *Marco Bozzaris*, *Alnwick Castle*, *Burns*, *Wyoming*, and others. A further selection appeared in 1835. For *Biography*, see the *Life* by J. G. Wilson (1869), the *Memorial* by F. S. Cozzens (1868), and Allibone's *Dictionary of English and American Authors*. For *Criticism*, see Griswold's *Poets and Poetry of America*, and Tuckerman's *Sketch of American Literature*. "It may be said of his compositions," remarks a writer in *Fraser's Magazine*, "as it can be affirmed of few American verses, that they have a real innate harmony." "In no poet," says William Cullen Bryant, "can be found passages which flow with more sweet and liquid smoothness."

**Haller, Joseph**. The signature under which HENRY NELSON COLERIDGE (1800—1843) at one time contributed to *Knight's Quarterly Magazine*.

**Hallet, Joseph**, divine (b. 1692, d. 1744), published *The Unity of God* (1720), *The Reconciler* (1726), and *The Study of Holy Scriptures* (1729—36).

**Halley, Edmund**, astronomer (b. 1656, d. 1742), wrote *Catalogus Stellarum Australium* (1699); *The Circulation of the Watery Vapours of the Sea* (1691); *The Theory of the Change in the Variation of the Needle* (1692).

**Halliday (Duff), Andrew**, dramatist and miscellaneous writer (b. 1830, d. 1877), published, among other works, *Every-Day Papers* (1864), *Sunnyside Papers* (1866), and *Town and Country* (1866); besides writing the following plays:—*The Great City*, *Checkmate*, *For Love or Money*, *Little Em'ly*, *Nell*, *King o' Scots*, *Amy Robsart*, *Rebecca*, *Notre Dame*, *The Lady of the Lake*, *Heart's Delight*, *Richard Cœur de Lion*, and *Nicholas Nickleby*, most of them founded upon the works of Scott or Dickens. He also contributed to *The Morning Chronicle*, *The Leader*, *The Cornhill Magazine*, *All the Year Round*, and other periodicals.

**Hallifax, Samuel, D.D.** (b. 1733, d. 1790), is best known as the author of an *Analysis of Butler's Analogy*; he also published an *Analysis of the Roman Civil Law* (1774), and *Twelve Sermons on the Prophecies* (1776).

**Halliwell-Phillipps, James Orchard**, editor and writer (b. 1820), has published editions of the *Works of Shakespeare* (1851—3, 1853—61), a *Life of Shakspeare*, *A Dictionary of Archaic and Provincial Words*, *An Historical Sketch of the Provincial Dialects of England*, *Popular Rhymes and Nursery Tales*, and many other works.



**Hallo my Fancy.** A poem by WILLIAM CLELAND (b. about 1661, d. 1689), written when he was not quite eighteen years of age. The first verse runs—

"In melancholy fancy,  
Out of myself,  
In the vulcan dancy,  
All tho world surveying,  
Nowhere staying,  
Just like a fairy elf;  
Out o'er the tops of highest mounatlns skipping,  
Out o'er the hills, the trees and valleys tripping,  
Out o'er the ocean seas, without an oar or shipping,  
Hallo my fancy, whither wilt thou go?"

**Hallorom, Rev. L. H.** See FEMALE VOLUNTEER, THE.

**Halloween.** A poem by ROBERT BURNS (1759—1796), descriptive of the various customs which obtain in Scotland on that night of the year. "Halloween," he says, "is thought to be a night when witches, devils, and other mischief-making beings are all abroad on their baneful, midnight errands; particularly those aerial people, the fairies, are said on that night to hold a grand anniversary." See the author's notes to the poem. A poem on the same subject, contributed by JOHN MAYNE (1759—1836) to *Ruddiman's Magazine* in 1780, is said to have suggested Burns's composition.

**Hallowed Ground.** A lyric by THOMAS CAMPBELL, containing the lines—

"To live in hearts we leave behind,  
Is not to die."

**Halpine, Charles G.** See O'REILLY, PRIVATE MILES.

**H. A. L., The Old Shekarry.** The pseudonym under which Major LEVESON has published several sporting works; among others, *The Camp Fire*, *The Forest and the Field*, *The Hunting Grounds of the Old World*, and *Wrinkles: or, Hints to Travellers*.

**Halyburton, Thomas**, divine (b. 1674, d. 1712), wrote *Natural Religion Inefficient, and Revealed necessary to Salvation* (1714), *The Great Concern of Salvation* (1721), and *Ten Sermons* (1722). See his *Memoirs* of himself.

**Hamilton, Alexander.** See PUBLIUS.

**Hamilton, Count Anthony** (b. about 1646, d. 1720), wrote the *Memoires de Grammont*, and translated Pope's *Essay on Criticism* into French. His complete *Works* appeared in 1813.

**Hamilton, Elizabeth**, miscellaneous writer (b. 1758, d. 1816), wrote *Letters of a Hindoo Rajah* (1790); *The Modern Philosopher* (1800); *Letters on Education* (1801); *Agrippina* (1803); *The Cottagers of Glenburnie*; *The Elementary Principles of the Human Mind*; and other works. See her *Life* by Miss Bengcr (1818).

**Hamilton, Gail.** The *nom de plume* of Miss Mary Abigail Dodge, of Hamilton, Massachusetts, an American writer.

**Hamilton, Hugh, D.D.**, Bishop of Ossory (b. 1729, d. 1805), wrote *De Sectionibus Conicis* (1758), and an *Essay on the Existence and Attri-*

*butes of the Supreme Being* (1792). His *Works* were published in 1809.

**Hamilton, James, D.D.** (b. 1814, d. 1867), author of *Life in Earnest*, *The Mount of Olives*, *The Royal Preacher*, *The Happy Home*, *The Lamp and the Lantern*, and many others.

**Hamilton, Richard Winter, D.D.** (b. 1794, d. 1848), author of *Sermons* (1833 and 1845), *The Revealed Doctrine of Rewards and Punishments* (1846), *Nugæ Literariæ*, and others.

**Hamilton, Robert, LL.D.**, political economist (b. 1743, d. 1829), wrote treatises on *Merehandise* (1777); *Arithmetic* (1796); and *The National Debt* (1813); also, *The Progress of Society* (1830). See Chambers's *Eminent Scotsmen*.

**Hamilton, Thomas** (b. 1789, d. 1842), author of *The Youth and Manhood of Cyril Thornton* (1827), *Annals of the Peninsular Campaign*, and *Men and Manners in America*. He was a constant contributor to *Blackwood's Magazine*.

**Hamilton, Sir William**, Professor of Metaphysics at Edinburgh (b. 1788, d. 1856), was the author of *Discussions on Philosophy*, contributed to *The Edinburgh Review*, and re-published in 1852; of an edition of Reid (q.v.), with notes and dissertations (1846); and of various lectures on metaphysics and logic, published by Professors Mansel and Veitch in 1859—60. "In common with Reid," says the latter writer, "Hamilton holds firmly by fact and reality, even where these transcend philosophical comprehension, and cannot be brought within the sphere of symmetrical deduction. This is manifest from even a general view of what may be called his philosophical method, which is simply the study of consciousness in its integrity, as the supreme organon of philosophy. The facts of consciousness are to be accepted by us, not in so far only as we can make them the points in a chain of reasoned explication or demonstration, but as the co-ordinate data of an authentic testimony, which it is sufficient to show are not inconsistent with each other. Although Sir W. Hamilton was largely indebted to his predecessors, and obtained, as must be acknowledged, his doctrines more by way of criticism of the results of others than by direct physiological observation, he was, however, no servile borrower. The half-applied principle, the neglected truth, was grasped with a steadier and bolder hand; its full force and significance were disclosed; found inoperative, it was rendered living and fruitful by the touch of philosophical genius."

**Hamilton, William, of Bangour**, poet (b. 1704, d. 1754). His collected *Poems* appeared in 1760. See BRAES OF YARROW, THE; FLOWERS OF YARROW, THE; PINDAR; TRIUMPH OF LOVE, THE.

**Hamlett, Prince of Denmarke, The Revenge of.** The title under which SHAKESPEARE'S famous tragedy was entered by James Roberts in the registers of the Stationers' Company, in July, 1602. It was then represented as having



been "latelie acted by the Lord Chamberlain his servants." In 1603 appeared a quarto edition of the play, in which Polonius and Reynaldo figure under the names of Corambis and Montano, and in 1604 appeared another quarto edition, under the title of *The Tragickall Historie of Hamlet, Prince of Denmarke*, which, "enlarged to almost as much againe as it was" in the edition of 1603, contains the text of *Hamlet* as its author finally left it to the world. A play of *Hamlet* had been in existence before 1589, but this was neither Shakespeare's, nor, as far as we know, seen by Shakespeare, who probably derived the plot of his tragedy from the prose *Historie of Hamblet*, translated from the account of that prince found in the Danish history of Saxo Grammaticus, and included by Belleforest in his collection of *Novels* in 1564. "To me it is clear," says Goethe, "that Shakespeare meant in the present case to represent the effects of a great action laid upon a soul unfit for the performance of it. In this view the whole piece seems to me composed. A lovely, pure, noble, and most moral nature, without the strength of nerve that forms a hero, sinks beneath a burden which it cannot bear and must not cast away. All duties are holy for him; the present is too hard. Impossibilities have been required of him—not in themselves impossibilities, but such for him. He winds, and turns, and torments himself; he advances and recoils; is ever put in mind, ever puts himself in mind; at last does all but put his purpose from his thoughts; yet still without recovering his peace of mind." For further criticisms on this play, see Coleridge's *Literary Remains*, Schlegel's *Dramatic Literature*, Hartley Coleridge's *Essays and Marginalia*, Mrs. Jameson's *Characteristics of Women*, Hazlitt's *Shakespeare Characters*, Maginn's *Shakespeare Papers*, Grant White's *Shakespeare Scholar*, Hallam's *Literary History*, Dowden's *Mind and Art of Shakespeare*, and the works of Ulrici and Gervinus.

**Hammond, Anthony**, miscellaneous writer (b. 1668, d. 1738), edited and contributed to a *Miscellany of Original Poems* (1720), besides publishing many prose pieces. Bolingbroke called him "silver-tongued," in allusion to his parliamentary eloquence.

**Hammond, Henry, D.D.**, commentator (b. 1605, d. 1660), published a *Paraphrase and Annotations on the New Testament* (1653), a *Paraphrase and Commentary on the Psalms*, a *Practical Catechism*, and other works. See the *Lives* by Fell (1661) and Fulman (1684).

**Hammond, James**, son of Anthony (b. 1710, d. 1742), "translated *Tibullus* into English verse, to let," says Hazlitt, "his mistress and the public know of his passion for the former." "His *Elegies*," says Johnson, "have neither passion, nature, nor manners." See the *Lives of the Poets*.

**Hampden, Renn Dickson, D.D.**, Bishop of Hereford (b. 1793, d. 1868), wrote treatises on

*The Scholastic Philosophy, The Philosophical Evidence of Christianity, and Moral Philosophy*; besides several volumes of *Sermons* and contributions to the *Encyclopædias Britannica* and *Metropolitana*. "All these works," says Dr. Lindsay Alexander, "indicate on the part of the author a sincere love of truth, great powers of thought and argument, and some of them the possession of copious stores of learning, especially in ancient and mediæval philosophy."

**Hampden, The Spirit of.** The signature adopted by Dr. ROBERT FELLOWES (1770—1847) in various letters to the public prints in 1821.

**Hampole, The Hermit of.** See ROLLE.

**Hamst, Olphar.** The assumed name of RALPH THOMAS (of which it forms the anagram), author of *The Handbook of Fictitious Names*.

**Handful of Honeysuckles.** A collection of metrical translations of the Athanasian Creed, &c., by WILLIAM HUNNIS, published in 1585. See SEVEN SOBS OF A SORROWFUL SOUL FOR SIN.

**Handling of Sins, A.** A translation into English by ROBERT DE BRUNNE of a French work by William of Waddington (q.v.), which treats of the decalogue and the seven deadly sins. It is illustrated by many legendary stories, and is preserved in the Bodleian Library and the British Museum.

**Handy Andy.** A novel by SAMUEL LOVER (1797—1868), originally published as a serial.

**"Hangs a tale, And thereby."**—*As You Like It*, act ii., scene 7.

**Hanmer, Rev. Meredith** (b. 1543, d. 1604), compiled a *Chronicle of Ireland*, and translated into English the ecclesiastical histories of Eusebius, Socrates, Evagrius, and Dorotheus, to which he prefixed a *Chronographie* (1576—77).

**Hanna, William, D.D.**, Presbyterian minister (b. 1808); author of a *Life of Dr. Chalmers* (1849), and other works.

**Hannah.** The heroine of Mrs. INCHBALD's story of *Nature and Art* (q.v.).

**Hannah, John, D.C.L.** (b. 1818), has published *Lectures on the Relation between the Divine and Human Elements in Holy Scripture* (1863), *Discourses on the Fall and its Results*, editions of the *Works* of Dr. Henry King and of Sir Walter Raleigh, a volume of selections from *The Courtly Poets*, and some miscellaneous lectures, sermons, and pamphlets.

**Hannay, James**, novelist and miscellaneous writer (b. 1827, d. 1873), wrote *Biscuits and Grog* (1848), *A Claret Cup* (1848), *King Dobbs* (1848), *Hearts are Trumps* (1849), *Singleton Fontenoy* (1850), *Sketches in Ultramarine* (1853), *Satire and Satirists* (1854), *Enstace Conyers* (1855), *Essays from the "Quarterly"* (1861), *Characters and Criticisms* (1865), *A Course of English Literature* (1866), *Three Hundred Years of a Norman House* (1866),



and *Studies on Thackeray* (1869). He was for some years editor of *The Edinburgh Courant*.

**Hannibal and Scipio.** A tragedy by THOMAS NABBS, acted in 1635; printed in 1637.

**Hanno**, in MOORE's novel of *Zeluco* (q.v.), is a slave, the description of whose death is considered one of the finest passages in the book.

**Hansard, Luke** (b. 1752, d. 1828), whose name survives in the well-known edition of the parliamentary debates, was for a long time printer to the House of Commons. See *The Gentleman's Magazine* for 1828.

**Hanvil, John.** See ARCHITRENIUS.

"**Happiness that makes the heart afraid, There is ev'n a.**"—HOOD, *Ode to Melancholy*.

**Happiness, The Idea of.** A tract published by JOHN NORRIS (1657—1711) in 1688, in which, says Professor Fraser, "he describes divine meditation, distinguished from mere morality, as the essence of a happy life on earth."

"**Happiness was born a twin.**"—BYRON, *Don Juan*, canto ii., stanza 172.

"**Happy lover who has come, A.**" Line 1, sect. viii., of *In Memoriam*, by ALFRED TENNYSON.

**Happy Old Couple, The.** A ballad of uncertain authorship, sometimes attributed to MATTHEW PRIOR. It tells the story of Darby and Joan, a married couple who are said to have lived more than a century ago in the village of Hedlaugh, Yorkshire, and who were celebrated for their long life and conjugal happiness. Timperley says that Darby was a printer in Bartholomew Close, who died in 1730, and that the ballad was written by one of his apprentices called Henry Woodfall.

"**Happy the man whose wish and care.**" First line of the *Ode to Solitude*, by ALEXANDER POPE (1688—1744).

**Happy Valley, The**, in JOHNSON's prose romance of *Rasselas* (q.v.), is represented as situated in Abyssinia.

**Happy Warrior, Character of the.** A poem by WILLIAM WORDSWORTH, written in 1806.

**Harcastle, Mr. and Mrs.** Characters in GOLDSMITH's comedy *She Stoops to Conquer* (q.v.). Their daughter is the heroine of the piece, and is eventually married to Marlowe (q.v.).

**Hardinge, George**, son of Nicholas (b. 1744, d. 1816), was a contributor to the *Literary Anecdotes* of Nichols (q.v.), who, in 1818, published, with a *Life*, the works of Hardinge, which included charges, lay sermons, parliamentary speeches, literary essays, and poems.

**Hardinge, Nicholas** (b. 1700, d. 1758), was famous in his own day as a scholar and a poet. His *Denhill Iliad*, described as "very much in the

manner of Pope," was printed by Nichols in his collection.

**Harding, John** (b. 1378, d. 1465), wrote a *Chronicle in Metre from the first Begynning of Englande unto ye Reigne of Edwarde ye Fourth* (q.v.), with a biographical and critical preface.

**Harding, Thomas, D.D.** (b. 1512, d. 1572), is celebrated as the controversial opponent of John Jewell (q.v.). For a list of his *Works* see Wood's *Athenæ Oxonienses*.

"**Hard is the fate of him who loves.**" First line of a song by JAMES THOMSON (1700—1748), of which the last verse runs—

"But if, at first, her virgin fear  
Should start at Love's suspected name,  
With that of friendship soothe her ear—  
True Love and Friendship are the same."

**Hard Times.** A novel by CHARLES DICKENS (1812—1870), which, after appearing from week to week in *Household Words*, was published in a complete form in August, 1854. It is one of the least successful of the author's writings. See GRADGRIND.

**Hardwicke, Earl of**, Philip Yorke (b. 1720, d. 1790), was part author of *Athenian Letters*, or the *Epistolary Correspondence of an Agent of the King of Persia residing at Athens during the Peloponnesian War* (1743); besides editing the *Correspondence of Sir Dudley Carleton* (1775), the *Hardwicke State Papers* (1779), and *Walpoliana* (1783). *Life* by Cooksey (1791).

**Hardy-dardy.** The jester in *Godly Queen Hester* (q.v.).

**Hardy, Letitia.** The heroine of *The Belle's Stratagem* (q.v.).

**Hardy, Sir Thomas Duffus** (b. 1804), has published several editions of ancient manuscripts from the Record Office, and has written a *Life* of Lord Langdale, Master of the Rolls.

**Hardy, Thomas**, novelist, has written *Desperate Remedies*, *Under the Greenwood Tree*, *A Pair of Blue Eyes*, *Far from the Madding Crowd*, and *The Hand of Ethelberta*.

**Hardyknute.** See HALKET, ELIZABETH.

**Hare, Augustus William** (b. 1792, d. 1834), author of *Sermons to a Country Congregation* and *Cotton Sermons*, and co-author of *Guesses at Truth* (q.v.).

**Hare, Francis, D.D.**, Bishop of Chichester (b. 1688, d. 1740), wrote a pamphlet on *The Difficulties and Discouragements which attend the Study of the Scriptures*, and published an edition of the works of Terence, besides writing against Bishop Hoadley in the Bangorian controversy (q.v.). His theory of Hebrew metre, in which he published an edition of the Psalms, was refuted by Bishop Lowth.

**Hare, Julius Charles**, Vicar of Hurstmonceaux (b. 1795, d. 1855), wrote *The Mission of the Comforter* (1846), *The Victory of Faith* (1847), and



a *Life of John Sterling* (1848), besides being co-author with his brother Augustus of *Guesses at Truth* (q.v.).

**Haredale, Hugh and Emma.** Characters in DICKENS'S novel of *Barnaby Rudge* (q.v.).

"**Hark, hark! the lark at heaven's gate sings.**" First line of a song in *Cymbeline*, ii. 3. CHAUCER had written in his *Knight's Tale*:—

"The busy lark, the messenger of day,  
Saluteth in her song the morning gray."

LYLY had said in his *Alexander and Campaspe* (q.v.):—

"The lark so shrill and clear,  
Now at heaven's gate she claps her wing;"

and MILTON afterwards wrote:—

"Ye birds,  
That singing up to heaven's gate ascend."

**Harley.** The hero of MACKENZIE'S novel of *The Man of Feeling* (q.v.).

**Harlowe, Clarissa.** A novel by SAMUEL RICHARDSON (q.v.), published in 1748. "The work," says Sir Walter Scott, "on which Richardson's fame as a classic of England will rest for ever."

**Harmer, Thomas,** Independent minister (b. 1715, d. 1788), wrote *Observations on Various Passages of Scripture*, which was published, with a *Life of the author*, in 1816. His *Miscellaneous Works* appeared in 1823.

**Harmonie of the Church, The:** "containing the spiritual Songs and holy Hymnes of godly Men, Patriarches, and Prophets, all sweetly sounding to the glory of the Highest," by MICHAEL DRAYTON (1563—1631); published in 1591.

**Harold, The Last of the Saxon Kings.** A romance by EDWARD, Lord LYTON; published in 1850.

**Harold.** A dramatic poem by ALFRED TENNYSON; published in 1876.

**Harold Transome,** in GEORGE ELIOT'S novel of *Felix Holt* (q.v.), is the son of Mrs. Transome and Matthew Jermyn, the lawyer; and in love with, but refused by, Esther Lyon.

"**Harp that once through Tara's Halls, The.**" First line of a familiar song by THOMAS MOORE.

**Harpalus.** The hero of "an ancient English pastoral," included amongst the works of "uncertain auctors," in *Songes and Sonettes* (1557). His lady-love is called Phillida; his rival, Corin.

**Harpalus,** in SPENSER'S *Colin Clout's come home again* (q.v.), is probably intended for the Earl of Dorset.

**Harrington.** A novel by MARIA EDGEWORTH, published in 1817.

**Harrington, Dr.** See WITCH OF WOKEY, THE.

**Harrington, James,** political writer (b. 1611, d. 1677), was the author of *Oecana* (q.v.). *Life by Toland* (1771).

**Harrington, John** (b. 1534, d. 1582). The poems of this writer were published in the *Nugæ Antiquæ*. See also Hannah's *Courtly Poets*.

**Harriott, Thomas,** mathematician (b. 1560), d. 1621), author of *Artis Analyticæ Praxis ad Equationes Algebraicas Resolvendas* (1631).

**Harris, James,** philosophical writer (b. 1709, d. 1780), wrote treatises on *Art, Musie, Painting, Poetry, and Happiness*, all published in 1744; also, *Hermes, a Philosophical Inquiry concerning Language and Universal Grammar* (1751); *Philosophical Arrangements* (1796); and *Philological Inquiries* (1781). His *Works*, with a *Life* by his son, appeared in 1801.

**Harris, John** (b. 1667, d. 1719), author of *Lexicon Technicum, an Universal Dictionary of Science and Art*, and various other compilations. See ENCYCLOPÆDIA.

**Harris, John, D.D.,** Independent minister (b. 1802, d. 1856), wrote *The Great Teacher* (1835); *Mammon: or, Covetousness the Sin of the Christian Church* (1836); *Christian Union*; several prize essays, and numerous verses. His *Posthumous Works* were issued in 1857.

**Harris, Mrs.** See GAMP, MRS.

**Harris, Thomas Leonard,** poet and religious writer, has produced *Hymns of Spiritual Devotion for the New Christian Age*; *First Book of the Christian Religion*; *The Arcana of Christianity*; *A Song of Satan*; *The Wisdom of Angels*; *An Epic of the Starry Heavens*; *A Lyric of the Morning Lands*; *A Lyric of the Golden Age*; *Requiem: a Song of Many Days*; and many other works. Mr. Harris is by birth an Englishman, but emigrated to America at an early age. His works profess to be written "in the spirit," and to be improvised.

**Harris, Walter** (b. 1647, d. after 1725), author of *De Morbis Acutis Infantum*, *Pharmacologia Anti-empirica*, and other medical works.

**Harris, William,** biographer (b. 1720, d. 1770), wrote the *Lives of Hugh Peters* (1751); *James I.* (1753); *Charles I.* (1758); *Cromwell* (1761); and *Charles II.* (1765).

**Harris, William, D.D.,** Presbyterian minister (b. about 1675, d. 1740), published *The Messiah in the Old Testament*, in reply to Collins's *Discourses*, and wrote the Commentary on the Epistles to the Philippians and Colossians, in continuation of Matthew Henry's work.

**Harrison, Frederic** (b. 1831), is the author of *The Meaning of History* (1862); *Questions for a Reformed Parliament* (1867); *Order and Progress* (1875); a translation of Comte's *Social Staties* (1875); and many other works; besides numerous contributions to the *Westminster* and *Fortnightly Reviews*.

**Harrison, William** (d. 1592), contributed to Holinshed's *Chronicles a Historical Description of the Island of Britain*; and to Holinshed's *History*



of *Scotland* a translation of Boethius' *Description of Scotland*.

**Harrison, William**, poet and essayist (d. 1713), conducted *The Tatler* (q.v.) after Steele's withdrawal from it. For specimens of his verse see the collections of Dodsley and Nichols. Swift described him as "a pretty little fellow, with a great deal of wit, good sense, and good nature," and as having written "some mighty pretty things."

**Harrowing of Hell, The.** See EXETER BOOK.

**Harry, Blind, or Henry the Minstrel**, flourished circa 1460, when he produced his chronicle-history of *Wallace* (q.v.).

**Hart, King.** A poem by Bishop GAWAIN DOUGLAS, of Dunkeld, in which the hero is intended as an allegorical representation of human life. The heart, as being the noblest part of man, is described as his Sovereign, and the Court of this imaginary Sovereign is composed of the universal attributes of youth. The King is assaulted by Queen Plesaunce, whom he marries after a long resistance. At length, Age makes his appearance, followed by Conscience, and the Queen having taken her departure, Decrepitude attacks and wounds the King, who, after making his will, succumbs to Death.

**Harte, Francis Bret**, an American humorist (b. 1839), has written numerous prose tales and sketches, of which the following are the best known and most popular:—*The Luck of Roaring Camp*, *Brown of Calaveras*, *Mr. Thompson's Prodigal*, and *The Iliad of Sandy Barr*. Of his poems, in dialect and otherwise, the following will be most familiar to the English reader:—*Her Letter*, *Dickens in Camp*, *Jim, Dow's Flat*, *In the Tunnel*, *Plain Language from Truthful James*, *The Society upon the Stanislaus*, *To the Pliocene Skull*, *A Geological Madrigal*, *The Lost Tails of Miletus*, *Truthful James's Answer to "Her Letter," Further Language from Truthful James*, *Aspiring Miss Delaine*, and *Songs without Sense*. Bret Harte has also written *Sensation Novels Condensed*, a series of parodies on our leading novelists (1867); and *Gabriel Conroy*, a novel (1876). See HEATHEN CHINEE, THE; ROARING CAMP, THE LUCK OF.

**Harte, Walter** (b. 1700, d. 1774), wrote a *History of the Life of Gustavus Adolphus* and *Essays on Husbandry*.

**Hart-leap Well.** A poem, in two parts, by WILLIAM WORDSWORTH, written in 1800. The well is a small spring of water, about five miles from Richmond, in Yorkshire, near the side of the road that leads from Richmond to Askrigg. Its name is derived from a remarkable chase, the memory of which is preserved in the monuments referred to in the second part of the poem.

**Hartley, David**, metaphysician (b. 1705, d. 1757), wrote *Observations on Man: his Frame, his*

*Duty, and his Expectations* (1749). His *Life* was written by his son. See MAN, OBSERVATIONS ON.

**Hartson, Hall** (b. about 1739, d. 1773), wrote a tragedy called *The Countess of Salisbury* (1765), and a poem called *Youth*.

**"Harvest of a quiet eye, The."** See WORDSWORTH's poem, *A Poet's Epitaph*—

"That broods and sleeps on his own heart."

**"Harvest-time of Love, The."** See stanza 10, canto x., of SOUTHEY's poem of *The Curse of Kehama*.

**Harvey, Christopher.** See SYNAGOGUE, THE.

**Harvey, Gabriel**, poet (b. 1545, d. 1630), wrote a variety of verse, of interest only to antiquarians; yet Spenser speaks of him as "the most excellent and learned both orator and poet." He was one of the first to write English hexameters. See HOBBINOL.

**Harvey, William, M.D.** (b. 1578, d. 1657), wrote *Exercitationes de motu Cordis et Sanguinis* (1628). See the *Life* by Laurence; also that prefixed to his *Works*, by Dr. Willis (1847).

**Harwood, Edward, D.D.**, scholar and divine (b. 1729, d. 1794), wrote *A View of the various Editions of the Greek and the Roman Classics*, *An Introduction to the New Testament*, *A New Translation of the New Testament*, and an edition of the Greek Testament. See *The Gentleman's Magazine* for 1794.

**Haryngton, Sir John**, miscellaneous writer, (b. 1561, d. 1612), published *The Metamorphosis of Ajax* (1596); *The Englishman's Doctor*; *The History of Polindar and Flostella*; *Nugæ Antiquæ*; and other works. See BRIEF VIEW OF THE STATE OF THE CHURCH OF ENGLAND, A; EPIGRAMS MOST ELEGANT AND WITTIE.

**Haslewood, Joseph**, bibliographer (b. 1769, d. 1833), was a contributor to the *Censura Literaria* and *British Bibliographer* of Sir Egerton Brydges. See BERNARDO; GABBLER GRIDIRON.

**Hasolle, James.** See FASCICULUS CHEMICUS.

**Hastings, Warren, Charges Against.** See WARREN HASTINGS.

**Hatchway, Lieutenant Jack.** A retired naval officer, in SMOLLETT's novel of *The Adventures of Peregrine Pickle* (q.v.); represented as living with Commodore Trunnion (q.v.).

**"Hate found only on the stage, A."**—BYRON's *Don Juan*, canto iv., stanza 93.

**Hathaway, Richard.** See ARTHUR, KING OF ENGLAND.

**Hatteraick, Dirk.** A Dutch smuggler captain, in Sir WALTER SCOTT's novel of *Guy Mannering* (q.v.).

**Hatton, Joseph**, novelist and miscellaneous writer (b. 1837), has written the following:—*Bitter Sweets*, *Against the Stream*, *The Tallants of Barton*,



*Christopher Kenrick, The Memorial Window, The Valley of Poppies, In the Lap of Fortune, Clytie, The Queen of Bohemia*; in addition to *Reminiscences of Mark Lemon, Pippins and Chccse, Kites and Pigeons*, and other works. He was at one time editor of *The Gentleman's Magazine* (1868—74).

**Haughton, William**, dramatist (circa 1600), wrote the comedy of *Englishmen for my Money*: or, *a Woman will have her Will*; and, with Dekker and Chettle, the play of *Patient Grissell*, which was reprinted by the Shakespeare Society in 1841. See *Henslowe's Diary*.

**Haunted House, The.** A poem by THOMAS HOOD.

**Haunted Man, The**: "and the Ghost's Bargain." A Christmas tale by CHARLES DICKENS (1812—1870), published in December, 1847. The name of the hero is Redlaw, and among the other characters are Tetterby, the news vendor, his son Johnny, and the baby Sally.

**Have at Ye All**: "or, the Drury Lane Journal." A periodical edited by BONNELL THORNTON (1724—1768) in 1752. It was stated to be conducted by "Madame Roxana Termagant."

**Have with you at Saffron Walden**: "or, Gabriel Harvey's Hunt is up;" by THOMAS NASH, published in 1596. "This pamphlet," says Lowndes, "contains an inexhaustible stock of humour, full of the most amusing temporary allusions, and seems to have closed the wordy conflict between Nash and Hervey." See HARVEY, GABRIEL, and STRANGE NEWES, &c.

**Havelok the Dane.** The hero of an Anglo-Danish legend, which was "rhymed by a Norman into French not many years after the first crusade, and afterwards retaken for the English by a native poet. The earliest shape," says Morley, "in which we have the story is that of a French romance, which was abridged by Geoffroi Gaimar, the Anglo-Norman trouvère, who composed his Chronicle of Anglo-Saxon Kings between the years 1142 and 1145. To the first half, therefore, of the twelfth century belongs *Le Lai de Avelok*, upon an English tradition that must have been extant in Anglo-Saxon times, for Gaimar speaks of it as an ancient story." The French version and an English translation, found in the Bodleian, were published by Madden in 1828.

**Havisham, Miss.** An eccentric character, in DICKENS's novel of *Great Expectations* (q.v.). See SATIS HOUSE.

**Hawes, Stephen**, poet (1483—1512). His chief works are:—*The Passe Tyme of Pleasure* (q.v.), *The Conversion of Swcrers* (q.v.), *The Example of Vertu* (q.v.), *The Comfort of Lovers*, and *The Temple of Glasce* (q.v.). For *Biography and Criticism*, see Ellis's *Specimens of the English Poets*, Warton's *English Poetry*, Wood's *Athenæ Oxonienses*, Brydges' *Censura Literaria*, and Ritson's *Bibliographia Poetica*.

"Hawk from a handsaw, I know a." —*Hamlet*, act ii., scene 2.

**Hawk, Sir Mulberry**, in DICKENS's novel of *Nicholas Nickleby* (q.v.), is a dissolute young aristocrat, whose insulting behaviour to Kate Nickleby is related in chapter xix.

**Hawkesworth, John, LL.D.**, essayist (b. 1715, d. 1773), published a tale called *Almorán and Hamel*, an edition of Swift's *Works*, a translation of *Télémaque*, and *An Account of the Voyages of Byron, Wallis, Carteret, and Cook, from 1764 to 1771* (1773).

**Hawking and Hunting, The Bokys of.** A work by Dame JULIANA BERNERS, published in 1486.

**Hawkins, Sir John** (b. 1719, d. 1789), published an edition of Walton's *Angler* (1760); a *History of Music* (1776); and an edition of Dr. Johnson's *Works* (1717).

**Hawthorn, Jerry.** See JERRY HAWTHORN.

**Hawthorne, Julian**, son of Nathaniel Hawthorne, has written *Saxon Studies* (1875), and the following novels:—*Septimus* (1871), *Bressant* (1873), *Idolatry* (1874), and *Garth* (1877).

**Hawthorne, Nathaniel**, novelist (b. 1804, d. 1864), published *Twice Told Tales* (1837, 1842); *Mosses from an Old Manse* (1846); *The Scarlet Letter* (q.v.); *The House of the Seven Gables* (q.v.); *The Blithedale Romance* (q.v.); *Transformation* (q.v.); *American Note Books* (1868); *English Note Books* (1870); *French and Italian Note Books* (1871); *Our Old Home*; and several minor works. See the *Life* by H. A. Page, and Hutton's *Essays*.

**Hayley, William**, poet and dramatist (b. 1745, d. 1820), wrote *The Afflicted Father*, a drama; *The Triumphs of Music*, and *The Triumphs of Temper*, poems; and *The Life of William Cowper* (1803). He is referred to in Byron's *English Bards*. See his *Autobiography* (1823).

**Hayward, Abraham** (b. 1803), has published a prose translation of Goethe's *Faust* (1833); *Juridical Tracts* (1856); *Biographical and Critical Essays* (1858, 1873, and 1874); and editions, with notes, of the *Autobiography, Letters, and Literary Remains of Mrs. Piozzi* (1861), and the *Diary of a Lady of Quality*.

**Hayward, Sir John**, historian (d. 1627), wrote *Lives of Three Norman Kings of England* (1613); *Of Supremacie in Matters of Religion* (1624); *The Complete History of Edward IV.* (1630); and *Certain Yccres of Queen Elizabeth's Reign* (1640).

**Haywood, Eliza**, miscellaneous writer (b. 1693, d. 1756), wrote *The Female Spectator* (1744); *The New Utopia*; *The Court of Caramania*; and many other works. She is described in the *Biographia Dramatica* as "perhaps the most voluminous female writer this kingdom ever produced;" and in the *Dunciad* as one of "those shameless scribblers who, in libellous memoirs and novels, reveal the



faults or misfortunes of both sexes, to the ruin of public fame or disturbance of private happiness."

**Hazeldean, Squire**, in Lord LYTTON's story of *My Novel* (q.v.), is an embodiment of "the bluff old English squire, as he existed before the days of steam-ploughs and labourers' strikes, an embodiment of the virtues of a feudal age, as Squire Western (q.v.) is of the vices."

**Hazlitt, William**, miscellaneous writer (b. 1778, d. 1830), wrote *An Essay on the Principles of Human Action* (1805); *Free Thoughts on Public Affairs* (1806); *A Reply to Malthus* (1807); an abridgment of Tucker's *Light of Nature Pursued* (1807); *The Eloquence of the British Senate* (1807); *A New Grammar of the English Tongue* (1810); *Memoirs of Thomas Holcroft* (1816); *Characters of Shakespeare's Plays* (1817); *The Round Table* (1817); *A View of the English Stage* (1818); *Lectures on the English Poets* (1818); *Lectures on the English Comic Writers* (1819); *Political Essays* (1819); *Table Talk* (1821); *Lectures on the Dramatic Literature of the Age of Elizabeth* (1821); *Characteristics in the Manner of Rochefoucauld's Maxims* (1823); *Liber Amoris: or, the New Pygmalion* (1823); *Sketches of the Principal Picture Galleries of England* (1824); *Notes of a Journey through France and Italy* (1825); *The Spirit of the Age: or, Contemporary Portraits* (1825); *Select Poets of Great Britain* (1825); *The Plain Speaker: or, Opinions on Books, Men, and Things* (1826); *The Life of Napoleon Bonaparte* (1828); *Conversations with James Northcote* (1830); and *A Life of Titian* (1830). See the *Life* by his grandson (1867), and the *Literary Remains*, to which the first Lord Lytton prefixed a biographical introduction. "The faults of Hazlitt," says the latter writer, "have been harshly judged, because they have not been fairly analysed; they arose mostly from an arrogant and lordly sense of superiority. It is into this that resolve his frequent paradoxes, his bold assertions, his desire to startle. As Johnson in conversation, so Hazlitt in books, pushed his own theories to the extreme, partly to show his powers, partly perhaps from contempt for the logic of his readers. He wrote rather for himself than others. He had a keen sense of the beautiful and the subtle, and what is more, he was deeply imbued with sympathies for the humane. His intellectual honesty makes him the Dumont of letters, even where his fiery eloquence approaches him to the Mirabeau."

**Hazlitt, William Carew** (b. 1843), grandson of the above, is the author of *The History of the Venetian Republic* (1860), *Sophie Lawrie* (1865), *Handbook to Early English Literature* (1868), *Memoirs of William Hazlitt* (1867), and *Popular Antiquities of Great Britain* (1869), besides being the editor of the works of Henry Constable and Richard Lovelace, of *Old English Jest Books*, of *English Proverbs and Proverbial Phrases*, of the *Early Popular Poetry of England*, of Warton's

*English Poetry*, of Dodsley's *Collection of Old Plays*, and Charles and Mary Lamb's *Poems and Letters*.

"He rose at dawn, and, fired with hope."—*The Sailor Boy*, by ALFRED TENNYSON.

"He that loves a rosy cheek."—*Disdain Returned*, by THOMAS CAREW (1589—1639). The third and last verse is rarely quoted.

"He that only rules by terror."—*The Captain*, by ALFRED TENNYSON.

"He that fights and runs away." First line of a quatrain, quoted in RAY'S *History of the Rebellion* (1752), which runs as follows:—

"He that fights and runs away  
May turn and fight another day,  
But he that is in battle slain  
Will never rise to fight again."

An almost identical quatrain is included in *The Art of Poetry on a New Plan*, said to be edited by OLIVER GOLDSMITH, and published in 1761. Both are perhaps an expansion of the pithy lines in BUTLER'S *Hudibras*, pt. iii., canto 3, published in 1663—78:—

"For those that fly may fight again,  
Which he can never do that's slain."

Butler probably derived his lines, in turn, from a translation of the *Apothegms* of Erasmus, published by Udall in 1542:—

"That same man, that runnith awaie,  
Maie again fight another daie."

"Head and front of my offending,  
The very."—*Othello*, act i., scene 3.

**Head, Richard**, dramatist (d. 1678). See SHIPTON, MOTHER.

**Head, Sir Francis Bond**, miscellaneous writer (b. 1793), has written *Rough Notes on the Pampas* (1826); *A Life of Bruce the Traveller* (1830); *Bubbles from the Brunnen of Nassau* (1833); *The Emigrant* (1846); *The Defenceless State of Britain* (1850); *A Faggot of French Sticks* (1851); *A Fort-night in Ireland* (1852); *Descriptive Essays* (1857); and *The Horse, and his Rider* (1860).

**Head, Sir George**, miscellaneous writer (b. 1782, d. 1855), published *Forest Scenes and Incidents in North America* (1829); *A Home Tour* (1836 and 1837); *Rome: A Tour of Many Days* (1849); and a translation of the *Metamorphoses of Apuleius* (1851).

**Headley, Henry**, poet and critic (b. 1766, d. 1788). See the *Life* by Kett (1810).

**Headrigg, Cuddie**, in Sir WALTER SCOTT'S novel of *Old Mortality* (q.v.), is a ploughman in the service of Lady Bellenden (q.v.).

**Heale, William**. See WOMAN, AN APOLOGY.

**Health, The Art of Preserving**. See ART OF PRESERVING HEALTH.

"Hear, ye ladies that despise." Song from *The False One*, by JOHN FLETCHER and PHILIP MASSINGER.



**Hearne, Thomas**, antiquary (b. 1678, d. 1735). See the *Lives* by Huddesford, Kett, and Headley.

**"Heart-affluence in discursive talk."** Sect. cix. of *In Memoriam*, by ALFRED TENNYSON.

**"Heart for falsehood framed."** See **"HAD I A HEART,"** &c.

**"Heart knock at my ribs, Make my seated."**—*Macbeth*, act i., scene 3.

**Heart of Midlothian, The.** A novel by Sir WALTER SCOTT (b. 1771, d. 1832), published in 1818. It has for heroines Jeanie and Effie Deans (q.v.). Among the other characters are Dumbiedykes and Madge Wildfire, both of which see. It has often been dramatised. "The Heart of Midlothian" was the popular name for the Tolbooth at Edinburgh, the capital of the county of Midlothian.

**"Heart on her lips, and soul within her eyes."**—BYRON, *Beppo*, stanza 45:—

"Soft as her clime, and sunny as her skies."

**"Heart, untravelled, fondly turns to thee, My."**—GOLDSMITH, *The Traveller* (q.v.).

**"Heart upon my sleeve for daws to peck at."**—*Othello*, act i., scene 1.

**"Hearts are dry as summer dust, Those whose."**—WORDSWORTH, *The Excursion*, book i.

**Heath, James**, historical writer (b. 1629, d. 1664), wrote *A Brief Chronicle of the Late Intestine War in England, Scotland, and Ireland* (1661), and other works.

**Heathcote, Ralph, D.D.**, miscellaneous writer (b. 1721, d. 1795), published *Historia Astronomiæ* (1746); *Irenarch: or, the Justice o' the Peace's Manual* (1771); and *Sylva, a Collection of Aneecdotes* (1786). See the *Autobiography* attached to *Irenarch*.

**Heathen Chinees, The.** The subject of a humorous poem by BRET HARTE (q.v.). Its proper title is *Plain Language from Truthful James*. It begins:—

"Which I wish to remark,—  
And my language is plain,—  
That for ways that are dark,  
And for tricks that are vain,  
The Heathen Chinees is peculiar,—  
Which the same I would rise to explain."

**Heaven and Earth.** A "Mystery," or dramatic poem, by Lord BYRON (1788—1824), first published in No. ii. of Leigh Hunt's *Liberal* (1822), and founded on the following passage in Genesis vi.:—"And it came to pass . . . that the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose." Among the *dramatis personæ* are the angels Samiassa and Azaziel, the archangel Raphael, Noah, Irad, Japhet, Anah, and Aholibamah. Aholibamah is beloved by Irad, and Anah by Japhet, but the former has given her affections to Samiassa, and the latter hers to Azaziel, and their passion is returned.

**"Heaven and home, True to the kindred points of."**—WORDSWORTH, *To a Skylark*.

**"Heaven first taught letters for some wretch's aid."**—POPE, *Eloisa to Abelard*, line 51:

"Some banished lover, or some captive maid."

**"Heaven lies about us in our infancy."**—WORDSWORTH, *Intimations of Immortality* (q.v.).

**"Heaven of hell, a hell of heaven, The mind can make a."**—MILTON, *Paradise Lost*, book i., line 253.

**"Heaven on earth, A."**—MILTON, *Paradise Lost*, book iv., line 208.

**"Heaven sends us good meat, but the Devil sends cooks."**—GARRICK, in an epigram on Goldsmith's *Retaliation* (q.v.).

**Heaven's Glory, seeke it:** "Earth's Vanitie, flye it: Hell's Horror, fere it." "Essays and prayers," by SAMUEL ROWLANDS (1570—1625), interspersed with a few poetical pieces, and published in 1628.

**"Heavenly days that cannot die, One of those."**—WORDSWORTH, *Nutting*.

**Heber, Reginald**, Bishop of Calcutta (b. 1783, d. 1826), published *Poems* (1812); *The Personality and Office of the Christian Comforter* (1815); an edition of the works of Jeremy Taylor, and numerous essays in *The Quarterly Review*; besides his Oxford prize poem called *Palestine*. See the *Life* by his widow (1830), *The Last Days of Heber* by Thomas Robinson, and the *Memoirs* by Potter and Taylor.

**Hebrew Melodies.** A series of poems by Lord BYRON (1788—1824), published in 1815, and written, at the request of a friend, for a selection of Hebrew Melodies arranged by Braham and Nathan. They include—*She walks in beauty*; *The Harp the Monarch Minstrel Swept*; *If that High World*; *The Wild Gazelle*; *Oh, weep for those*; *On Jordan's Banks*; *Jephtha's Daughter*; *Oh! snatched away in Beauty's Bloom*; *My Soul is Dark*; *I Saw Thee Weep*; *Thy Days are Done*; *Saul*; *All is Vanity*; *When Coldness wraps this suffering Clay*; *Vision of Belshazzar*; *Sun of the Sleepless*; *Were my Bosom as false as thou deem'st it to be*; *Herod's Lament for Mariamne*; *On the Day of the Destruction of Jerusalem by Titus*; *By the Rivers of Babylon*; *The Destruction of Sennacherib*; and *A Spirit passed before me*.

**Hebrides, Journal of a Tour to the, with Dr. Samuel Johnson**, by JAMES BOSWELL; published in 1785.

**Hebron** is the name under which Scotland is personified in DRYDEN's poem of *Absalom and Achitophel* (q.v.).

**Hecate.** A witch in *Macbeth* (q.v.).

**Hecatompatheia:** "a Passionate Century of Love." Poems by THOMAS WATSON (1560—1592).



"Hecuba to him, or he to Hecuba, What's."—*Hamlet*, act ii., scene 2.

**Hedge School, The.** A story by WILLIAM CARLETON (1798—1869), in which the school-master, Mat Kavanagh, is drawn from a former teacher of the author called Pat Frayne.

**Heep, Uriah.** A character in DICKENS'S novel of *David Copperfield* (q.v.). "I am well aware," he says, "that I am the umblest person going, let the other be who he may. My mother is likewise a very umble person. We live in a numble abode, Master Copperfield, but have much to be thankful for. My father's former calling was umble; he was a sexton."

"Height of this great argument, The."—MILTON, *Paradise Lost*, book i., line 22.

**Heine's Grave.** A poem by MATTHEW ARNOLD (b. 1822), containing the well-known description of England as a "weary Titan," who

"With deaf  
Ears and labour-dimmed eyes,  
Regarding neither to right  
Nor left, goes passively by,  
Staggering on to her goal;  
Bearing on shoulders immense,  
Atlantean, the load,  
Well-nigh not to be borne,  
Of the too vast orb of her fate."

Heine, the German poet and *littérateur*, who also forms the subject of one of Matthew Arnold's *Essays in Criticism*, was born in 1800, died in 1856, and was buried in

"Trim Montmartre! the faint  
Murmur of Paris outside."

His *Poems* have been translated by Edgar A. Bowring (1859). See his *Life* by Stigand (1876).

**Heir at Law, The.** A comedy by GEORGE COLMAN the Younger (1762—1836), produced in 1797. See DOWLAS, DICK, and PANGLOSS, DR.

"Heir of all the ages; I, the."—TENNYSON, *Locksley Hall*.

**Heir, The.** A comedy by THOMAS MAY (1595—1650), printed in 1622, and reprinted in Dodsley's *Collection of Old Plays*.

"He is gone on the mountain." First line of *Coronach*, by Sir WALTER SCOTT.

**Helen.** A novel by MARIA EDGEWORTH, published in 1834.

**Helen Hesketh.** The heroine of LOCKHART'S novel of *Reginald Dalton* (q.v.).

**Helen of Corinth, Queen.** A character in SIDNEY'S *Arcadia* (q.v.). She is in love with Amphialus.

**Helen of Kirconnell.** The heroine of a ballad of which versions have been printed by Scott, Herd, Ritson, Jameson, and others. The story goes that Adam Fleming loved Helen Irving or Bell, the daughter of the Laird of Kirconnell, in Dumfriesshire, and that the lovers were standing together one day near the river Kirtle, when a rival suitor suddenly appeared on the opposite bank, and pointed his gun at Adam.

Then Helen threw herself in front of her lover, received the bullet in her body, and died in his arms; and Adam fought with the murderer and slew him. Wordsworth has a poem on the same subject, called *Ellen Irwin*, which Allingham characterises as "of little merit." Another ballad on the same story was written by JOHN MAYNE (1759—1836), and published by Sir Walter Scott in the *Edinburgh Annual Register* (1815).

"Helen's beauty in a brow of Egypt."—*A Midsummer Night's Dream*, act v., scene 1.

**Helena**, in *A Midsummer Night's Dream*, is in love with Demetrius.

**Helena**, the heroine of *All's Well that Ends Well* (q.v.), has "a character of the greatest sweetness and delicacy." "There never was, perhaps," says Mrs. Jameson, "a more beautiful picture of a woman's love, cherished in secret, not self-consuming in silent languishment, not pining in thought, not passive and 'desponding over its idol,' but patient and hopeful, strong in its intensity, and sustained by its own fond faith. The situation of Helena is the most painful and degrading in which a woman can be placed. She is poor and lowly; she loves a man who is far her superior in rank, who repays her love with indifference, and rejects her hand with scorn. She marries him against her will; he leaves her with contumely on the day of their marriage, and makes his return to her arms depend on conditions apparently impossible." See BERTRAM, COUNT OF ROUSSILLON.

**Helenore:** "or, the Fortunate Shepherd." A pastoral tale in the Scottish dialect, by ALEXANDER ROSS (1699—1784), printed in 1768.

"Helicon's harmonious springs, From."—GRAY, *Progress of Poesy* (q.v.):—  
"A thousand rills their mazy progress take."

Helicon was a mountain in Greece, sacred to Apollo and the Muses. See ENGLAND'S HELICON.

"Hell a fury like a woman scorned, Nor."—CONGREVE, *The Mourning Bride*, act iii., scene 1. The passage recalls the "spretæ injuria formæ" of Virgil.

"Hell broke loose, All."—MILTON, *Paradise Lost*, book iv., line 918.

"Hell hath no limits."—MARLOWE, *Faustus* (q.v.):—

"Where we are is hell,  
And where hell is, there must we even be  
All places shall be hell that are not heaven."

"Hell is full of good meanings and wishes." See HERBERT'S *Jacula Prudentum* (q.v.). A Spanish proverb runs—"The road to hell is paved with good intentions."

"Hell of waters, The."—BYRON, *Childe Harold*, canto i., stanza 20.

"Hell of witchcraft lies; O father, what a." A line in stanza xliii. of SHAKESPEARE'S poem, *A Lover's Complaint* (q.v.).



"Hell to ears polite, Who never mentions."—POPE, *Moral Essays*, epistle iv., line 150.

**Hellas.** A lyrical drama, by PERCY BYSSHE SHELLEY, published in 1821. "The *Persæ* of Æschylus," says the poet, "afforded me the first model of my conception."

**Helps, Sir Arthur**, poet, essayist, and miscellaneous writer (b. 1817, d. 1875), was the author of *Thoughts in the Cloister and the Crowd* (1835); *Essays written in the Intervals of Business* (1841); *King Henry II.: an historical drama* (1843); *Catherine Douglas: a tragedy* (1843); *The Claims of Labour* (1845); *Friends in Council* (q.v.), (1847—49); *Companions of my Solitude* (1851); *A History of the Spanish Conquest of America* (1855—61); *Oulita, the Serf* (1858); *Realmah* (1869); *Casimir Maremma* (1870); *Brevia: Short Essays and Aphorisms* (1870); *Conversations on War and General Culture* (1871); *Thoughts upon Government* (1871); and *Social Pressure* (1874).

**Hemans, Felicia Dorothea**, poetess (b. 1794, d. 1835), wrote *Early Blossoms* (1808); *The Domestic Affections* (1812); *Tales and Historic Scenes: Modern Greece; Songs of the Affections; Records of Women; The Vespers of Palermo*. A volume of *Poetical Remains* appeared after her death.

**Hemingford, Walter de**, chronicler (d. 1347), wrote a *History of England* from the Norman Conquest to 1308, which was published by Bale in his *Veteres Scriptores*, and again by Hearne in 1731.

"Hence, all you vain delights." First line of a well-known lyric by BEAUMONT and FLETCHER.

"Hence, loathed melancholy." First line of MILTON's *L'Allegro* (q.v.).

"Hence, vain deluding joys." First line of MILTON's *Il Penseroso* (q.v.).

**Henderson, John**, sometimes called the Irish Crichton (b. 1757, d. 1788), left behind him only a few poems and essays.

**Henley, Anthony** (b. 1660, d. 1711), contributed some essays to *The Tatler* and *The Medley*. He was intimate with Pope, Swift, Garth, and Arbuthnot.

**Henley, John**, popularly called "Orator" Henley (b. 1692, d. 1756), was the author of a *Universal Grammar* and a poem on *Queen Esther*, besides some contributions to *The Spectator*.

**Henries, The Book of the Noble.** See BOOK OF THE NOBLE HENRIES, THE.

**Henry and Emma.** "A poem, upon the model of *The Nut-Brown Maid*" (q.v.), by MATTHEW PRIOR (1664—1721). Johnson calls it "a dull and tedious dialogue, which creates neither esteem for the man, nor tenderness for the woman." See "FINE BY DEGREES AND BEAUTIFULLY LESS."

**Henry, Matthew** (b. 1662, d. 1714), was the author of *An Exposition of the Old and New Testaments* (q.v.); *Life of the Rev. Philip Henry* (1696); *Discourse concerning Meekness* (1698); *The Communicant's Companion* (1704); *Directions for Daily Communion* (1712); and *The Pleasantness of a Religious Life* (1714). See the *Lives* by Tong and Williams.

**Henry of Huntingdon.** See HUNTINGDON, HENRY OF.

**Henry, Prince.** The hero of LONGFELLOW's dramatic poem of *The Golden Legend* (q.v.); in love with Elsie.

**Henry, Robert, D.D.**, Presbyterian minister and historian (b. 1718, d. 1790), wrote a *History of Great Britain on a New Plan* (1771, 1774, 1777, 1781, and 1785), and translated Goguet's *Origin of the Laws, Arts, and Sciences* (1775).

**Henry the Minstrel.** See HARRY, BLIND.

**Henry IV., A Booke intituled the Historie of:** "with his Battail at Shrewsburye, against Henry Hottspurre of the Northe, with the conceived Mirth of Sir John Falstaffe," by WILLIAM SHAKESPEARE; written before 1598, according to Meres, and entered in the Stationers' Registers on February 25, 1597—98. Five other editions followed before the folio of 1623.

**Henry IV., The Seconde Parte of the History of King:** "with the humors of Sir John Falstaff: wrytten by Mr. Shakespeare." This is an entry in the Stationers' Register of August 23, 1600. Wise and Apsley, in the same year, published the only known edition of the play in quarto, under the title of *The Second Part of Henrie the Fourth, continuing to his Death and Coronation of Henrie the Fifth. With the Humours of Sir John Falstaffe and swaggering Pistoll*. The quarto was very carelessly printed, but a later edition in folio seems to have been rendered from a more correct copy. For some of his incidents, Shakespeare was indebted to an old anonymous play, *The Famous Victories of Henry the Fifth*. His historical authority, however, was Holinshed, whom in many places he has closely followed. The period comprised extends over nine years; from Hotspur's defeat and death, at Shrowsbury, in 1403, to the accession of Henry V., in 1412. See BARDOLPH; FALSTAFF; POINS; QUICKLY; SHALLOW; SILENCE; TEARSHEET.

**Henry the Fifth, The Chronicle History of:** "with his Battel fought at Agin Court, in France. Together with Auntient Pistol." By WILLIAM SHAKESPEARE. It was probably written in the middlo of 1599, and first printed in 1600, in a quarto form. It appears, evidently corrected and revised by the poet, in the folio of 1623. For many incidents Shakespeare was indebted to the old anonymous play of *The Famous Victories of Henry the Fifth, containing the Honourable Battell of Agincourt*, produced before 1588. The historical portion is closely copied from Holinshed. The



action of the piece extends over a period of eight years; from 1413, the year of Henry's accession, to 1420, the year of his marriage with the Princess Katharine.

**Henry the Sixth, The First Part of.** This chronicle play was originally printed in the folio of 1623. Henslowe, the player, refers in his *Diary* to a drama called *Henry the vij.*, acted for the first time on March 3, 1591—92; and probably this was the play referred to. It may also be identical, as Dyce suggests, with the one alluded to by Thomas Nash in his *Pierce Pennilesse* (ed. 1595). There seems no doubt that *The First Part of Henry the Sixth* was not written by Shakespeare, though it is generally admitted that it contains some Shakespearian touches. Who was the original author cannot be satisfactorily determined; but from the character of the versification it would seem to have been almost wholly written by Marlowe. The action of the piece extends over a period of twenty-three years—namely, from the accession of Henry VI., in 1422, to his marriage with Margaret of Anjou, in 1445.

**Henry the Sixth, The Second Part of:** "with the Death of the good Duke Humfrey." First printed in the folio of 1623. The commentators differ widely as to its origin; but the conclusion to which the best authorities have come is, that it is a modification, by SHAKESPEARE, of an old drama, *The First Part of the Contention between the two famous Houses of Yorke and Lancaster, with the Death of the good Duke Humphrey; and the Banishment and Death of the Duke of Suffolke, with the notable Rebellion of Jack Cade; and the Duke of Yorke's first claime unto the Crowne*, originally printed in 1594, quarto, and reprinted for the Shakespeare Society in 1843. At the same time, it is equally certain that, though not wholly written by the poet, considerable portions of the play are from the poet's pen; or, as Mrs. Jameson says, "the poet's mighty hand is discernible in partieular parts, but his spirit is not to be recognised in the conception of the whole." The action of the play begins with the marriage of Henry VI., in 1445, and terminates with the first battle of St. Albans, the opening scene of the Wars of the Roses, in 1455.

**Henry the Sixth, The Third Part of.** In 1795 appeared, for the first time, a drama entitled *The True Tragedie of Richard Duke of Yorke, and the Death of good King Henry the Sixt, with the whole Contention between the two Houses Lancaster and Yorke, as it was sundrie times acted by the Right Honourable the Earl of Pembroke his servants*. This play, whether, as some authorities think, it was written by Marlowe, or, as other commentators fancy, by Greene, or possibly by both in conjunction, was adapted, and of course improved, by SHAKESPEARE, into the historical drama now known as *The Third Part of Henry the Sixth*, which, in its present form, first appeared in the folio of 1623. While, in

many places, the poet has done no more than smooth the versification of the old play, and link its scenes more closely together, in others he has introduced whole speeches, or lightened up a commonplace passage by a flash of genius. It was apparently Shakespeare's treatment of the *Contention* that drew down upon him the wrath of Greene, the dramatist, who seems to refer to him in the *Groat's-Worth of Wit* (1592), (q.v.), as "an upstart crow, beautified with our feathers, that, with his tyger's heart wrapped in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes factotum, is, in his own conceit, the only Shakescene in the country." Hallam is inclined to believe, however, that the greater part of the play in question is far above the powers of Greene, and that it exhibits more of what Ben Jonson calls the "mighty line" of Christopher Marlowe.

**Henry the Eighth, The Famous History of the Life of King.** An historical drama, attributed to SHAKESPEARE, and first printed in the folio of 1623. James Spedding was the first critic of importance who contended, in *The Gentleman's Magazine*, for August, 1850, that the play was not wholly written by Shakespeare. A writer in *Notes and Queries* (vol. ii., first series) went even farther, and ascribed act i. (scenes 1 and 2), act ii. (scenes 3 and 4), act iii. (scene 2, down to "what appetite you have"), and act v. (scene 1), to Shakespeare; and all the rest of the play to Fletcher. So, too, Emerson, in his *Representative Men*, says:—"In *Henry VIII.*, I think I see plainly the cropping out of the original rock on which his own finer stratum was laid. The first play was written by a superior, thoughtful man, with a vicious ear. I can mark his lines, and know well their cadence. In Wolsey's soliloquy, and the following scene with Cromwell, the lines are constructed on a given time, and the verse has even a trace of pulpit eloquence. But the play contains, through all its length, unmistakable traits of Shakespeare's hand, and some passages, as the account of the coronation, are like autographs. What is odd, the compliment to Queen Elizabeth is in the bad rhythm." Two plays on the same subject were acted in 1601, called respectively *The Rising of Cardinal Wolsey* and *Cardinal Wolsey*. Dyce, Collier, and Hunter are of opinion that Shakespeare's drama, if it was Shakespeare's, was written after the death of Elizabeth.

**Henrysoun, Robert**, Scottish poet (d. 1508), wrote, among other works, *Testiment of Fair Cresseid* (1493), *Robin and Makyne*, *The Abbey Walk*, *The Praise of Age*, and *Moral Fables*. The last named were printed for the Maitland Club; *Robin and Makyne* by the Bannatyne Club in 1824. See ABBEY WALK, THE; CRESSEID, TESTIMENT OF FAIR: ROBIN AND MAKYNE.

**Heptameron of Civill Discourses, An:** "concerning the Christmase Exereise of sundrie



well-counted Gentlemen and Gentlewomen." A translation by GEORGE WHETSTONE (b. circa 1550) of Giraldo Cinthio's *Hecatommiti*, published in 1582. Several pieces of poetry are interspersed. The *Heptameron* was republished in 1593 under the title of *Amelia*.

"Her arms across her breast she lay."—*The Beggar Maid* (q.v.) by ALFRED TENNYSON.

"Her eyes are homes of silent prayer."—Section xxxii. of *In Memoriam*, by ALFRED TENNYSON. The allusion is to the sister of Lazarus.

**Heraud, John Abraham**, poet and miscellaneous writer (b. 1799), is the author of *Tottenham* (1820); *The Legend of St. Loy* (1821); *The Descent into Hell* (1830); *The Judgment of the Flood* (1834); *Videna: a tragedy* (1854); *Wife, or no Wife*; *Agnola Dora*; *The Roman Brother*; *Salvator: or, the Poor Man of Naples*; *A Life of Girolamo Savonarola*; and, more recently, *Shakespeare: His Inner Life* (1865); *The Wreck of the London* (1870); *In-gathering*; and *The War of Ideas* (1871). He has contributed largely to periodical literature.

**Heraud, Sir**. A character in the romance of *Sir Guy of Warwick* (q.v.).

**Herbert, Edward**, Lord of Cherbury (b. 1581, d. 1648), wrote *De Veritate* (1624); *Expositio Buckinghami Ducis in Ream Insulam* (1630); *A History of the Life and Reign of Henry VIII.* (1649); *De Religione Laici* (1645), (q.v.); and other works. See his *Autobiography* (1764).

**Herbert, George**, poet and divine (b. 1593, d. 1633), was the author of *The Temple*, *The Country Parson*, and other poems. See the *Lives* by Izaak Walton (1670), and Duyckinck (1858); also, the edition of his *Works*, with a *Memoir*, by A. B. Grosart (1875). "In George Herbert," says George MacDonald, "there is poetry, and enough and to spare; it is the household bread of his being. In every song he sings a spiritual fact will be found its fundamental life. With a conscience tender as a child's, almost diseased in its tenderness, and a heart loving as a woman's, his intellect is none the less powerful. Its movements are as the sword-play of an alert, poised, well-knit, strong-wristed fencer with the rapier, in which the skill impresses one more than the force, while without the force the skill would be valueless, even hurtful to its possessor. There is a graceful humour with it occasionally, even in his most serious poems, adding much to their charm. No writer before him has shown such a love to God, such a child-like confidence in Him. The divine mind of George Herbert was, in the main, bent upon discovering God everywhere. His use of homeliest imagery for the highest thought is in itself enough to class him with the highest kind of poets. He has an exquisite feeling of

lyrical art. Not only does he keep to one idea in it, but he finishes the poem like a cameo. No man has more of the 'quips and cranks and wanton wiles' of the poetic spirit of his time than George Herbert, but with this difference from the rest of Dr. Donne's school, that such is the in-dwelling potency that it causes even these to shine with a radiance such that we wish them still to burn and not be consumed. His muse is seldom other than graceful, even when her motions are grotesque, and he is always a gentleman, which cannot be said of his master. We could not bear to part with his most fantastic oddities, they are so interpenetrated with his genius as well as his art." See JACULA PRUDENTUM; TEMPLE, THE.

**Herbert, Henry William**. See FORESTER, FRANK.

**Herbert, Mary**. See PEMBROKE, COUNTESS OF.

**Herbert, Sir Thomas** (b. 1610, d. 1682), wrote *Threnodia Carolina*, containing an historical account of the two last years of King Charles I., written in 1678, and first published in 1702. He is said to have assisted Dugdale in the *Monasticon Anglicanum*.

**Herbert, William**. See PEMBROKE, EARL OF.

**Herbert, William**, antiquarian (b. 1718, d. 1795), revised and edited the *Typographical Antiquities* (q.v.) of Joseph Ames.

**Hercules Furens**. A play adapted from the Greek of Seneca by JASPER HEYWOOD in 1561.

**Hercules, Judgment of**. A moral poem, by WILLIAM SHENSTONE, published in 1741.

**Hercules Œtæus**. A play adapted from the Greek of Seneca by JOHN STUDLEY (1587), and written in Alexandrine measure (q.v.).

**Herd, David**, antiquarian (b. 1732, d. 1810), published, in 1769 and 1772, a *Collection of Scottish Songs*, described by Sir Walter Scott as "the first classical collection."

"Here awa', there awa', wandering Willie." First line of *Wandering Willie*, a song by ROBERT BURNS.

"Here, it is here, the close of the year."—*The Spiteful Letter*, by ALFRED TENNYSON.

"Here nor there, 'Tis neither."—*Othello*, act iv., scene 3.

"Here's to the maiden of bashful fifteen." A song in SHERIDAN's comedy of *The School for Scandal*, act iii., scene 3.

"Hereditary bondsmen! know ye not." A line in stanza 76, canto ii., of BYRON's *Childe Harold's Pilgrimage* (q.v.):—

"Who would be free, themselves must strike the blow?"

"Heritage of woe, That." See "LORD OF HIMSELF."



**Hermia.** Daughter of Ægeus, and in love with Lysander, in *A Midsummer Night's Dream*.

**Hermione,** in SHAKESPEARE'S play of *The Winter's Tale* (q.v.), is the wife of Leontes, King of Sicilia, and the mother of Perdita (q.v.). "The character of Hermione," says Mrs. Jameson, "exhibits what is never found in the other sex, and but rarely in our own—yet sometimes—dignity without pride, love without passion, and tenderness without weakness."

**Hermippus Revived.** A curious work by JOHN CAMPBELL (1708—1775), founded on a French book with a similar title, and published in 1743. "Its ostensible and apparently serious object was to prove the possibility of prolonging human life indefinitely by the inhalation of the breath of young girls; and great learning and ingenuity are expended upon the illustration of this thesis. But the writer afterwards confessed that his real purpose was to rival the celebrated Bayle, by showing that neither the serio-comic style of writing, nor recondite and curious learning, was confined to the French side of the Channel."

**Hermit, The:** "or, the Unparalleled Adventures of Philip Quarll." A curious book, the authorship of which is unknown, and which was originally published in 1727. It is an imitation of *Robinson Crusoe*, with some original features, and the introduction of an ape instead of the affectionate Friday.

**Hermit, The.** A ballad by OLIVER GOLDSMITH (1728—1774), published in his novel, *The Vicar of Wakefield*, in 1766. In reply to the accusation that it was taken from *The Friar of Orders Gray* in Percy's *Reliques of Ancient English Poetry*, Goldsmith wrote:—"I do not think there is any resemblance between the two pieces in question. If there be any, his ballad is taken from mine. I read it to Mr. Percy some years ago, and he told me, with his usual good humour, the next time I saw him, that he had taken my plan to form the fragments of Shakespeare into a ballad of his own." Edwin and Angelina are the hero and heroine of *The Hermit*, which contains the following familiar lines, quoted from Young's "Man wants but little, nor that little long:"—

"Man wants but little here below,  
Nor wants that little long."

**Hermit, The.** A poem by THOMAS PARNELL (1679—1718), which was characterised by Pope as being "very good. The story," he says, "was originally written in Spanish, whence, probably, Howell translated it into prose, and inserted it in one of his letters." "However this may be," adds Goldsmith, "Dr. Henry Moore, in his *Dialogues*, has the very same story; and I have been informed by some that it is originally of Arabian invention." The poem begins—

"Far in a wild, unknown to public view,  
From youth to age a reverend hermit grew;  
The moss his bed, the cave his humble cell;  
His food the fruits, his drink the crystal well;  
Remote from men, with God he passed his days,  
Prayer all his business, all his pleasure praise."

**Hermstrong:** "or, Man as he is not." A novel by ROBERT BAGE (1728—1801), published in 1796. See MAN AS HE IS.

**Hero,** in SHAKESPEARE'S comedy of *Much Ado About Nothing* (q.v.), is the daughter of Leonato, the friend of Beatrice, and betrothed to Claudio. "Her character," says Mrs. Jameson, "is well contrasted with that of Beatrice, and their mutual attachment is very beautiful and natural. When they are both on the scene together, Hero has but little to say for herself; Beatrice asserts the rule of a master spirit, eclipses her by her mental superiority, abashes her by her raillery, dictates to her, answers for her. But Hero, added to her grace and softness, and all the interest which attaches to her as the sentimental heroine of the play, possesses an intellectual beauty all her own."

**Hero and Leander.** A poem in six sestiams, by CHRISTOPHER MARLOWE and GEORGE CHAPMAN, published in 1598. The first three sestiams are by Marlowe. It is the subject also of a poem by THOMAS HOOD, published in 1827, and of a translation by EDWIN ARNOLD, published in 1873.

"Hero perish, or a sparrow fall, A."  
—POPE, *Essay on Man*, epistle i., line 87:—

"Who sees with equal eye, as God of all,....  
Atoms or systems into ruin hurl'd,  
And now a bubble burst, and now a world."

**Herodotus.** The *Works* of this Greek historian have frequently appeared in English; among others, by Woods (1873) and Lovell (1874). See also the *Life* by Wheeler and the monograph in *Ancient Classics for English Readers*.

**Heroes, Hero-Worship, and the Heroic in History.** A series of lectures by THOMAS CARLYLE (b. 1795), delivered in London in 1840.

**Heroic Epistle to Sir William Chambers, Knight, An,** by WILLIAM MASON (1725—1797); published in 1773, in which the prevailing taste for Chinese pagodas and Eastern bowers is happily ridiculed. The volume in which the epistle appeared contained several pieces in the same satiric style.

**Heron, Robert.** The pseudonym under which JOHN PINKERTON (1758—1826) published his *Letters on Literature* (1785), (q.v.), and other works.

**Heron, Robert,** miscellaneous writer (b. 1764, d. 1807), produced *A Critique on the Genius and Writings of Thomson*, *A History of Scotland*, and many other works.

**Herrick, Robert,** poet and cleric (b. 1591, d. 1674), published in 1647 *Noble Numbers, or Pious Pieces*. The remainder of his writings appeared in 1648 under the title of *Hesperides*. "Herrick," says Robert Buchanan, "has scores of un pitying yet flawless 'mistresses,' real and ideal, whom he has transmitted to posterity under such euphonious names as Silvia, Corinna, Electra, Perinna, Perilla, and others. As a rule, he sings their praises



sweetly and modestly. His sentimental morality was by no means of the dull, heavy kind; on the contrary, it was brisk and easy, like the religious morality of Herbert and Wither. His songs suggest the picture of a respectable British Bacchus, stout and middle-aged, liping soft lyrics to the blushing Ariadne at his side; while, in the background of flowers and green leaves we catch a glimpse of Oberon and Titania, walking through a stately minuet on a close-shaven lawn, to the frolicking admiration of assembled fairyland. Herrick's best things are his poems in praise of the country life, and his worst things are his epigrams. Whenever he sings good-humouredly, as in the former, he sings well and sweetly; whenever he sings ill-humouredly, as in the latter, he sings falsely and harshly. His gladsome, mercurial temper had a great deal to do with the composition of his best lyrics; for the parson of Dean Prior was no philosopher, and his lightest, airiest verses are the best. His was a happy, careless nature, throwing off verses out of the fulness of a joyous heart, rioting in a pleasant sunny element." See the *Complete Poems*, edited by A. B. Grosart (1877), and the *Selection*, by F. T. Palgrave (1877). See, also, HESPERIDES; ROBIN, POOR.

**Herschel, Caroline Lucretia**, astronomer (b. 1750, d. 1848), published, in 1798, *A Catalogue of Stars*. See *Life and Correspondence* (1876).

**Herschel, Sir John Frederick William**, astronomer (b. 1792, d. 1871), published *A Treatise on Astronomy* (1826); *Results of Astronomical Observations made at the Cape of Good Hope* (1839); *The Study of Natural Philosophy* (1831); and a large number of separate contributions to the *Edinburgh and Quarterly Reviews*, the *Encyclopædia Britannica* and *Metropolitana*; and various *Philosophical Transactions*.

**Hertfordshire Incumbent, A.** The title assumed by the Very Rev. J. W. BLAKESLEY, Dean of Lincoln (then Vicar of Ware), in writing a series of letters to the *Times* during the Crimean War.

**Hervey, James**, clergyman and miscellaneous writer (b. 1714, d. 1758), wrote *Meditations among the Tombs* (1746); *Contemplations* (1747); *Remarks on Lord Bolingbroke's Letters on the Study and Use of History* (1753); and *Theron and Aspasio* (1755). See his *Memoirs* (1760), and the *Lives* by Brown (1822) and Cole (1822—26).

**Hervey, Lord John**, political and memoir writer (b. 1696, d. 1743), is well known as the *Sporus* (q.v.), satirised by Pope, with whom Hervey had a prolonged and bitter controversy concerning Lady M. W. Montagu. His *Memoirs of the Reign of George II., from his Accession to the Death of Queen Caroline*, were published in 1848, with a *Life* of the author by John Wilson Croker.

**Hervey, Thomas Kibble**, poet (b. 1804), wrote *Australia* (1825), *The Poetical Sketch-book* (1829), and numerous fugitive lyrics. His ability

as a verse writer is described by D. M. Moir as "not unallied to that of Pringle and Watts, but with a dash of Tom Moore." Hervey edited the *Athenæum* from 1846 to 1854. His wife, ELEANORA LOUISA (b. 1811), has also written some very facile, if not very powerful, verse, as well as some occasional novels.

**Hesketh, Helen.** See HELEN HESKETH.

**Hesiod**: "or, the Rise of Woman." A poem by THOMAS PARNELL (1679—1718), and "a very fine illustration," says Goldsmith, "of a hint from Hesiod. It was one of his earliest productions, and first appeared in a miscellany published by Tonson." The creation of woman having been described, we are told how

"The new-sprung creature, finished thus for harms,  
Adjusts her habit, practices her charms;  
With blushes glows, or shines with lively smiles,  
Confirms her will, or recollects her wiles;  
Then, conscious of her worth, with easy pace,  
Glides by the glass, and turning views her face."

**Hesperides**: "or, the Works both Humane and Divine of ROBERT HERRICK" (b. 1591, d. 1674), published in 1648, and probably so named because mostly written at the vicarage of Dean Prior, in Devonshire.

**Hesperus**, in BEDDOES' play of *The Bride's Tragedy* (q.v.), is the husband of Floribel, whom he murders.

**Hesperus, The Wreck of the.** A ballad by HENRY WADSWORTH LONGFELLOW.

**Hester.** A poem by CHARLES LAMB (1775—1834), "made," as he told his friend Manning, "on the death of a young Quaker you may have heard me speak of as being in love with for some years while I lived at Pentonville, though I had never spoken to her in my life." The young lady's name was Savory.

"Her parents held the Quaker rule,  
Which doth the human feeling cool,  
But she was trained in Nature's school,  
Nature had blest her."

**Hetty Sorrel.** A character in GEORGE ELIOT'S novel of *Adam Bede* (q.v.).

"Hey-day in the blood, The."—*Hamlet*, act iii., scene 4.

**Hey for Honestey, down with Knavery**: "a pleasant Comedie, translated out of Aristophanes his *Plutus*," by THOMAS RANDOLPH (1605—1634), and printed in 1651. Sir Christopher Wren enacted one of the characters of this play when it was performed on the stage.

**Heylin, Peter**, miscellaneous writer (b. 1600, d. 1662), produced *Microcosmus: or, a Description of the World* (1621); *a Life of Archbishop Laud*; *a Memorial of Bishop Waynflete* in verse, printed in 1851; and a *History of the Reformation in England*, republished in 1819. See the *Lives* by Barnard and Vernon.

**Heywood, Eliza.** See HAYWOOD, ELIZA.

**Heywood, Jasper** (b. 1535, d. 1598). See HERCULES FURENS; PARADISE OF DAINTY DEVICES.



**Heywood, John**, dramatist (b. 1506, d. 1565). Works:—*The Play of Love* (1533); *A Mery Play betweene Johan the Husband, Tyb the Wife, and St. Johan the Prestyr* (1533); *A mery Play betweene the Pardoner and the Frere, the Curate and Neybour Prattle* (1533); *Of Gentylnes and Nobyltye, a Dyalogue* (1535); *A Dialogue, &c.* (1546); *The Spider and the Flie* (1556); *A breefe Balet* (1557); *The Play called the foure P's* (1569); *A Balade, &c.*, in MS. Harl.; *Dialogue of Wit and Folly*, in Fairholt's edition; *Poetical Dialogue, &c.*, in MS. Harl., Brit. Mus.; *A Description of a Most noble Ladye*, in MS. Harl. An edition of the *Works* was printed in 1562. See also Warton's *English Poetry*, Ritson's *Bibliographia Poetica*, Wood's *Athenæ Oxonienses*, Ellis's *Specimens of Early English Poets*, and Collier's *History of Dramatic Poetry*. See **DIALOGUES**; **PLAY BETWENE JOHAN THE HUSBAND, &c.**; **PLAY BETWENE THE PARDONER, &c.**; **PLAY CALLED THE FOUR P's**; **PLAY OF LOVE, A**; **PLAY OF THE WETHER**; **SPIDER AND THE FLIE, THE**.

**Heywood, Thomas** (d. 1640), had, he himself tells us, "either an entire hand, or at least a main finger, in two hundred and twenty dramas," of which only twenty-two are in existence. He also wrote several poems and prose works. See the *Life* by Collier (1850). See **APOLOGY FOR ACTORS**; **FAIR MAID OF THE EXCHANGE**; **GUNAIKEION**; **HIERARCHIE OF THE BLESSED ANGELS, THE**; **LONDON FLORENTINE, THE**; **LONDON, THE FOUR PRENTISES OF**; **OLDCASTLE, SIR JOHN**; **SILVER AGE, THE**; **TROIA BRITANNICA**; **WOMAN KILDE WITH KINDNESSE**.

**Hiawatha, The Song of**. A poem by HENRY WADSWORTH LONGFELLOW, written in the following peculiar measure:—

"Should you ask me, whence these stories?  
I should answer, I should tell you,  
'I repeat them as I heard them,  
From the lips of Nawadaha,  
The musician, the sweet singer.'"

The poem is entirely devoted to a description of life among the aboriginal tribes of America. It was published in 1855.

**Hickathrift, Jack**. The hero of a popular old English story. He is referred to by Sterne.

**Hick Scorner**. A moral-play, printed by Wynkyn de Worde, in which the hero, says Bishop Percy in the *Reliques*, "agreeably to his name, scoffs at religion with so much strength and freedom that 'Hick Scorner jests' came to be used proverbially for the blasphemous scurrility with which the Scriptures had been attacked by the Puritans about the middle of Elizabeth's reign." Hick Scorner only appears in one scene, however. The whole piece is reprinted in Hawkins's *Origin of the English Drama*.

**Hickes, George**, nonjuring Bishop of Thetford (b. 1642, d. 1715), author of *Linguarum veterum septentrionalium Thesaurus*.

**Hicks, Francis** (b. 1566). A translator of *Lucian*.

**Hicks, William** (b. 1620, d. 1659), was author of *Revelation Revealed* (1679).

**Hicks, William**. The compiler of *Oxford Jests* (1669), *Oxford Drollery* (1679), and some other works.

"Hidden soul of harmony, The."—MILTON, *L'Allegro*, line 144.

"Hide, O hide those hills of snow." See "TAKE, O TAKE THOSE LIPS AWAY."

**Hide Parke**. A comedy by JAMES SHIRLEY (1594—1666), produced in 1637, and characterised by Dyce as "a finished specimen, replete with airy, sparkling wit." Pepys records in his Diary, July 11, 1668, that he went "to see an old play of Shirly's, called *Hide Park*, the first day acted; where horses are brought upon the stage; but it is a very moderate play, only an excellent epilogue spoke by Beck Marshall."

"Hide their diminished heads, The stars." See "DIMINISHED HEADS." POPE, in his *Moral Essays*, ep. iii., l. 282, has:—

"Ye little stars! hide your diminished rays."

**Hierarchie of the Blessed Angels, The**: "their names, orders, and offices: the fall of Lucifer, with his angels." A poem, in nine books, with prose annotations, by THOMAS HEYWOOD, published in 1635.

**Hieroglyphick Tales**, by HORACE WALPOLE, fourth Earl of ORFORD (1717—1797); published in 1785.

**Hieronimo**. A tragedy by THOMAS KYD, first produced in 1588, and followed a few years afterwards by a second part, called *The Spanish Tragedy: or, Hieronimo is Mad Again*, printed in 1603. The second part ran through a large number of editions. Ben Jonson is supposed to have been engaged to write additions to it, in 1601 and 1602, though Lamb is inclined to attribute his contributions to some "more potent spirit," such as Webster, for instance. The play is full of the bombast which is to be found in Marlowe, and which is ridiculed by nearly every writer of the time.

**Hiffernan, Paul**, dramatist and miscellaneous writer (b. 1719, d. 1777), was the author of *The Heroine of the Cave*, and the *New Hippocrates*, the latter of which was acted in 1761; also of *Miscellanies in Prose and Verse*. He edited *The Tickler* and *The Tuner*.

**Higden, Ralph**, Benedictine monk (d. 1363), author of the *Polyehronicon* (q.v.). To this writer, who is sometimes called Randal Higgenet, has been attributed the authorship of the *Chester Plays* (q.v.).



**Higgins, John** (1544—1605), published in 1574 the *First Part of The Mirror for Magistrates* (q.v.), containing sixteen *Legends* of his own, from a very early period to the time of the birth of Christ. He also prefixed a general *Induction*. Higgins, who was a clergyman and schoolmaster at Winsham, wrote some scholastic books.

**Higgins, Matthew J.** See OMNIUM, JACOB.

**Higgons, Sir Thomas** (b. 1624, d. 1691), was author of *The History of Isuf Bassa, Captain-General of the Ottoman Empire* (1684), and other works. His son, BEVIL (b. 1672, d. 1735), had also some reputation as an historian and a poet.

"High is our calling, friend!—Creative art." A sonnet by WILLIAM WORDSWORTH, addressed to B. R. Haydon, the painter.

**High Life below Stairs.** A farce, ridiculing the pretensions of the servants in rich and aristocratic families. It appeared in 1759. It has been ascribed to the Rev. James Townley, Master of the Merchant Taylors' School, but it is probable he only suggested the idea which Garrick carried out.

"High life high characters are drawn, 'Tis from." Line 135, epistle i. of POPE's *Moral Essays* (q.v.):—

"A saint in crape is twice a saint in lawn."

"High over-arched and echoing walks between."—*Paradise Lost*, bk. ix., line 1,107.

"Higher, higher, will we climb." First line of *Aspirations of Youth*, a lyric by JAMES MONTGOMERY (1771—1854).

**Highland Girl, To a.** Lines by WILLIAM WORDSWORTH, written at Inversnaid, Loch Lomond, in 1803.

**Highland Host, The.** A Hudibrastic satire on the Jacobite army, written by WILLIAM CLELAND (b. about 1661, d. 1689), and published in 1678.

**Highland Mary.** A song by ROBERT BURNS (1759—1796), which Burns himself thought was in his happiest manner, and which refers, he says, to one of the most interesting passages of his youthful days. By this he means his attachment to Mary, a servant in the family of Mr. Hamilton, who will be remembered, says Alexander Smith, with Dante's Beatrice and Petrarch's Laura. It was arranged that the lovers should become man and wife, and that Mary should go to her friends to prepare for her wedding. But before her departure came the farewell scene, so touchingly described in the poem:

"Our parting was fu' tender:  
And pledging a' to meet again,  
We tore oursel's asunder.  
But oh! fell Death's untimely frost,  
That nipt my flower sae early!  
Now green's the sod, and cauld's the clay,  
That wraps my Highland Mary!"

**Highlanders, The.** An heroic poem, in six cantos, by JAMES MACPHERSON (1738—1796), published about 1758.

**Highmore, Nathaniel** (b. 1613, d. 1685). Author of *Corporis Humani Disquisitio Anatomica* (1651).

**Hilarius** (temp. Stephen) wrote the miracle play of *St. Nicholas* (q.v.), and the mystery plays of *The Raising of Lazarus* (q.v.) and *Daniel*, which were among the earliest of their kind; also numerous Latin lyrics. See Morley's *English Writers*, vol. i., pt. i.

**Hildesley, Mark**, Bishop of Sodor and Man (b. 1698, d. 1772), completed the translation of the Bible into Manx, begun by Bishop Wilson (q.v.). See the *Life* by Butler (1799).

**Hill, Aaron**, poet and dramatist (b. 1685, d. 1750), wrote the following, among other poems:—*Camillus*, *The Northern Star*, and *The Progress of Wit*; also *Elfrid*, a tragedy; *Rinaldo*, an opera; a *History of the Ottoman Empire*; and other works. He figures in the *Dunciad*.

**Hill, Abraham** (b. 1633, d. 1721). Author of *Familiar Letters* (1767).

**Hill, Frank Harrison**, journalist (b. 1830), was formerly editor of *The Northern Whig*, and succeeded in 1870 to the conduct of *The Daily News*. He has published *Political Portraits* (1873); was a contributor to *Questions for a Reformed Parliament* (1867); and has written for the leading periodicals of the day.

**Hill, George, D.D.**, Principal of St. Andrews (b. 1750, d. 1819), was author of *Lectures on Divinity* (1821), *Sermons* (1796), and other writings.

**Hill, Matthew Davenport** (b. 1792, d. 1872), was author of *Suggestions for the Repression of Crime* (1857), and other works.

**Hill, Rowland** (1744—1833), was the author of, among other works, *Village Dialogues*, published in 1801.

**Hill, Sir John** (b. 1716, d. 1775). Author of *The Vegetable System*, and a variety of other works. See his *Life* (1779); also Disraeli's *Quarrels of Authors* and the *Caricature History of the Georges*. It was of Hill, who was a physician, and, among other things, a dramatist, that Garrick wrote—

"For physic and farces his equal there scarce is,  
His farces are physic, his physic a farce is."

See GLASSE, MRS.; HILLIAD, THE.

**Hill, Sir Richard** (b. 1733, d. 1808). Author of *Pietas Oxoniensis* (1768), and *An Apology for Brotherly Love and for the Doctrines of the Church of England* (1798).

**Hill, Thomas, D.D.**, American minister (b. 1818), has published *Geometry and Faith* (1849), *Liberal Education* (1858), and other works. He was at one time President of Harvard University.

**Hillard, George Stillmann**, American author and journalist (b. 1808), has written *Six Months in Italy* (1853), and a *Memorial of Daniel*



*Webster* (1853), besides contributing largely to *The North American Review* and other periodicals.

**Hilliad, The.** A satire in verse, written by CHRISTOPHER SMART (1722—1770), in revenge for some attacks made upon him in certain newspapers by Dr. (afterwards Sir) John Hill (q.v.), who is styled Hillaris in the poem. Only one book of the pretended epic was published, with notes *variorum*.

**Hilton, Walter,** Carthusian friar, was author of *Scala Perfectionis*, translated into English in 1494.

**Hind and Panther, The.** A poem by JOHN DRYDEN (1631—1701), published in 1687, and designed as an argument for Roman Catholicism. It may be regarded as the natural sequel to the *Religio Laici* (q.v.). The hind is the Church of Rome, the panther the Church of England, and in the course of the poem the two engage in a theological controversy. James II. is represented as the lion, who protects the hind; whilst the Independents, Presbyterians, Quakers, Freethinkers, Anabaptists, and Arians, are figured in the bear, the wolf, the hare, the ape, the boar, and the fox. The poem was amusingly satirised by Montagu and Prior in *The City and the Country Mouse* (q.v.), in which two mice are made to imitate the discussions of the hind and panther. Dryden had described the former thus:—

"A milk-white hind, immortal and unchang'd,  
Fed on the lawns, and in the forest rang'd;  
Without unspotted, innocent within,  
She feared no danger, for she knew no sin."

This was parodied:—

"A milk-white mouse, immortal and unchanged,  
Fed on soft cheese, and o'er the dairy ranged;  
Without unspotted, innocent within,  
She fear'd no danger, for she knew no ginn."

"**Hind that would be mated by the lion, The.**"—*All's Well that Ends Well*, act i., scene 1.

**Hinda.** The heroine of MOORE's tale, *The Fire Worshippers*, in *Lalla Rookh*; beloved by Hafed.

"**Hint a fault, and hesitate dislike.**"—POPE's *Epistle to Dr. Arbuthnot*, line 204.

"**Hint I spake, Upon this.**"—*Othello*, act i., scene 3.

**Hints from Horace:** "being an allusion in English verse to the Epistle *Ad Pisones de Arte Poetica*, and intended as a sequel to *English Bards and Scotch Reviewers*," by Lord BYRON; written in the heroic couplet, at Athens, in 1811.

"**Hippocrene, The true, the blushful.**"—KEATS, *Ode to a Nightingale*:—

"With beaded bubbles winking at the brim."

**Hippolyta.** Queen of the Amazons, in *A Midsummer Night's Dream*.

**Hippolytus.** A play adapted from the Greek of Seneca, by JOHN STUDLEY (d. 1587); printed in 1581, and written in the Alexandrine measure.

**Hiren.** A "fair Greek," and the heroine of PEELE's play of *The Turkish Mahomet* (q.v.).

Shakespeare refers to her in his *Henry IV.* (act ii., scene 4). Hiren is a corruption of Irene, and is used by the Elizabethan dramatists to designate a woman of bad character.

**Hirlas Horn.** A poem by OWAIN KYVELLOG, Prince of Powis (circa 1162), in which the author fancies that he and his followers have assembled in the evening after a bloody battle, when he bids his cup-bearers fill the "Hirlas Horn"—a long blue, silver-rimmed drinking-goblet—and present it to each warrior present, whose deeds are then recounted in terms of happily-diversified praise.

**Hislop, James,** Scottish poet (b. 1798, d. 1827), was author of *The Cameronian's Dream*, and other fugitive pieces.

**Historia Anglicana,** by THOMAS WALSHINGHAM, monk of St. Albans; extending from 1272 to 1422, and first printed in 1574.

**Historia Britonum.** A short treatise on early English history, attributed to NENNIUS, who lived probably in the early part of the sixth century, and is characterised by Ellis as "a credulous compiler, though, from the antiquity of his materials, valuable to an inquisitive historian." The *Historia* was published in 1758, 1818, and 1838, at the latter date under the able editorship of Dr. Stevenson; and an English translation, written by Dr. Giles in 1841, is now included in Bohn's *Six Old English Chronicles*.

**Historia Novella.** See WILLIAM OF MALMESBURY.

**Historia Rerum Anglicarum.** See WILLIAM OF NEWBURY.

**Historic Doubts on the Life and Reign of Richard the Third,** by HORACE WALPOLE, Earl of ORFORD (1717—1797); published in 1768, and affording, says Sir Walter Scott, "an acute and curious example how minute antiquarian research may shake our faith in the facts most pointedly avowed by general history." Whately wrote a very similar *jeu d'esprit* under the title of *Historic Doubts relative to Napoleon Buonaparte*, published in 1821. "Its object was to throw ridicule upon the criticism to which the Gospel narratives were subjected by sceptical writers, by applying the same kind of criticism to events within the memory of all the world, and starting doubts as to whether these events had occurred."

**Historical Register, The.** See PASQUIN.

**Historicus.** The pseudonym under which Sir WILLIAM VERNON HARCOURT (b. 1827) contributed a number of letters on international questions to *The Times*.

"**History in a nation's eye, And read their.**"—GRAY's *Elegy in a Country Churchyard*.

"**History is philosophy teaching by examples.**" An aphorism which Lord BOLINGBROKE, in his essay *On the Study and Use of History*



(letter ii.), mentions as having "read somewhere or other: in Dionysius of Halicarnassus, I think."

**Histrion-Mastix:** "the Player's Scourge or Actor's Tragedie." A tract by WILLIAM PRYNNE (1600—1669), published in 1633, in which he inveighs with great virulence against plays, masques, and other theatrical performances. The work gave great offence at court, and, at the instigation of Archbishop Laud, the writer was charged before the Star Chamber, and condemned to pay a fine of £5,000; to stand twice in the pillory, and lose his ears; to have his book burnt by the common hangman; to be expelled from the Society of Lincoln's Inn, and from the University of Oxford; and to be imprisoned for life—a sentence which was duly carried out.

**Hitchcock, Edward, D.D.,** American theologian and naturalist (b. 1793, d. 1864), was the author of *Fossil Footmarks in the United States* (1848); *The Religion of Geology* (1851); *Outlines of Geology* (1853); *Religious Truth Illustrated from Science* (1857); and other works.

**Hive full of honey, A,** by WILLIAM HUNNIS; being a poetical version of the Book of Genesis, published in 1578.

**Hive, The.** A collection of songs (1721).

**H., Mr.** A farce by CHARLES LAMB (1775—1834), produced at Drury Lane, on Wednesday, December 10, 1806, and never afterwards performed, being effectually condemned by the audience on the only night of its performance. "The story," as the author wrote to a friend, "is a coxcomb appearing at Bath, vastly rich—all the ladies dying for him—all bursting to know who he is; but he goes by no other name than Mr. H." At length, "after much vehement admiration, when his true name comes out—Hogsflesh—all the women shun him, avoid him, and not one can be found to change their name for him," until he obtains permission from the king "to take and use the surname and arms of Bacon," and is happily united to his Melesinda.

**Hoadley, Benjamin,** successively Bishop of Bangor, Salisbury, Hereford, and Winchester (b. 1676, d. 1761), was the author of a *Life of Samuel Clarke*, and of the famous *Sermon* which occasioned the Bangorian Controversy (q.v.). His *Works* were published in 1773, with a *Life*, by his son.

**Hoadley, Benjamin,** physician and dramatist, son of the above (b. 1706, d. 1757), was author of *The Suspicious Husband* (q.v.), acted in 1747; and of *The Tatlers*, performed once in 1797. His brother JOHN (1711—1776) was also a dramatist of some repute.

**Hoare, Prince,** dramatist and miscellaneous writer (b. 1754, d. 1834), wrote *No Song, no Supper*; *Lock and Key*; *My Grandmother*, and *Other Fairies*; besides a *Life of Grenville Sharpe*.

**Hoare, Sir Richard Colt,** topographer (b. 1758, d. 1838), was author of *A Classical Tour*

*through Italy and Sicily* (1818), and *A History of Ancient Wiltshire*.

**Hoax, Stanislaus.** A character in DISRAELI'S *Vivian Grey*, said to be intended for Theodore Hook. See GAY, LUCIEN.

**Hobbes, Thomas,** of Malmesbury, philosopher (b. 1588, d. 1679), published *The Wonders of the Peak*, a poem (1628); *De Cive* (1646); *Human Nature* (1650); *De Corpore Politico* (1650); *Leviathan* (1651); *Liberty and Necessity* (1654); *Deaameron Physiologicum* (1678); *The Behemoth*, a free translation of Aristotle's *Rhetoric*; a translation of *Homer* into English verse; and his own *Life* in Latin verse (1672). See also the *Life* by Blackburne (1681). A complete collection of his *Works* was published by Sir W. Molesworth. "No English author in that age was more celebrated," says Hume, "both abroad and at home, than Hobbes. In our time he is much neglected: a lively instance how precarious are all reputations founded on reasoning and philosophy! A pleasant comedy, which paints the manners of the age and exposes a faithful picture of nature, is a durable work, and is transmitted to the latest posterity. But a system, whether physical or metaphysical, commonly owes its success to its novelty, and is no sooner canvassed with impartiality than its weakness is discovered. Hobbes' politics are fitted only to promote tyranny, and his ethics to encourage licentiousness. Though an enemy to religion, he partakes nothing of the spirit of scepticism, but is as positive and dogmatical as if human reason, and his reason in particular, could obtain a thorough conviction in these subjects. Clearness and propriety of style are the chief excellences of Hobbes' writings." "His main principles," says Burnet, "were that all men acted under an absolute necessity, in which he seemed protected by the then received doctrine of absolute degrees. He seemed to think that the universe was God, and that souls were material, thought being only subtil and imperceptible motion. He thought interest and fear were the chief principles of society, and he put all morality in the following that which was our own private will and advantage. He thought religion had no other foundation than the laws of the land: and he put all the law in the will of the prince or of the people; for he writ his book at first in favour of absolute monarchy, but turned it afterwards to gratify the republican party."

**Hobbididance,** "Prince of dumbness." A fiend referred to in *King Lear*, act iv., scene 1. The name was taken from Harsnet's *Declaration of Egregious Popish Impostures*.

**Hobbinol:** "or, the Rural Games. A burlesque poem in blank verse," by WILLIAM SOMERVILLE (1692—1742), dedicated to Hogarth. A transcription of the author's *Argument*, prefixed to the first canto, will show the nature of his work: "Proposition. Invocation, addressed to Mr. John Philips, author of the *Cyder Poem* and *Splendid Shilling*. Description of the Vale of Evesham.



The seat of Hobbinol; Hobbinol a great man in his village, seated in his wicker, smoking his pipe; has one only son. Young Hobbinol's education, bred up with Ganderetta, his near relation. Young Hobbinol and Ganderetta chosen king and queen of May. Her dress and attendants. The May games. Twangdillo the fiddler; his character. The dancing. Ganderetta's extraordinary performance. Bagpipes good music in the Highlands. Milonides, master of the ring, disciplines the mob; proclaims the various prizes. His speech. Pastorel takes up the belt. His character, his heroic figure, his confidence. Hobbinol, by permission of Ganderetta, accepts the challenge, vaults into the ring. His honourable behaviour escapes a scowring. Ganderetta's agony. Pastorel foiled. Ganderetta not a little pleased."

"Hands, tongues, and caps  
Outrageous joy proclaim, shrill fiddles squeak,  
Hoarse bagpipes roar, and Ganderetta smiles."

The name of Hobbinol is probably derived from Spenser's *Shepherd's Calendar*, where it stands for Gabriel Harvey, a man of learning and virtue.

**Hobhouse, John Cam.** See BROUGHTON, LORD.

**Hoccleve, Thomas.** See OCCLEVE.

**Hocus, Humphrey**, in Dr. ARBUTHNOT'S *History of John Bull* (q.v.), is intended for the Duke of Marlborough, who is described as an "old cunning attorney" who "loved money," and "provided plentifully for his family; but he loved himself better than them all. His neighbours reported he was henpecked, which was impossible by such a mild-spirited woman as his wife was." The Duchess of Marlborough was really noted for the extreme violence of her temper.

**Hodder, Edwin.** See MERRY, OLD.

**Hodge.** A countryman in Bishop STILL'S comedy of *Gammer Gurton's Needle* (q.v.), from whom the name Hodge has come to be applied as a representative and general term for the bucolic population.

**Hodge, Archibald Alexander**, American minister (b. 1823), has written *Outlines of Theology* (1860), *The Atonement* (1867), and *Presbyterian Theology Briefly Stated* (1869).

**Hodge, Charles, D.D.**, American minister (b. 1797), is the author of *Theological Essays; Commentaries on the Romans* (1835); *Constitutional History of the Presbyterian Church* (1840); *The Way of Life* (1842); *Systematic Theology* (1871); and *What is Darwinism?* (1874).

**Hodges, Nathaniel**, physician (b. 1630, d. 1684), author of *An Apology for the Profession and Professors of Physic*, and *An Historical Account of the Plague of London in Latin*, translated into English in 1720.

**Hodgson, Francis**, Provost of Eton, scholar and poet (b. 1780, d. 1852).

**Hodgson, Rev. John** (b. 1779, d. 1845), author of a *History of Northumberland*. See the *Life* by Raine (1857).

**Hodgson, Robert, D.D.**, Dean of Carlisle (d. 1844), was author of a *Life of Porteus*.

**Hodgson, William Ballantyne**, Professor of Political Economy at Edinburgh (b. 1815), has published a *Lecture on Education* (1837); *Classical Instruction* (1853); *The Conditions of Health and Wealth* (1860); *What is Capital?* (1868); *The Education of Girls and the Employment of Women* (1869); *Competition* (1870); and *Turgot* (1870).

**Hody, Humphrey**, Archdeacon of Oxford (b. 1659, d. 1706), published a *Dissertation against Aristas' Account of the Septuagint* (1684); *The Unreasonableness of Separation* (1689); *A History of English Councils and Convocations* (1701); *De Bibliorum Textibus Originalibus* (1704); and other works.

**Hoffmann**: "or, a Revenge for a Father." A tragedy by HENRY CHETTER, described by Collier as a "revolting mass of blood and murder, in which it seems to have been the author's object to concentrate all the terrors he could multiply." It was printed in 1631.

**Hoffmann, Charles Fenn**, American writer (b. 1806), has published *A Winter in the West* (1834); *Wild Scenes* (1837); *Greysloe* (1840); *The Vigil of Faith and Other Poems* (1842); *Love's Calendar and Other Poems* (1848); *Vanderlyn; Borrowed Notes; Sketches of Society*; and other works. His collected *Poems* appeared in 1874.

**Hofland, Barbara**, miscellaneous writer (b. 1770, d. 1844), author of *The Daughter-in-Law, Emily, The Story of a Genius*, and many other works. See *The Gentleman's Magazine* (1845), and the *Life* by Ramsay (1849).

**Hog hath Lost his Pearls, The.** A comedy by ROBERT TAILOR, published in 1614.

"Hog in Epicurus' sty."—See "EPICURUS' STY."

**Hogarth, George**, journalist (b. 1777, d. 1870), wrote a volume of *Musical History, Biography, and Criticism* (1836), and *Memoirs of the Musical Drama* (1839), besides contributing dramatic and musical criticisms to the *Morning Chronicle*, *Daily News*, and *Illustrated London News*. He was the father-in-law of Charles Dickens.

**Hogg, James**, poet and prose writer (b. 1772, d. 1835), wrote *The Mistakes of a Night* (1794); *Verses* (1801); *The Mountain Bard* (1807); *The Queen's Wake* (1813); *Madoe of the Moor*; *The Pilgrims of the Sun*; *The Poetic Mirror*; *Queen Hynde*; and other poems; together with the following prose works:—*The Brownie of Bodsbeck*, *Winter Evening Tales*, *The Three Perils of Man*, *The Three Perils of Women*, *The Atrive Tales*, *The Confessions of a*



*Justified Sinner, Lay Sermons, and A Life of Sir Walter Scott.* Professor Wilson did much towards immortalising him, by drawing him as the Shepherd in the *Noctes Ambrosianæ* (q.v.). "His poems," says Howitt, "are generally extremely diffuse: they surprise and charm you on opening them, at the vigour, liveliness, and strength of the style, but they are of that kind that the further you go the more this charm wears off; you grow weary you hardly know why; you cannot help protesting to yourself that they are very clever, nay, wonderful: yet there wants a certain soul, a condensation, a something to set upon them the stamp of that genius which seizes on your love and admiration beyond question or control." See ETTRICK SHEPHERD, THE.

**Hohenlinden.** A poem by THOMAS CAMPBELL, published in 1802, and celebrating the battle of Hohenlinden, gained by Moreau and the French over the Austrians. The poet visited the battle-field on December 3, 1800.

**Hohenstiel-Schwangau, Prince.** A poem by ROBERT BROWNING (b. 1812), published in 1871, in which Napoleon III., in the guise of a "Prince Hohenstiel-Schwangau," is supposed to describe or imagine the leading actions of his reign under three different aspects—as they appeared in the light of his own conscience, as they would have been if they had conformed to a general rule of right, and as they must have appeared to those who measured them by such a rule. See *The Contemporary Review* for 1874.

"Hoist with his own petar."—*Hamlet*, act iii., scene 4.

**Holbeach, Henry**, is the *nom de plume* under which W. B. RANDS has contributed several papers to *The Contemporary Review*, besides publishing *Shoemaker's Village*. See BROWNE, MATTHEW; and FIELDMOUSE, TIMON.

**Holcot, Robert** (d. 1349). See SUPER SENTENTIAS.

**Holcroft, Thomas**, dramatic and miscellaneous writer (b. 1745, d. 1809), was the author of a large variety of compositions, few of which are now remembered. His best novel was *The Marriage of Figaro*; his best play, *The Road to Ruin*, of which Hazlitt says that it "set the example of that style of comedy in which the slang phrases of jockey noblemen and the humours of the four-in-hand club are blended with the romantic sentiments of distressed damsels and philosophic waiting-maids." His *Memoirs* were edited by Hazlitt in 1816.

"Hold a candle, Is scarcely fit to."—SWIFT, *On the Feuds between Handel and Bononcini*.

**Holden, Henry**, Roman Catholic divine (b. 1596, d. 1662), published *Analysis Fidei* (1652), and an edition of the New Testament, with notes (1660).

**Holdfast, Aminadab.** Friend of Simon Pure, in MRS. CENTLIVRE'S comedy of *A Bold Stroke for a Wife* (q.v.).

**Holding, Ephraim.** The pseudonym under which GEORGE MOGRIDGE wrote a large number of Sunday-school tales for the young. See HUMPHREY, OLD.

**Holdsworth, Edward**, miscellaneous writer (b. 1688, d. 1747), wrote *Remarks and Dissertations on Virgil* (1768), and *Muscipula: or, the Mousetrap*, a Latin poem (1709), translated by Lewis in 1728.

**Holdsworth, Richard**, theologian (b. 1590, d. 1649), was author of *The Valley of Vision*, and *Prælectiones Theologicæ*. His *Life* appeared in 1661.

**Hole, Richard**, miscellaneous writer (b. 1750, d. 1803), was author of *Arthur*, a poem, with notes (1781), *Remarks on the Arabian Nights* (1797), and other works.

**Holiday Romance, A**, by CHARLES DICKENS (1812—1870), was originally published in America, and afterwards in *All the Year Round* in 1868.

**Holinshed, Raphael**, historian (d. about 1580), was the compiler of a *Chronicle of Englande, Scotlande, and Irelande*, the first edition of which, published in 1577, was the source whence Shakespeare drew much of the material for his historical dramas. The second edition appeared in 1587, with some passages which had proved disagreeable to Queen Elizabeth omitted. The first edition was reprinted in 1808. Holinshed is so far from being the author of the chronicle with which his name is connected, that he only worked upon the foundations laid by Reginald Wolfe, and was assisted, besides, by William Harrison, Richard Stanihurst, John Hooker, and other writers.

**Holland.** See HOULAT, THE.

**Holland, A Whimsical Satire on.** Some humorous verses by ANDREW MARVELL (1620—1678), the gist of which, says Leigh Hunt, "lies in the intentional and excessive exaggeration." It begins:—

"Holland, that scarce deserves the name of land,  
As but the off-scouring of the British sand,  
And so much earth as was contributed  
By English pilots when they heaved the lead,"—

and should be compared with Butler's description of the same country as:—

"A country that draws fifty foot of water:  
In which men live, as in the hold of Nature;  
That feed, like cannibals, on other fishes,  
And serve their cousins-German up in dishes;—  
A land that rides at anchor, and is moor'd;  
In which men do not live, but go aboard."

Holland, it will be remembered, was the enemy of the Commonwealth, and consequently of the author of the *Whimsical Satire*.

**Holland, Josiah Gilbert, M.D.**, American writer (b. 1819), has produced *A History of Western Massachusetts* (1855), *The Bay Path*, a



colonial tale (1857), *Timothy Titecomb's Letters to the Young* (1858), *Bitter-Sweet*, a poem (1858), *Plain Talks on Familiar Subjects* (1865), *Timothy Titecomb's Letters to the Joneses* (1866), *The Heroes of Crampton*, a novel (1867), *Kathrina*, a poem (1867), *Arthur Bonnicastle*, a novel (1873), *The Mistress of the Manse*, a novel (1874), and *Every-day Topics* (1876). His *Collected Poems* appeared in 1873. See **TITCOMB, TIMOTHY**

**Holland, Lord, Henry Richard Fox** (b. 1773, d. 1840), was the author of *The Life and Writings of Lope de Vega* (1806); *Three Comedies from the Spanish* (1807); besides *Foreign Reminiscences*, and *Memoirs of the Whig Party during My Time*, both of which appeared posthumously. The *Opinions of Lord Holland* appeared in 1841, and were reviewed by Macaulay in *The Edinburgh Review*. See the latter's *Essays*.

**Holland, Philemon**, translator (b. 1551, d. 1636), produced English versions of the works of Livy, Suetonius, and Arminius Marcellinus; as well as of the *Natural History* of Pliny, the *Morals* of Plutarch, and the *Cyropædia* of Xenophon. He also translated Camden's *Britannia* (q.v.) into English (1610).

**Holland, Sir Henry**, physician (b. 1788, d. 1873), published *Travels in the Ionian Islands, &c.* (1815); *Essays on Medical Science and Philosophy* (1840); *Chapters on Mental Physiology* (1852); and other works. See his *Recollections of Past Life* (1871).

**Hollingshead, John**, journalist, translator, dramatist, and miscellaneous writer (b. 1827), has written *Under Bow Bells* (1859), *Rubbing the Gilt Off* (1860), *Ways of Life* (1861), *Ragged in London* (1861), *To-day* (1864), *Underground London*, *Rough Diamonds*, and other works. His collected *Miscellanies* were published in 1874.

**Holly-Tree, The.** A lyric by ROBERT SOUTHEY (1774—1843):—

"A pleasant rhyme,  
One which may profit in the after-time."

**Holly-Tree Inn, Boots at the.** A story by CHARLES DICKENS (1812—1870), included in the Christmas number of *Household Words* for 1855. It records the amusing adventures of a young gentleman of eight, who ran off with his lady-love, aged seven, to Gretna Green. See **CORB**.

**Holman, James** (1787—1857), known as the "Blind Traveller," published *A Journey in France* (1824), *Travels in Russia and Siberia* (1825), for which, although blind, he was imprisoned as a spy by the Russian Government, and *A Voyage Round the World* (1840).

**Holman, Joseph George**, dramatist (b. 1764, d. 1817), was the author, among other works, of *The Red Cross Knights*; *The Votary of Wealth*; *Abroad and at Home*; and *What a Blunder!*

**Holmes, Nathaniel**, Nonconformist divine (d. 1768), was author of *Resurrection Revealed*.

**Holmes, Oliver Wendell**, American poet and prose writer (b. 1809), is the author of *The Autocrat of the Breakfast Table* (1857), which was followed by *The Professor* and *The Poet at the Breakfast Table*, *Elsie Venner* (1861), *Songs in Many Keys* (1864), *Soundings from the Atlantic* (1864), *The Guardian Angel* (1868), and *Mechanism in Thought and Morals* (1870).

**Holmes, Robert, D.D.**, theologian and poet (b. 1749, d. 1805), was author of *Alfred, and other Poems* (1778); *Bampton Lectures* (1782); and *Divinity Tracts* (1788). He began a collation of the Septuagint MSS., which was completed by Parsons in 1827.

**Holofernes.** A schoolmaster in *Love's Labour's Lost* (q.v.). The name is said to be an anagram on J'h'nes Floreo, or John Florio (d. 1625), the philologist and lexicographer, whom Shakespeare ridiculed in the person of this pedantic character.

**Holte, John** (b. about 1570), published the first Latin grammar of any note ever issued in England, under the title of *Læ Puerorum* ("Mylke for Chyldren"), in 1497.

**Holy Fair, The.** A satirical poem by ROBERT BURNS (1759—1796). "*Holy Fair*," he says, "is a common phrase in the west of Scotland for a sacramental occasion." The scene of the poem is Mauchline, in Ayrshire.

**Holy Grail, The.** See **GRAIL, THE HOLY**.

**Holy Living and Dying, The Rule and Exercises of.** A devotional manual by Bishop JEREMY TAYLOR (1613—1667), published in 1650; "perhaps the best known, and still," says Principal Tulloch, "the most widely read of all his works."

**Holy Sonnets**, by JOHN DONNE; sixteen in number.

**Holy War, The**, by JOHN BUNYAN; an allegory, inferior only to *The Pilgrim's Progress*, and containing, perhaps, some higher flights of imagination. It was published in 1684.

**Holy Willie's Prayer.** A satirical poem by ROBERT BURNS (1759—1796):—

"I bless and praise thy matchless might,  
Whan thousands thou hast left in night,  
That I am here afore thy sight,  
For gifts an' grace,  
A burnin' and a shinin' light,  
To a' this place."

Holy Willie was a certain William Fisher, the leading elder in the Rev. Mr. Auld's kirk-session. It is a sufficient justification for Burns's bitter satire that this individual was afterwards found guilty of embezzling money from the church offerings, and that he died in a ditch into which he had fallen whilst intoxicated. Burns wrote an epitaph upon him.



**Holyday, Barten**, divine and poet (b. 593, d. 1661), wrote a poem called *A Survey of the World*; a comedy called *Technogamia: or, the Marriage of the Arts*; a Latin disquisition on *The Soul*; various *Sermons*, and *Translations* of Juvenal and Persius.

**Holyoake, George Jacob**, secularist writer (b. 1817), has written *The Logic of Facts*; *The Trial of Theism*; *The History of Cooperation*; *A Few Defence of the Ballot*; and other works.

**Hollywood, John** (d. 1235), was author of *De Sphæra Mundi*, *De Anni Ratione*, and other works.

**Home, Henry**. See KAMES, LORD.

**"Home is on the deep, Her."**—CAMPBELL, *Ye Mariners of England*.

**Home, John**, divine and poet (b. 1724, d. 1808); author of *Douglas* (1756), *The Fatal Discovery*, *Alonzo*, and *Alfred*, as well as a *History of the Rebellion of 1745* (1802). See the *Life* by Mackenzie (1822). See DOUGLAS.

**"Home-keeping youth have ever lovely wits."**—*Two Gentlemen of Verona*, act i., scene 1.

**Home, Sweet Home**. A popular lyric, contained in the drama of *Clari, the Maid of Milan*, by JOHN HOWARD PAYNE (1792—1852). The beautiful melody to which it has been wedded is said to be of Italian or Sicilian origin, though by some it is attributed to Sir Henry Bishop. Perhaps the latter merely arranged and harmonised it.

**"Home they brought her warrior dead."** First line of a song, by ALFRED TENNYSON, in *The Princess* (q.v.).

**Home Thoughts, from Abroad**. A lyric by ROBERT BROWNING, containing the fine allusion to the "wise thrush."

"He sings each song twice over,  
Lest you should think he never could recapture  
The first fine careless rapture."

**Home Thoughts, from the Sea**. A lyric by ROBERT BROWNING, in which he describes  
HOW:—

Sunset ran, one glorious blood-red, reeking into Cadiz Bay,  
Bluish mid the burning, full in face, Trafalgar lay;  
In the dimmest north-east distance, dawned Gibraltar grand  
and grey."

**"Home to men's business."** See "BUSINESS AND BOSOMS."

**Homer**. The *Odyssey* has been translated into English by Chapman (1614), Ogilby (1669), Jobbes (1677), Pope (1715), Cowper (1791), Cary (1823), Norgate (1865), Hayman (1866), Worsley and Conington (1868), Musgrave (1869), Edginn (1869), Wither (1869), Collins (1870), Bryant (1871), and Merry (1871); the *Iliad*, by Hall (1581), Chapman (1598), Ogilby (1660), Hobbes (1677), Tickell (1715), Pope (1715), Macpherson (1773), Cowper (1791), Morrice (1809), Brandreth (1846), Barter (1854), Newman (1856), Wright (1859 and also in 1864), Norgate (1864), Selwyn

(1865), Green (1865), Simcox (1865), Dart (1865), Herschel (1866), Lord Derby (1867), Worsley and Conington (1868), Merivale (1869), Collins (1869), Cordery (1870), Bryant (1870), and Newman (1871); the *Batrachomyomachia*, or "Battle of the Frogs and Mice," by Fouldes (1603), Parker (1700), Parnell (1717), Wesley (1726), and Price (1736); the *Hymn to Ceres*, by Lucas (1781), and Hole (1781); the *Hymn to Venus*, by Ritson (1788); the *Odes*, by Hawkins (1631), the *Hymns and Epigrams*, by Pye (1810). For the best edition of the text of Homer, published in England, see Lowndes' *Bibliographer's Manual* and *The English Catalogue*, from 1858 to the present date. The following are some of the best English burlesque versions of Homer:—*Homer à la Mode, a Mock Poem*, by James Lord Scudamore (1664 and 1681); *Homer in a Nutshell: or, the Iliad in Doggrel*, by Nichodemus Ninneyhammer (1715); and *Homerides: or, Homer's First Book Modernised*, by Sir Iliad Doggrel (Barnet and Duckett, 1716). On the general subject, see Matthew Arnold's *Lectures on Translating Homer*, Blackie's *Homer and the Iliad*, and Gladstone's *Homer and the Homeric Age* and *Homeric Synchroism*.

**Homilies**. Eighty in number, translated chiefly from the Latin, by ÆLFRIC, an abbot of the tenth century, and written in "simple English," "quo facilius possit ad eor pervenire legentium vel audientium." See PASCHAL HOMILY.

**Homilies, The Book of**, was compiled by Archbishop CRANMER and his colleagues, and issued in 1547, "appointed by the king's majesty to be declared and read by all parsons, vicars, or curates, every Sunday, in their churches where they have cure." The object of these homilies was to secure uniformity of preaching. They were adopted by Queen Elizabeth in 1559, and enlarged in 1563.

**Homo**. A manuscript Latin tragedy, by THOMAS ATKINSON (d. 1639), preserved among the Harleian MSS. in the British Museum.

**Hondreth Good Points of Husbandry**, by THOMAS TUSSEY (1515—1580); first published in 1557, and containing a direct outline of agriculture as it was understood and practised in his age. This, the first didactic poem in the language, may be read in Southey's *Early British Poets*.

**Hone, William**, miscellaneous writer (b. 1779, d. 1842), produced *The Apocryphal New Testament* (1821), and *Ancient Mysteries Described* (1823). He is, however, better known as the compiler of *The Every-Day Book and Table-Book* (q.v.), and *The Year Book*, which have often been reprinted. See his *Early Life and Conversion*, written by himself.

**"Honest lover, wheresoever."** Song by Sir JOHN SUCKLING (1609—1641).

**Honest Man's Fortune, The**. A comedy by BEAUMONT and FLETCHER, produced in 1613.



**"Honest man's the noblest work of God, An."** Line 248, epistle iv. of POPE's *Essay on Man* (q.v.).

**Honest Whore, The**, "with the Humours of the Patient Man and the Loving Wife." A comedy by THOMAS DEKKER (b. circa 1570, d. 1641), acted in 1602 under the title of "The Converted Courtezan," and published in 1604. It was written in conjunction with Thomas Middleton, and a second part was published in 1630. It is included in Dodsley's collection of *Old Plays*.

**Honeycomb Will**. One of the characters in the Spectator Club, intended for Colonel Cleland.

**Honeyman, The Rev. Charles**. A fashionable preacher in THACKERAY's novel of *The Newcomes* (q.v.).

**Honeymoon, The**. A play by JOHN TOBIN (1770—1804), produced shortly after the author's death, and described as "a romantic drama, partly in blank verse, and written somewhat in the style of Beaumont and Fletcher." The scene is laid in Padua, and the plot, which is strikingly similar to that of *The Taming of the Shrew*, relates how the Duke of Aranza, by pretending that he is a peasant, and retiring to a cottage in the country, brings down the spirit of his proud wife, Juliana. The moral of the piece is summed up in the following lines:—

"This truth is manifest—A gentle wife  
Is still the sterling comfort of man's life;  
To fools a torment, but a lasting boon  
To those who wisely keep their—Honeymoon."

It is in this drama that the following passage occurs (act ii., scene 1):—

"The man that lays his hand upon a woman,  
Save in the way of kindness, is a wretch,  
Whom 'twere base flattery to call a coward."

**Honey-Suckle, The**. Original poems, epigrams, songs, tales, odes, and translations, "by a Society of Gentlemen;" published in 1734..

**Honeywood**. The hero of Goldsmith's comedy of *The Good-Natured Man* (q.v.); eventually married to Miss Richland, the heiress.

**Honoriam and Mammon**. A play by JAMES SHIRLEY (1594—1666), published in 1659.

**Honorius**. See MACFINGALL.

**"Honour but an empty bubble."**—DRYDEN, *Alexander's Feast*, line 99.

**"Honour, love, obedience, troops of friends."**—*Macbeth*, act v., scene 3.

**Honour, Mrs.**, in FIELDING's novel of *Tom Jones*, is waiting maid to Sophia Western (q.v.).

**"Honour (new-made) doth forget men's names."**—*King John*, act i., scene 1.

**Honour of the Garter, The**. A poem, by GEORGE PEELE (q.v.), published in 1593, in commemoration of some appointments to the order.

**"Honour pricks me on."** The commencement of Falstaff's soliloquy in *King Henry IV.*, part i., act v., scene 1.

**"Honourable men, All, all."**—*Julius Caesar*, act iii., scene 2.

**"Honourst thick upon him."** See "BLUSHING HONOURS."

**Hood, Edwin Paxton**, Dissenting minister (b. 1820), is the author of a *Life of Wordsworth*; a *Life of Swedenborg*; *The Uses of Biography*; *Lamps, Pitchers, and Trumpets*; and other works.

**Hood, Robin**. See ROBIN HOOD.

**Hood, Thomas**, poet and humorist (b. 1798, d. 1845), published the following works:—*Odes and Addresses to Great People*, in conjunction with J. H. Reynolds (1825); *The Plea of the Midsummer Fairies, and other Poems* (1827); *National Tales* (1827); *The Epping Hunt* (1829); *Tylney Hall* (1834), (q.v.); *Comic Annual* (1830 to 1839); *Hood's Own* (1838—39); *Up the Rhine* (1840), (q.v.); and *Whimsicalities* (1843—44). The *Poems*, and *Poems of Wit and Humour*, are published in a collected form. For biography, see the *Life*, by Hood's son and daughter. "It has been well said," says W. M. Rossetti, "that 'the predominant characteristics of Hood's genius are humorous fancies grafted upon melancholy impressions.' Yet the term 'grafted' is hardly strong enough. Hood appears, by natural bent and permanent habit of mind, to have seen and sought for ludicrousness under all conditions—it was the first thing that struck him as a matter of intellectual perception or choice. On the other hand, his nature being poetic, and his sympathies acute, and the condition of his life morbid, he very frequently wrote in a tone of deep and indeed melancholy feeling, and was a master both of his own art and of the reader's emotion; but, even in work of this sort, the intellectual exertion, when it takes precedence of the general feeling, is continually fantastic, grotesque, or positively mirthful. Hood is too often like a man grinning awry, or interlarding serious and beautiful discourse with a nod, a wink, or a leer, neither requisite nor convenient as auxiliaries to his speech. Sometimes, not very often, we are allowed to reach the close of a poem of his without having our attention jogged and called off by a single interpolation of this kind, and then we feel unalloyed—what we constantly feel also even under the contrary conditions—how exquisite a poetic sense and choice a cunning of hand were his. On the whole, we can pronounce him the finest English poet between the generation of Shelley and the generation of Tennyson." See KILMANSEGG, MISS; SONG OF THE SHIRT.

**Hood, Tom**, son of the preceding (b. 1835, d. 1875), was the editor of *Fun*, and wrote amongst other works, *Captain Masters's Children*, *The Disputed Inheritance*, *Golden Heart*, *The Lost Link*, *Love and Valour*, *Money's Worth*, and other novels.



besides some fairy stories for the young, and several comic pieces. His *Poems* were reprinted in 1877.

**Hood's Own:** "or, Laughter from Year to Year," by THOMAS HOOD; published in 1838—39, and consisting of a reprint of his *Comic Annuals*.

**Hook, Theodore Edward** (b. 1788, d. 1841), wrote, among other novels, *Sayings and Doings* (1824, 1825, 1828), *Maxwell* (1830), *Gilbert Gurney* (1836), *Gurney Married* (1837), *Jack Brag* (1837), *Births, Deaths, and Marriages* (1839), *Precepts and Practice* (1840), *Fathers and Sons* (1840), and *Peregrine Bunce*, published posthumously. He also produced several plays, including *Peter and Paul* and *Killing No Murder*. His *Life of Sir David Baird* appeared in 1832. He became the editor of *John Bull* in 1820, and of the *New Monthly* in 1836. His satiric verses in the former were full of vigour and vivacity. His *Life* by Barham was published in 1848. "His name," says *The Quarterly Review*, "will be preserved. His political songs and *jeux d'esprit*, when the hour comes for collecting them, will form a volume of sterling and lasting attraction, and after many clever romances of this age shall have sufficiently occupied public attention, and sunk, like hundreds of those of former generations, into utter oblivion, there are tales of his which will be read with, we venture to think, even greater interest than they commanded in their novelty." See BRAG, JACK; RAMSBOTTOM, MRS.

**Hook, Walter Farquhar, D.D.**, Dean of Chichester (b. 1798, d. 1875), was the author of *Lives of the Archbishops of Canterbury*, besides being the editor of *The Church Dictionary*, *Ecclesiastical Biography*, and *The Devotional Library*.

**Hooke, Nathaniel**, miscellaneous writer (b. 1690, d. 1763), is best remembered as the author of a *History of Rome* (1733—71). He also assisted the Duchess of Marlborough in the composition of her *Memoirs*. See NICHOLS' *Literary Anecdotes*.

**Hooke, Robert**, natural philosopher (b. 1635, d. 1702), was author of *Micrographia* and other works. See the *Life* by Waller.

**Hooker, John.** See HOLINSHED, RAPHAEL.

**Hooker, Richard** (b. 1553, d. 1600). The author of *The Lawes of Ecclesiastical Politie* (q.v.). See the *Life* by Izaak Walton (1665); also Keble's *Works* (1836), and *The North British Review*, No. 52.

**Hoole, Charles**, of Rotherham (b. 1610, d. 1666), was the translator of *Terence*, and author of several Latin school-books.

**Hoole, John** (b. 1727, d. 1803), published translations of Tasso's *Gerusalemme Liberata* (1763); Ariosto's *Orlando Furioso* (1773—83); Tasso's *Rinaldo*; and Metastasio's *Dramas and other Poems*; also several tragedies (1768—75); a *Life of Scott of Amwell* (1785); and *Memorials of Dr. Johnson* (1799).

**Hop-Garden, The.** "A Georgie," in two books, by CHRISTOPHER SMART (1722—1770), de-

voted to a celebration of the beauties of the county of Kent, in which Smart was born.

"The land that answers best the farmer's care,  
And silvers to maturity the hop;  
When to inhume the plants, to turn the glebe,  
And wed the tendrils to th' aspiring poles;  
Under what sign to pluck the crop, and how  
To cure, and in capacious sacks infold,  
I teach in verse Miltonian."

**Hope, Alexander James Beresford, LL.D.** (b. 1820), is the author of *Letters on Church Matters*; *The English Cathedral of the "Nineteenth Century"*; *Worship in the Church of England* (1874); and of numerous pamphlets and articles.

"Hope, for a season, bade the world farowell."—CAMPBELL's *Pleasures of Hope*, part i., line 381.

"Hope, like the gleaming taper's light."—GOLDSMITH, *The Captivity*:—

"Adorns and cheers the way;  
And still, as darker grows the night,  
Emits a brighter ray."

**Hope, Sir Thomas**, Scottish lawyer (d. 1646), was author of *Minor Practicks*, published in 1734, and some Latin poems.

"Hope springs eternal in the human breast." Line 95, epistle i. of POPE's *Essay on Man* (q.v.).

"Hope tells a flattering tale." First line of a song by Miss WROTHER, in *The Universal Songster*. The verse runs:—

"Hope tells a flattering tale,  
Delusive, vain, and hollow,  
Ah, let not Hope prevail,  
Lest disappointment follow."

In the same work occurs the following verse, from a poem by an anonymous writer:—

"Hope told a flattering tale,  
That Joy would soon return;  
Ah, nought my sighs avail,  
For Love is doomed to mourn."

**Hope, Thomas**, novelist and philosopher (b. 1770, d. 1831), was the author of *Household Furniture* (1805); *The Costume of the Ancients* (1809); *Anastasius: or, Memoirs of a Modern Greek* (1819); *The Origin and Prospects of Man* (1831); and an *Historical Essay on Architecture* (1835). See ANASTASIUS.

**Hopeful.** A pilgrim in BUNYAN's *Pilgrim's Progress* (q.v.).

"Hopes (Our very) belied our fears."—HOOD, *The Death Bed*.

"Our fears our hopes belied;  
We thought her dying when she slept,  
And sleeping when she died."

**Hopkins, Charles**, poet and translator (b. 1664, d. 1699), wrote many original verses, besides a version of *Ovid's Art of Love*. He was also the author of several tragedies, one of which, *Pyrrhus*, was printed in 1695.

**Hopkins, John**, poet, and brother of the above (b. 1675, d. after 1700), wrote *Amasia: or, the Works of the Muses*; *The Triumphs of Peace*; and *the Victory of Death*.



**Hopkins, John**, contributed fourteen psalms to the version of *Psalms of David* (q.v.), which goes under his name, and that of Thomas Sternhold (q.v.). Seven of them appeared in 1549, and seven more in 1551.

**Hopkins, Samuel, D.D.** American divine (b. 1721, d. 1803), and originator of the theological system called by his name. His *Works* and *Life* appeared in 1793; a second *Life*, by Professor Park, in 1852.

**Hopkins, William**, divine and scholar (b. 1647, d. 1700), was author of several antiquarian works. See the *Life* by Hickes (1708).

**Hopkins, William**, Arian divine (b. 1706, d. 1786), was author of *An Appeal to the Common Sense of all Christian People*, and an edition of Exodus, with notes.

**Hopkinson, Joseph, LL.D.** American poet (b. 1770, d. 1842), and author of *Hail, Columbia!*

**Hopton, Susanna** (b. 1627, d. 1709). Author of *Daily Devotions* (1673), and *Meditations on the Six Days of Creation* (1717).

**Horace.** The famous Latin lyrist found his first translator into English in 1565, when Thomas Colwell published a version of the two first *Satires*. This was followed in 1566 by a *Medicinal Morall, that is the two Bookes of Horace his Satyres Englyshed*, by Thomas Drant, who published in 1567 *Horace: His Arte and Poetrie, Pistles, and Satyrs Englyshed*. A few of the *Odes* were rendered into English by John Ashmore, in 1621, and the whole by Sir Thomas Hawkins in 1625. Among later translations may be mentioned *Odes*, books i. and ii., by Jones (1865); *Epodes, Carmen Seculare, and First Satire*, by C. Hughes (1867); *Epodes and Secular Song*, by C. S. Mathews (1867); *Odes*, books i. and ii., by J. W. Smith (1867); *Lyrics*, by E. H. Brodie (1868); *Satires, Epistles, and Art of Poetry*, by J. Conington (1869); *Odes and Epodes*, by Lord Lytton (1869); *Odes, Epodes, and Satires*, by T. Martin (1869); *Odes*, four books, by E. Yardley (1869); *Satires*, by A. Wood (1870); *Satires*, by R. M. Millington (1870); *Lyrics*, by T. C. Baring (1870); *Epistles*, by Millington (1870); *Epistles, and Art of Poetry*, by R. Wood (1872); *Works*, by Lonsdale and Lee (1873), *Odes*, by Hoveden (1874), by F. W. Newman (1875), and by W. Forsyth (1876). Of these, the best are the versions by J. Conington, T. Martin, and Lord Lytton. See Martin's *Horace*, in *Ancient Classics for English Readers*.

**Horace in London:** "consisting of the first two books of the *Odes* of Horace," adapted to modern times in modern verse, "by the authors of 'Rejected Addresses,'" i.e., JAMES and HORACE SMITH (1775—1839, 1779—1849), and published in 1813.

**Horace, Satires and Epistles of, Imitated**, by ALEXANDER POPE (1688—1744); published in 1733, 1734, and 1737. They are written

in heroic verse. "In Pope's *Imitation*," says Professor Ward, "the original is here turned upside down, and what in Horace was a panegyric in the English poem becomes a covert satire. As Pope meant to suggest that George II. was a parody on Augustus, so his epistle is a parody on, and not an imitation of, the Latin poem."

**Horace, Young.** See SATIRO-MASTIX.

**Horæ Homileticæ:** "or, Discourses digested into one continued series, and forming a Commentary upon every Book of the Old and New Testament," by the Rev. CHARLES SIMEON (1759—1836); published in a complete form in 1832.

**Horæ Lyricæ.** A collection of poems by Dr. ISAAC WATTS.

**Horæ Paulinæ:** "or, the truth of the Scripture History of St. Paul evinced by a comparison of the Epistles which bear his name with the Acts of the Apostles, and with one another." An exegetical work, by WILLIAM PALEY (1743—1805), published in 1790. In this work, says a critic, Paley "has furnished a mass of most valuable evidence, which is peculiarly his own, and which no one else could have invented so well or traced so clearly."

**Horæ Subsecivæ.** Two series of essays by Dr. JOHN BROWN (b. 1810), published in 1858—60.

**Horatio.** A friend of Hamlet, in the tragedy of that name (q.v.).

**Horatio:** "or, the Memoirs of the Davenport Family." A novel by HORACE SMITH (1779—1849), published in 1807.

**Horbery, Matthew**, divine (b. 1707, d. 1773), was author of *The Scripture Doctrine of Future Punishments*, and other works.

**Horn, The Geste of King.** A metrical romance attributed to a poet called KENDALE (temp. Edward I.). "It is preserved," says Ellis, "in a very curious miscellany," is mentioned by Chaucer as one of "the romances of price," and is apparently founded upon an Old English original. It is given in Ritson's *Ancient English Metrical Romances*; and has been edited for the Roxburghe and Early English Text Societies. See also Warton, who gives an analysis of and extracts from it (vol. ii., ed. Hazlitt). There is in existence a ballad abridgment, which, under the title of *Hynd Horn*, is printed in the collections by Cromeck, Kinloch, Buchan, and Motherwell. "Hynd" means "courteous," "gentle;" and the story tells how Hynd Horn, having plighted troth with a king's daughter, is exiled for seven years, but at last returns in disguise on the day she is to be wedded to another, and wins her after all:—

"The Bridegroom thought he had her wed,  
But she is young Hynd Horn's instead."

**Hornbook, Adam.** The *nom de plume* under which THOMAS COOPER (b. 1805) published his novel of *Alderman Ralph*.



**Hornbook, Doctor.** See DEATH AND DOCTOR HORNBOOK.

**Horn-book, The,** "A poem in praise of," by THOMAS TICKELL; published in 1749.

**Horne, George, D.D.,** Bishop of Norwich (b. 1730, d. 1792), wrote *The Theology and Philosophy of Cicero's Somnium Scipionis* (1751); *A Defence of the Thirty-nine Articles* (1772); *A Commentary on the Book of Psalms* (1776); and other publications. See *Life*, by Jones (1795).

**Horne, Richard Hengist,** poet and miscellaneous writer (b. 1803), has published *Cosmo de Medici*, an historical tragedy (1837); *The Death of Marlowe*, a tragedy (1838); *Exposition of the False Medium and Barriers excluding Men of Genius from the Public* (1838); *Gregory the Seventh*, a tragedy (1840); *A Life of Napoleon* (1841); *Orion*, an Epic Poem (1843), (q.v.); *A New Spirit of the Age* (1844); *Ballads and Romances* (1846); *Judas Iseariot* (q.v.), a "Miracle Play," with poems (1848); *The Dreamer and the Worker* (1851); and many other works, including *Undeveloped Characters of Shakespeare*, *Australian Facts and Prospects*, and various contributions to magazines and reviews.

**Horne, Thomas Hartwell,** divine (b. about 1780, d. 1862), wrote *A Brief View of the Necessity and Truth of the Christian Revelation* (1800); *An Introduction to the Study of Bibliography* (1814); *A History of the Mahomedan Empire in Spain* (1816); *An Introduction to the Critical Study of the Holy Scriptures* (1818); and many other minor works. See the *Life*, by Cheyne.

**Hornem, Horace.** The assumed name under which Lord BYRON (1788—1824) published, in 1813, his *Waltz, an Apostrophic Poem* (q.v.), which he had written at Cheltenham in the autumn of the previous year.

**Horner, Francis,** politician and writer on finance and political economy (b. 1778, d. 1817), was one of the founders of *The Edinburgh Review*, to which he contributed many valuable papers. See his *Memoirs and Correspondence* (1843).

**Horner, Little Jack.** The subject of a well-known nursery rhyme, of which the history may be read in Halliwell's *Nursery Rhymes of England*. See also *Notes and Queries*, xvi. 156, xvii. 83. Jack Horner is said to have been steward of the Abbot of Glastonbury, in Somersetshire, and the "plum" was apparently the title-deeds of the manor of Wells, which he stole from among a number of similar documents sent by the abbot as a present to King Henry VIII.

"Horrible imaginings."—*Macbeth*, act i., scene 3.

"Horror's head horrors accumulate, On."—*Othello*, act iii., scene 3.

"Horse (A), a horse! my kingdom for a horse!"—*King Richard III.*, act v., scene 4.

**Horsfield, Thomas Walker,** divine and antiquary (b. 1837), is author of a *History of Sussex*.

**Horsley, John,** Scottish antiquary (b. 1685, d. 1731), was author of *Britannia Romana: or, the Roman Antiquities of Britain* (1732).

**Horsley, Samuel, D.D.,** Bishop of St. David's, Rochester, and St. Asaph (b. 1733, d. 1806), was the author of *The Power of God, deduced from the Instantaneous Production of it in the Solar System* (1767); *Apollonii Pergaei Inelinationum*, lib. ii. (1770); *A Charge to the Clergy of the Archdeaconry of St. Albans* (1783), and other works, among the most notable of which are those arising from his controversy with Priestley. He also edited the *Works of Newton*. His own occupy eight volumes, and include three of Biblical criticism, a commentary on the *Psalms* and *Hosea*, charges, tracts, and sermons. "He was the last of the race of polemical giants in the English Church—a learned, mighty, fearless champion of the theology and constitution of the Anglican establishment."

**Hortense, Mademoiselle,** the French lady's maid, in DICKENS'S novel of *Bleak House* (q.v.), is intended as a portrait of Mrs. Manning, the murderess, at whose trial Dickens was present, and whose broken English, impatient gestures, and volubility of speech he has produced with wonderful exactness.

**Hortensio.** Suitor to Bianca in *The Taming of the Shrew*.

**Hortensius.** See EUPHRASIA.

**Hortop, Job.** The author of *The Rare Travels of an Englishman who was not heard of in three-and-twenty years' space; wherein is declared the dangers he escaped in his voyage to Gynnie, where, after he was set ashore in a wilderness near to Panico, he endured much slavery and bondage in the Spanish Gally* (1591).

**Hoskins, John,** lawyer and poet (b. 1566, d. 1638), wrote *The Art of Memory*, and other works.

"Hospitable thoughts intent; She turns, on." See line 332, book v. of *Paradise Lost* (q.v.).

**Hospital for Incurables, An:** "a serious and useful scheme," propounded by JONATHAN SWIFT (1667—1745), in 1733, "to make such an institution of universal benefit to all his Majesty's subjects;" among whom the author includes "incurable fools, incurable knaves, incurable scolds, incurable scribblers (besides myself), incurable coxcombs, incurable infidels, incurable liars,—not to mention the incurably vain, incurably envious, incurably proud, incurably affected, incurably impertinent, and ten thousand other incurables which I must of necessity pass over in silence, lest I should swell this essay into a volume."

"Hostages to fortune." An expression occurring in BACON'S essay of *Marriage and Single*



*Life*, where he says:—"He that hath a wife and children hath given hostages to fortune, for they are impediments to great enterprises, either of virtue or mischief."

**Hothom, Walter**, poet (temp. fifteenth century), was author of *Biblia Versificata*.

**Hotspur, Henry Percy**. Son of Northumberland, who figures in *Henry IV.*, parts i. and ii.

**Houghton, Lord** (Richard Monckton Milnes), poet and prose writer (b. 1809), has published several volumes of verse, including *Palm Leaves* (1844), and *Poems of Many Years*; besides a *Life of Keats* (1848); *Monographs, Personal and Social* (1873), various articles, and numerous contributions to reviews. A collected edition of his *Poems* appeared in 1876.

**Houlat, The**. An allegorical satire by a Scottish poet called HOLLAND, probably written before 1455. See Pinkerton's *Scottish Poems*.

**Hour and the Man, The**. A story by HARRIET MARTINEAU (1802—1876), founded on the career of Toussaint l'Ouverture, and published in 1840.

**"Hour of virtuous liberty, An."**—ADDISON, *Cato*, act ii., scene 1:—

"Is worth a whole eternity in bondage."

**Hours of Idleness**: "a Series of Poems, Original and Translated, by Lord BYRON, a minor;" published in 1807, and severely criticised by Henry (afterwards Lord) Brougham in a paper in *The Edinburgh Review*, No. xxii., which occasioned the famous satire of *English Bards and Scotch Reviewers* (q.v.). The allusion to Brougham in that poem is as follows:—

"Beware lest blundering Brougham destroy the sale,  
Turn beef to bannocks, cauliflower to kail"—

a comparatively innocent allusion to an article contributed by the critic to No. xxv. of the same *Review*. Lord Byron was not at that time aware of the name of the real author of the obnoxious criticism, and his most pungent indignation was reserved for Lord Jeffrey and the other "Reviewers."

**House of Fame**. See FAME, HOUSE OF.

**House of Wisdom**. See WISDOM, HOUSE OF.

**Household Words**. A weekly periodical, started by CHARLES DICKENS in 1850, and discontinued in 1857. See ALL THE YEAR ROUND.

**Houseman**. A character in Lord LYTTON's novel of *Eugene Aram*.

**Houyhnhnms**. The name of a race of horses, endowed with reason, which SWIFT introduces into his story of the *Travels of Lemuel Gulliver*. The word should be pronounced as "hoo-inmz," a dissyllable, and is probably intended to be imitative of the whinnying of a horse. Pope refers to it in his—

"Nay, would kind Jove my organs so dispose  
To hymn harmonious Houyhnhnms through the nose."

**Hoveden, Roger de**, historian of the twelfth century, was the author of *Annals*, of which the first part, written in continuation of Bede's *History*, begins with the year 732 and ends with the year 1154; whilst the second part includes the period between 1154 and 1201. In the first part Roger appears to have chiefly followed Simeon of Durham, Henry of Huntingdon, and the Chronicle of Melrose; and in the second, Benedict of Peterborough. The last nine years of his history are, however, treated with the fulness and accuracy of a contemporary, who, as Morley says, had every opportunity and disposition to compile authentic information. "The *Annals* include many ecclesiastical documents not to be found elsewhere. Their compiler made also a few insertions of facts whilst he was copying—is alone in giving several particulars relating to Spain, Portugal, and Scotland—and adds, to what is told elsewhere of Richard I.'s expedition to Messina, his captivity, and his return to England." The *Annals* were first published by Sir Henry Savile, in his *Scriptores Post Bedam* (1595). See Bohn's *Antiquarian Library*.

**How a Merchande dyd hys Wyfe Betray**. An old poem of Scottish or North-country origin, the story of which reappears in the ancient ballad of *The Pennyworth of Wit*, and is contained, besides, in a tract published in 1631, called *Pennywise, Pound-foolish: or, a Bristow Diamond, set in two Rings, and both crack'd; profitable for married men, pleasant for young men, and a rare example for all good women*.

**"How beautiful is night!"** First line of SOUTHEY's poem of *Thalaba* (q.v.).

**"How do I love thee? Let me count the ways."** First line of a *Sonnet from the Portuguese*, by ELIZABETH BARRETT BROWNING.

**"How doth the little busy bee."** The opening line in No. xx. of WATTS' *Songs*. The whole verse runs—

"How doth the little busy bee  
Improve each shining hour,  
And gather honey all the day  
From every opening flower."

**"How fleet is a glance of the mind!"**—COWPER, *Alexander Selkirk*:—

"Compared with the speed of its flight,  
The tempest itself lags behind,  
And the swift-winged arrows of light."

**"How happy could I be with either."** A song, by GAY, in *The Beggar's Opera*.

**"How happy is he born and taught."** First line of *The Character of a Happy Life*, by Sir HENRY WOTTON.

**"How ill doth he deserve a lover's name."**—*Eternity of Love Protested*, by THOMAS CAREW (1589—1639).

**"How like a winter hath my absence been."** First line of a sonnet by SHAKESPEARE.

**"How many bards gild the lapses of time."** First line of a sonnet by JOHN KEATS.



"How many times do I love thee, art?" The first line of a lyric by THOMAS LOVELL EDDOES.

"How many thousands of my poorest objects."—*Second Part of King Henry IV.*, act iii., scene 1.

"How not to do it."—DICKENS, *Little Dorrit*, chapter x. See CIRCUMLOCUTION OFFICE.

"How often sit I, poring o'er." A lyric by ARTHUR HUGH CLOUGH (1819—1861).

"How should I your true love know." First line of a song sung by Ophelia in *Hamlet*, act iv., scene 5.

"How sleep the brave who sink to rest." First line of COLLINS's *Ode written in the year 1746* :—

"There honour comes, a pilgrim gray,  
To bless the turf that wraps their clay."

"How small, of all that human hearts endure."—DR. JOHNSON, in lines added to GOLDSMITH's *Traveller* :—

"That part which laws or kings can cause or cure!"

"How sweet the answer echo makes." First line of a song by THOMAS MOORE.

"How sweet the moonlight sleeps upon this bank."—*Merchant of Venice*, act v., scene 1.

"How the Wise Man Taught his Son." A little moral piece," printed in the *Ancient Popular Poetry*, by Ritson, who sees in it a striking coincidence of idea with the old song, "It's good to be merry and wise." It is to be found in the Harleyan Library, British Museum, No. 1596, amongst MSS. compiled in the reign of Henry VI.

"How the world wags."—*As You Like It*, act ii., scene 7.

"How they Brought the Good News from Ghent to Aix." A ballad by ROBERT BROWNING (b. 1812).

"How we apples swim."—MALLET, *burn*.

"How wonderful is death." The opening line of SHELLEY's *Queen Mab* (q.v.).

Howard, Edward, Lieutenant (d. 1841), is author of some stories of naval life.

Howard, Frederick. See CARLISLE, EARL

Howard, George Edmund, dramatist and political writer (b. 1725, d. 1786), was the author of a variety of works, which fill fifteen volumes, but are none of them of merit or renown, though celebrated in their day.

Howard, Henry, Earl of Surrey, poet (b. 1515, d. 1547), was the author of *Songs and Sonnets*, first printed in *Tottel's Miscellany* (1557); of paraphrases of portions of *Ecclesiastes* and the *psalms*; and of a translation in blank verse (the first

in our language) of the second and fourth books of the *Æneid*. Puttenham, in 1589, wrote of him and Sir Thomas Wyatt as "two chieftanes, who having travailed into Italie, and there tasted the sweete and stately measures and stile of Italian Poesie, as novices newly crept out of the schooles of Dante, Ariosto, and Petrarch, they greatly polished our rude and homely manner of vulgar Poesie, from that it has bene before, and for that cause may iustly be sayd the first reformers of our English meetre and stile." "I repute them," he says elsewhere, "the two chief lanternes of light to all others that have since employed their pennes upon English Poesie; their conceits were loftie, their stiles stately, their conveyance cleauly, their termes proper, their meetre sweet and well-proportioned." Drayton, writing of *Poets and Poesie* in 1627, speaks of—

"That Princely Surrey, early in the time  
Of the eighth Harry, who was then the prime  
Of Englands noble youth,"

and of

"Those small poems, which the title beare  
Of songs and sonnets, wherein of they hit  
On many dainty passages of wit."

See the *Life* of Surrey by Nott; also, Warton's *English Poetry*, and Arber's reprint of *Tottel's Miscellany*. Surrey's *Poems* are in the Aldine edition.

Howard, Henry, second son of the above, and Earl of Northampton (b. about 1539, d. 1614), was the author of *A Defensative against the Poison of supposed Prophecies, an Apology for the Government of Women*, and other works, still in manuscript.

Howard, Hon. Edward. A contemporary of Sir Robert Howard (q.v.), with whom he is sometimes confounded; also wrote bad plays, and his poem of *Bonduca, the British Princess* (1669), was, says Morley, a jest of the wits. Lord Dorset called his verse the "solid nonsense that abides all tests."

Howard, Sir Robert, historian and poet (b. 1626, d. 1698), was the co-author (with Dryden) of *The Indian Queen* (1664), and the author of several bad plays, of which alone *The Committee* has survived him. His more noteworthy works were a *History of Edward II.* and *Richard II.* and a *History of Religion*. Sir Walter Scott describes his fugitive poems as being of "a freezing mediocrity." He also published translations of Virgil and Statius. He was the *Crites* of Dryden's dialogue on *Dramatic Poetry* (1667), and is said to be satirised in the Sir Positive At-all of Shadwell's *Sullen Lovers*. See BAYES.

"Howards, Not all the blood of all the." See "BLOOD OF ALL THE HOWARDS."

Howe, Charles, religious writer (b. 1661, d. 1745), was author of *Devout Meditations*.

Howe, John, chaplain to Cromwell (b. 1630, d. 1705), was the author of *The Living Temple* (1676—1702), *The Redeemer's Tears*, *The Calm and Sober inquiry concerning the possibility of a Trinity in the Godhead*, *The Blessedness of the Righteous*, *The*



*Redeemer's Dominion over the Invisible World, Delighting in God*, and many other works of a like nature. Isaac Taylor describes his writings as characterised by "majesty in the thought, not grace and ease in the conveyance of it; depth and elevation of religious feeling; always well governed and controlled by a sound judgment; an intensity and intimacy of the spiritual discernment; and above and with all, the pure and lofty moral feeling of a mind which was by nature sensitive, in an unusual degree, to sentiments of this order." See the *Lives* by Calamy, Hunt (1823), and Rogers (1836).

**Howe, Josiah**, divine and poet (d. 1701), was the author of recommendatory verses prefixed to the folio edition of the works of Beaumont and Fletcher. See Warton's *English Poetry*.

**Howe, Miss**, in RICHARDSON'S novel of *Clarissa Harlowe* (q.v.), is "an admirably sketched character, drawn in strong contrast to that of Clarissa, yet worthy of being her friend, with more," says Sir Walter Scott, "of worldly perspicacity, though less of abstracted principle."

**Howe, Mrs. Julia Ward**, American author and poetess (b. 1819), has written *Passion Flowers* (1854); *Words for the Hour* (1856); *The World's Own: a Drama* (1857); *Hippolytus: a Tragedy* (1858); *A Trip to Cuba* (1860); *Later Lyrics* (1866); and *From the Oak to the Olive: a Plain Record of a Pleasant Journey* (1867).

**Howell ab Owain**. A Welsh bard, circa 1140. See Stephens's *Literature of the Cymri*, and Morley's *English Writers*, vol. i., pt. ii. "Prince Howell," says the latter, "wrote delicate and gay love poetry. See GUTADGARWCH.

**Howell, James**, miscellaneous writer (b. 1594, d. 1666), was the author of a large variety of writings, including histories, biographies, poems, grammars, dictionaries, letters, and the like. Peter Fisher, publishing in 1664 Howell's *Poems upon Divers Emergent Occasions*, says of the latter: "Not to know the Author of these Poems, were an Ignorance beyond Barbarism, he being known and easily distinguishable from others by his Genius and Stile. . . . He may be called the Prodigie of his Age, for the variety of his Volumes, for from his *Parly of Trees* to his *Parly of Beasts* . . . there hath pass'd to the Press above forty of his Works on various subjects. . . . And 'tis observed, that in all his Writings there is something still *New*, whether in the Matter, Method, or Fancy, and in an untrodden Tract. He teacheth a new way of Epistolizing: and that *Familiar Letters* may not onely consist of Words, and a bombast of Complements, but that they are capable of the highest Speculations and solidst kind of Knowledge. He chalks out a Topical and exact way for *Foreign Travel*, not roving in general Precepts only." Fisher here refers to Howell's best-known works, the *Epistolæ Ho-Eliañæ*, issued in 1645, 1647, 1650, and 1655, and the *Instructions for Forreine*

*Travell*, published in 1642, for modern editions of which see Arber's reprints. His *Londinopolis* (1657) is still remembered.

**Howell, Thomas**. Author of *Devises*, poems published in 1581, which "denote him," says Warton, "to have had a contraction of metrical spirit, which fitly adapts itself to posies for rings." See ARBOR OF AMITIE, THE.

**Howell, William** (b. 1630, d. 1683). Author of *A History of the World*.

**Howells, W. D.**, American writer, has published *Venetian Life* (1867); *Italian Journeys* (1868); *No Love Lost* (1869); *Suburban Sketches* (1871); *The Wedding Journey* (1872); *A Chance Acquaintance* (1873); and *Poems* (1873). His *Works* appeared in 1872.

**Howie, John**. See SCOTS WORTHIES.

**Howitt, Mary**, poet and prose writer (b. 1800), has written *The Seven Temptations*, *Wood Leighton*, *The Heir of West Wayland*, *The Dial of Love*, *Lilieslea*, *Stories of Stapleford*, *The Cost of Caergwyn*, and other works. She has also translated into English Andersen's *Improvisatore*, and all the works of Frederica Bremer.

**Howitt, William**, miscellaneous author (b. 1795), has written *The Book of the Season* (1831); *The History of Priestcraft* (1833); *The Rural Life of England* (1837); *Student Life in Germany* (1841); *The Rural and Domestic Life of Germany* (1842); *The Aristocracy of England* (1846); *The Haunts and Homes of British Poets* (1847); *The Man of the People* (1860); *The Ruined Castles and Abbeys of England* (1861); *The History of the Supernatural* (1863); and *The Mad War Planet and other Poems* (1871); besides many other works, both from his own pen and in collaboration with his wife Mary (q.v.).

**Howson, John Saul, D.D.**, Dean of Chester (b. 1816), is the author of *The Life and Epistles of St. Paul* (with the Rev. W. J. Conybeare), *The Character of St. Paul*, *Companions of St. Paul*, *Metaphors of St. Paul*, *The Miracles of Christ*, *Before the Table*, and various contributions to Smith's *Dictionary of the Bible* and periodicals.

**Hubbard, Mother**. The heroine of a well-known nursery tale.

**Hubert de Burgh**. Chamberlain to King John in SHAKESPEARE'S play of the latter name.

**Huddesford, George**, poet, published *Topsy Turvy* (1790), *Salmagundi* (1793), and *Les Champignons du Diable*, or *Imperial Mushrooms* (1800). He also contributed to and edited *The Wiccamical Chaplet* (1804). His collected *Poems* appeared in 1801.

**Hudibras**. A humorous poem, in three parts, written by SAMUEL BUTLER (1600—1680), "in the time of the late wars," and published in 1663, 1664, and 1678. Its object, undoubtedly, was to satirise



the Puritans, but, as George Gilfillan remarks, "the author has no objections to take a little sport out of all the parties and persons who come across his path, and the bad poetry, the pretentious philosophy, the fashions, manners, the arts and sciences, of his age, are all saluted with a touch *en passant* more or less withering." The hero of the poem, Hudibras, a Presbyterian, who is variously said to be intended for Sir Samuel Luke and Sir Henry Rosewell, sets out with Ralpho, his servant and an Independent, on an expedition against the follies and amusements of the time; and the first six hundred lines are occupied in "a description of the persons, gifts, and principles of this redoubted pair, diversified with the keenest satirical side-touches at the parties to which they belonged, and at certain of their more remarkable members, as well as at scholastic theologians, and men of science generally." Cromwell and his son, Fleetwood, Desborough, Lambert, Calamy, Case, Byfield, Lentham, Prynne—all these are satirised by name; Sir Anthony Ashley Cooper figures as the "Politician," and John Lilburne, who opposed alike Charles and the Protector, as the "brother haberdasher." Sidrophel is said to be intended for William Lilly, the astrologer, and Whackum, his assistant, for one Tom Jones, a Welshman. But the most complete, if accurate, identification of the characters in *Hudibras* is that by Sir Roger l'Estrange, who gives us what he declares to be the real names of Crowdero, Orsin, Bruin, Talgol, Magnano, Trullo, Cerdon, and Colon—all of whom figure in this amusing satire. See George Gilfillan's introduction to the *Works* of Butler, where an admirable analysis of the poem is given. *Hudibras* was translated into French by John Towneley in 1757.

**Hudibras Redivivus:** "or, a Burlesque Poem on the Times," by EDWARD WARD (1667—1731), who was a professed imitator of the manner of Butler. This work was originally published in 1705—7, and obtained for its writer the penalty of standing twice in the pillory and paying a fine of forty marks. He returned to the charge, however, in 1710, when he published *Vulgus Britannicus: or, the British Hudibras, in fifteen cantos*; followed, in 1711, by *The Life and Adventures of Don Quixote, merrily translated into Hudibrastie Verse*; and in 1714, by *The Hudibrastie Brewer: or, a Preposterous Union between Malt and Meter*.

**Hudson, John, D.D.**, classical scholar (b. 1662, d. 1719), was editor of Thucydides, Josephus, and other classics. See *Athenæ Oxonienses*, and the edition of Josephus, which contains an account of Hudson.

**Hudson, Thomas**, poet, contributed to *England's Parnassus* (q.v.). He also translated into English, in 1584, Du Bartas' *Judith and Holofernes*. He is referred to in *The Return from Parnassus* (q.v.).

**Hue and Cry after Cupid, A.** A song in one of BEN JONSON's *Masques*; translated from the

*Amore Fuggitivo* of Tasso, in that poet's *Aminta*, and originally imitated from the first Idyllium of Moschus.

"**Hugged the offender, and forgave the offence, She.**" Line 367 of DRYDEN's *Cymon*.

**Hugh of Lincoln.** A ballad printed in various versions by Herd, Percy, Jameson, Motherwell, and others, and described as "showing the cruelty of a Jew's daughter," who slew a Christian boy of Lincoln, called Sir Hugh. Matthew Paris records that in 1255 the Jews of that city stole a little boy named Hugh, tortured and crucified him, and flung his body into a pit, where his mother found it. The occupant of the house then confessed the crime, and stated that the Jews killed a Christian child regularly every year, whereupon he and eighteen of the richest Jews in Lincoln were straightway hanged, and the child's body was buried in the cathedral with all honour. Chaucer's *Prioress's Tale* is on a similar subject.

**Hugh of Rutland** (circa 1190). See IPOMEDON.

**Hughes, John**, poet and essayist (b. 1677, d. 1720), published *The Peace of Ryswick* (1697), *The Court of Neptune* (1699), and other poems, original and translated. He was also the author of a drama called *The Siege of Damaseus* (1720). He contributed some papers to *The Tatler* (q.v.), *The Guardian* (q.v.), and *The Spectator* (q.v.). His *Poems* are included in Anderson's collection. See APOLLO AND DAPHNE; CALYPSO AND TELEMACHUS; CREATOR OF THE WORLD; DAMASEUS, THE SIEGE OF; LAY MONASTERY, THE.

**Hughes, John**, Wesleyan minister (b. 1776, d. 1843), wrote *Horæ Britannicæ*, a contribution to the history of the early English Church.

**Hughes, John.** See BULLER OF BRASENOSE.

**Hughes, Thomas** (b. 1823), has written *Tom Brown's School Days* (1856); *Tom Brown at Oxford*, a sequel, which appeared in 1861; *The Seouring of the White Horse* (1858); *Alfred the Great* (1869); *The Memoirs of a Brother* (1873); and has contributed largely to magazine literature.

**Hughes, Thomas.** See ARTHUR, THE MISFORTUNES OF.

**Hughie Graham.** A ballad, which tells how Graham, a Borderer, was hanged at Carlisle for stealing the bishop's mare. It was contributed by Burns the poet, "from oral tradition in Ayrshire," but considerably improved by him, to *The Scot's Musieal Museum*, and it was again retouched by Allan Cunningham for his *Songs of Scotland*. Scott includes in his *Border Minstrelsy* a version "long current in Selkirkshire," which must have been revised by him. An early copy is to be found in *Wit and Mirth* (1714). Allingham calls it "a spirited little picture from the rude times on the Border."

**Hugo.** The bastard son of Azo, Marquis of Este, in BYRON's poem of *Parisina*.



**Hugo, Victor.** The following works by this French writer have, among others, appeared in English:—*By Order of the King*, *Claude Gueux*, *The Hunchback of Notre Dame*, *Les Misérables*, *Napoleon le Petit*, *Notre Dame*, and *The Toilers of the Sea*.

**Hull, Thomas**, novelist and dramatist (b. 1728, d. 1808), published *Sir William Harrington*, a novel (1771), and *Richard Plantagenet*, a romance (1774), besides a number of plays, not one of which is now remembered. See Baker's *Biographia Dramatica*.

**"Human face divine, Or."**—*Paradise Lost*, book iii., line 40.

**Human Knowledge, The Principles of.** Two treatises by GEORGE BERKELEY, Bishop of CLOYNE (1684—1753), published in 1710; in which the author gives expressions to those peculiar views which are now familiarly known under the name of the "Berkeleyan Philosophy." This may briefly be described as a denial of the reality of matter according to the commonly received conception of it, and an argument to prove that "sensible objects are nothing more than impressions made internally upon the mind, according to certain rules which are termed laws of nature." The reader will recall Lord Byron's allusion in *Don Juan*, canto xi. :—

"When Bishop Berkeley said 'there was no matter,'  
And proved it—'twas no matter what he said;  
They say his system 'tis in vain to batter,  
Too subtle for the airiest human head."

Berkeley's system was further developed in the *Three Dialogues between Hylas and Philonous*, published in 1713.

**Human Life.** A poem by SAMUEL ROGERS (1763—1855), published in 1819, and described by William Caldwell Roscoe as possessing faults, and as being a very incongruous whole. "The life of man is described by tracing the career of an individual made up of Cincinnatus, Lord Russell, Epaminondas, and Mr. Fox; who is represented, now at his plough; now in the senate; now breakfasting comfortably under 'fragrant clouds of Mocha and Souchong,' with his newspaper and all modern appliances; now rushing out with helmet and sword on a sudden cry of 'To arms!' and dyeing a neighbouring stream with blood. But some of the detached pictures of life are full of graceful drawing, and forbid us to deny Mr. Rogers the claims of affectionate and tender, though not deep or passionate, feeling."

**"Human soul take wing, It is a fearful thing to see the."**—BYRON, *Prisoner of Chillon*, stanza viii.

**Human Understanding, An Essay concerning,** by JOHN LOCKE (1632—1704); begun in 1671, and finished in 1686, the year which saw the conclusion of Sir Isaac Newton's *Principia* (q.v.). It was published in 1690. This famous

treatise, which Professor Fraser characterises as "on the whole the most influential in modern philosophical literature," "is founded on the negation of innato principles and of a continuous consciousness in man. Its parts are regulated by the aim of the author to determine, on the Baconian method, our intellectual power and weakness, with the nature and grounds of knowledge and opinion. Having reasoned against the dogma of innate knowledge, independent of experience, maintained in the ancient schools of Pythagoras and Plato, and not alien, in a modified form, from Descartes and Lord Herbert, Locke, in his second book, propounds his own hypothesis, and endeavours to test it by an inductive comparison of our ideas. His thesis is that human knowledge may be resolved into external and internal experience, which he indicates by what Bacon would call the 'crucial instances' of our ideas of space, time, infinity, substance, power, identity, and others, apparently the most remote from an empirical origin. On this foundation rest the speculations of the fourth book, on demonstration and belief, and on the grounds of physical, psychological, and theological science." The second edition of the *Essay* appeared in 1694, the third in 1697, and the fourth in 1700, in which year it was translated into French by Coste, and into Latin by Burridge in 1701. Its subsequent history is, to a great extent, the history of philosophy in Europe. It was speedily attacked by Norris, Sergeant, Lee, Sherlock, Lowde, and Stillingfleet, and is associated, more or less, with the names of Shaftesbury, Clarke, Collins, Jackson, Brown, Butler, Law, and Watts. It was defended, upon different grounds, by Hartley, Priestley, Tucker, and Horne Tooke, and has been ably criticised by Stewart, Mackintosh, Coleridge, and Sir William Hamilton. In France, it was supported by the writings of Condillac and his school, and opposed in the publications of Cousin and his followers. In Germany it gave birth to the *Nouveaux Essais* of Leibnitz, and the metaphysic of Kant was meant, says Fraser, to be a modification and supplement of the metaphysic of Locke.

**"Humanities of old religion, The fair."**—COLERIDGE, *Wallenstein*, part i., act ii., scene 4.

**"Humble port to imperial Tokay, From."**—*High Life Below Stairs*, act ii., scene 1.

**Hume, Alexander**, Scottish poet (b. 1560, d. 1609), was the author of *Hymnes or Sacred Songs* (1599), also a poem on the defeat of the Spanish Armada, called *The Triumph of the Lord after the Manner of Men*. See DAY FESTIVAL, THE; SUMMER'S DAY.

**Hume, David**, Scottish antiquarian (circa 1581—1630), wrote a treatise, *De Unione Insulæ Britannicæ* (1605), *Lusus Poetici* (1605), *The History of the House and Race of Douglas and Angus*, A



*History of the House of Wedderburn*, and some works still in manuscript.

**Hume, David**, historian and philosopher (b. 1711, d. 1776), wrote a *Treatise of Human Nature* (1738); *Essays, Moral, Political, and Literary* (1742); an *Inquiry concerning Human Understanding* (1748); an *Inquiry concerning the Principles of Morals* (1751); *Political Discourse* (1751); *The History of England* (1754, 1756, 1759, and 1761); and the *Natural History of Religion* (1755). See *Autobiography*, edited by Adam Smith (1789); and the *Lives* by Pratt (1777), Dalrymple (1787), Ritchie (1807), and Hill Burton (1846). "Hume," says Macaulay of the former's historical method, "without positively asserting much more than he can prove, gives prominence to all the subjects which support his case. He glides lightly over those which are unfavourable to it. His own witnesses are applauded and encouraged; the statements which seem to throw discredit on them are controverted; the contradictions into which they all are explained away; a clear and connected abstract of their evidence is given. Everything that is offered on the other side is scrutinised with the utmost severity; every suspicious circumstance is a ground for comment and invective; what cannot be denied is extenuated, or passed over without notice. Concessions even are sometimes made, but this insidious candour only increases the effect of this vast mass of sophistry." "The doctrine of Mr. Hume," wrote a critic in *The Edinburgh Review* for 1821, "is not that we have not reached truth, but that we never can reach it. It is an absolute and universal system of scepticism, professing to be derived from the very structure of our understanding, which, if any man could seriously believe it, would render it impossible for him to form an opinion upon any subject—to ascribe any meaning to the words Truth and Falsehood—to believe, to inquire, or to reason; and on the very same ground, to disbelieve, to dissent, or to doubt—to adhere to his own principle of universal doubt—and, lastly, if he be consistent with himself, even to think." "As a philosopher, Hume denied miracle, and drew, from Locke's doctrine that knowledge comes to us only from the outside world, an argument that the experience we reason from is based only on custom, without assurance that we see cause and effect. Our notion of necessity, he says, only rests on the association of ideas." "The inimitable clearness and impartiality," says another critic, "with which he has summed up the arguments on both sides, on the most momentous questions which have agitated England, must for ever command the admiration of mankind."

**Hume, Patrick**. Author of a commentary on *Paradise Lost*, prefixed to an edition of the poem, published in 1695.

**Humorous Lieutenant, The**. A comedy, by JOHN FLETCHER.

**Humors Looking-glasse**, by SAMUEL ROWLANDS (1570—1625); published in 1608, and consisting of epigrams and rhythmical tales. In that of *A Strange Sighted Traveller*, the writer describes the sights and shows of London in the time of Elizabeth.

"**Humour of it, The**."—*Merry Wives of Windsor*, act ii., scene 1.

**Humourists of the Eighteenth Century, Lectures on the**, by WILLIAM MAKEPEACE THACKERAY (1811—1863); delivered in England, Scotland, and America respectively, in the years 1851 and 1852, and re-published in 1853, with notes selected and arranged by James Hannay, who says:—"The volume is perhaps the chief work of criticism which Thackeray has left us. It is creative as well as critical, for he gives us portraits of the men with whom he deals—portraits quite as life-like as those in his novels, and far more vivid than any of Macaulay's."

**Humphrey Clinker**. See CLINKER, HUMPHREY, THE EXPEDITION OF.

**Humphrey, Master**, in DICKENS'S novel of *The Old Curiosity Shop*, is a miserable old man, with a mania for gambling.

**Humphrey, Old**. The *nom de plume* of GEORGE MOGRIDGE, the author of numerous popular books for children. See HOLDING, EPHRAIM.

**Humphrey's Clock, Master**. The title of a serial by CHARLES DICKENS (1812—1870), the first weekly number of which, in imperial octavo, price threepence, appeared on April 4, 1840. Sam Weller and his father were resuscitated from the *Pickwick Papers* to assist the sale, but only two tales were included in the publication, which was completed in 1841, and these (*Barnaby Rudge* and *The Old Curiosity Shop*) were afterwards republished separately. From that time, says Dickens, *Master Humphrey's Clock*, "as originally constructed, became one of the lost books of the earth, which, we all know, are far more precious than any that can be read for love or money." The original "clock" is said to be in existence.

**Humphreys, David**. American poet (b. 1753, d. 1818).

**Humphreys, James**, lawyer (b. 1768, d. 1830), is the author of *Observations on the Law of Real Property* (1826).

**Hunchback, The**. A play, by JAMES SHERIDAN KNOWLES (1784—1862), produced at Covent Garden in 1832.

**Hundred Merry Tales, A**. Printed about 1525 by JOHN RASTELL. *Merry Tales and Quick Answers* appeared about 1535.

**Hungarian Brothers, The**. A romance by Miss ANNA MARIA PORTER, published in 1807.

**Hunnis, William** (d. 1568), published *Certainne Psalmes Chosen out of the Psalter of David* and



*drawn forth into English meter* (1550); *VII Steppes to Heaven, alias the vij [penitential] psalmes reduced into meter*; with *The Honny Succles and the Wydoes myte* (1581); the latter being afterwards reprinted as *Seven Sobs of a Sorrowful Soul for Sin*; a *Handful of Honeysuckles*; *Recreations on Adams Banishment*; *Christ his Cribb and the Lost Sheep* (1588); and a *Hive full of Honey* (1578); besides contributions to *The Paradise of Dainty Devises* (1576); to *The Princelie Pleasures at Kenilworth* (1575), and *England's Helicon* (1600). See HANDFUL OF HONEYSUCKLES; HIVE FULL OF HONEY, A; SEVEN SOBS OF A SORROWFUL SOUL FOR SIN.

**Hunt, Frederick Knight**, journalist (b. 1814, d. 1855), was the author of *The Fourth Estate, Contributions towards a History of Newspapers* (1850). He was sub-editor of the *Daily News*, under Charles Dickens (1846), and afterwards editor.

**Hunt, James Henry Leigh**, poet and prose writer (b. 1784, d. 1859), published *The Feast of the Poets* (1814); *The Descent of Liberty* (1815); *Bacchus in Tuscany* (1816); *Hero and Leander* (1816); *Francesca da Rimini* (1816); *Ultra-Crepidarius* (1819); *Amyntas* (1820); *Recollections of Lord Byron* (1828); *Sir Ralph Esher* (1832); *Captain Sword and Captain Pen* (1839); *A Legend of Florence* (1840); *The Palfrey* (1842); *Christianism* (1846); *Men, Women, and Books* (1847); *The Town* (1848); *Autobiography* (1850); *The Religion of the Heart* (1853); *Stories in Verse* (1855); *The Old Court Suburb* (1855); *Table Talk*; *A Jar of Honey from Mount Hybla*; *A Tale for the Chimney Corner*; *Wishing Cap Papers*; and *A Day by the Fire*. He was also the compiler, with notes, of *Wit and Humour and Imagination and Fancy*. He edited *The Examiner* from 1808 to 1821, also conducting, and almost entirely writing, the following periodicals: —*The Literary Examiner* (1817); *The Indicator* (1819—21); *The Companion* (1828); *The Tatler* (1830—2); *The London Journal* (1834—5); and *The Reflector*. "Leigh Hunt," says Alexander Smith, "was a poet as well as an essayist, and he carried his poetic fancy with him into prose, where it shone like some splendid bird of the tropics among the sober-coated denizens of the farmyard. He loved the country: but one almost suspects that his love for the country might be resolved into likings for cream, butter, strawberries, sunshine, and hay-swathes to tumble in. If he did not, like Wordsworth, carry in his heart the silence of wood and fell, he at all events carried a gilliflower jauntily in his button-hole. He was neither a town poet and essayist, nor a country poet and essayist: he was a mixture of both—a suburban poet and essayist. Above all places in the world he loved Hampstead. His essays are gay and cheerful as suburban villas—the piano is touched within, there are trees and flowers outside, but the city is not far distant, prosaic interests are ever intruding, visitors are constantly dropping in. His essays are not poetically conceived: they deal—with

the exception of that lovely one on the 'Death of Little Children'—with distinctly mundane and common-place matters; but his charm is in this, that be the subject what it may, immediately troops of fancies search land and sea and the range of the poets for its endorsement,—just as, in the old English villages on May-morning, shoals of rustics went forth to the woods, and brought home hawthorns for the dressing of door and window. Hunt is always cheerful and chatty. He defends himself against the evils of life with pretty thoughts. He believes that the world is good, and that men and women are good too. His essays are much less valuable than Lamb's, because they are neither so peculiar, nor do they touch the reader so deeply; but they are full of colour and wit." See BOOK OF THE SONNET, THE; FRANCESCA DA RIMINI; LEGEND OF FLORENCE, A; OLD COURT SUBURB, THE; PALFREY, THE; POETS, FEAST OF THE; RALPH ESHER, SIR; RELIGION OF THE HEART, THE; SWORD, CAPTAIN, AND CAPTAIN PEN; TOWN, THE.

**Hunt, Jeremiah, D.D.**, Dissenting divine (b. 1678, d. 1744), published *An Essay towards Explaining the History and Revelations of Scripture in their Several Periods*, besides other works collected after his death.

**Hunt, Robert** (b. 1807), has published *Researches on Light, The Poetry of Science, Mineral Statistics*, and many scientific works.

**Hunt, Thomas, D.D.**, Hebraist (b. 1696, d. 1774), author of *Observations on several Passages in the Book of Proverbs*, published an edition of the works of Dr. Hooper; also some Arabic fragments, and Latin speeches on Arabic.

**Hunted Down.** A tale by CHARLES DICKENS (1812—1870), which, before it appeared in *All the Year Round* for August 4 and 11, 1860, had been running for six months in *The New York Ledger*, the publisher of which had paid the writer £1,000 for the privilege. The story is of an unusually sensational character, and relates how Julius Slinkton, having effected an assurance on the life of Alfred Beckwith, endeavours to poison the latter, in order to get the money, but, being foiled in the attempt, commits suicide. The narrator is a Mr. Sampson, chief manager of the insurance office.

**Hunter, Anne**, wife of John Hunter, the anatomist (b. 1742, d. 1821), was the author of a volume of *Songs* (1802), of which "My mother bids me bind my hair" is the best known.

**Hunter, Henry, D.D.**, Scottish divine (b. 1741, d. 1802), was the author of *Sacred Biography* (1784), *Sermons*, and *Translations*.

**Hunter in his Career, The.** See OLD TOM OF BEDLAM.

**Hunter, John**, Professor at St. Andrews' (b. 1747, d. 1837), published editions of *Horace*



1797), *Virgil* (1800), and *Juvenal* (1806). See *The Edinburgh Review*, vol. iii. Heyne, the German critic, spoke highly of the edition of *Virgil*.

**Hunter, Joseph**, antiquary, and Presbyterian minister (b. 1783, d. 1861), was the author of *Hampshire: the History and Topography of the Parish of Sheffield* (1819); *South Yorkshire: the History and Topography of the Deanery of Doncaster* (1828-31); and *Illustrations of Shakespeare*.

**Hunter, Mr. and Mrs. Leo.** See LEO HUNTER, MR. AND MRS.

**Hunter, Robert**, Governor of Jamaica (d. 1734), was the author of a *Letter on Enthusiasm*.

**Hunter, William, M.D.**, physician and anatomist (b. 1718, d. 1783), was the founder of the Hunterian Museum, and author of various professional works. See the *Life* by Simmons (1783).

**Hunting of Cupid, The**, by GEORGE PEELE; published in 1591.

**Hunting a' the Cheviat, The.** See CHEVY CHASE.

**Hunting, The Bokys of.** See HAWKING AND HUNTING.

**Huntington, Frederic Daniel, D.D.**, Bishop of Central New York (b. 1819), has published *Lessons on the Parables*, *Sermons for the People*, *Christian Living and Believing*, *Helps to a Living Faith*, and other works.

**Huntingdon, Henry of**, archdeacon and historian, flourished in the middle of the twelfth century, and is best known by his *History of England to the Death of Stephen*, founded to a large extent upon Bede and Geoffrey of Monmouth, and edited by Sir Henry Savile in 1596. It was translated in 1853 by Thomas Forrester. See the *Life* of Henry by Smith. Henry wrote on *The Contempt of the World* and other subjects, both in prose and verse.

**Huntington, Robert, D.D.**, Bishop of Raphoe (b. 1636, d. 1701), was the discoverer of many of the valuable manuscripts which enrich the Bodleian and other libraries. His only publication was a paper in *The Philosophical Transactions*, 161. See the *Life* by Dr. Smith (1704).

**Huntington, William**, "Sinner Saved," as he termed himself (b. 1744, d. 1813), was at one time a popular preacher, and was the author of a great number of theological treatises. His *Works* were published by his son, and have been reprinted.

**Hunton, Nicholas**, Nonconformist minister, published in 1643-44 a *Treatise on Monarchy*, arguing that the sovereignty of England is in the Three Estates—King, Lords, and Commons.

"Hunts in dreams, Like a dog, he."—PENNYSON, *Locksley Hall*.

**Hurd, Richard, D.D.**, successively Bishop of Lichfield and Coventry, and Worcester (b. 1720, d. 1808), is chiefly remembered as the author

of *Dialogues, Moral and Political*, and of an annotated edition of the *Ars Poetica* of Horace. He also published *Sermons* and *Letters on Chivalry and Romance*. See the *Lives* by himself and Kilvert. See WARBURTON.

**Hurdis, James, D.D.**, poet and theologian (b. 1763, d. 1801), was the author of *The Village Curate* (1788); *Adriano* (1790); *Panthea*; *Elmer and Ophelia*; *The Orphan Twins*; and a tragedy, entitled *Sir Thomas More*.

**Hurlothrumbo**: "or, the Supernatural." A play, by SAMUEL JOHNSON (b. 1705, d. 1773); "an absurd compound of extravagant incidents and unconnected dialogues."

**Hurt of Sedition, The**: "how grievous it is to a Commonwealth." A pamphlet by Sir JOHN CHEKE (1514-1557), published in 1549, and intended to reprove the people who had risen in rebellion under Ket the Tanner.

"Hurt that Honour feels, The."—TENNYSON, *Locksley Hall*.

**Hushai**. A character in *Absalom and Achitophel* (q.v.), intended for Hyde, Earl of Rochester.

**Hutcheson, Francis, LL.D.**, Professor at Glasgow (b. 1694, d. 1747), was the author of *An Inquiry into the Original of our Ideas of Beauty and Virtue* (1725); *An Essay on the Nature and Conduct of the Passions, with Illustrations of the Moral Sense* (1728); *Philosophiæ Moralis Institutio Compendiaria* (1742); *Reflections on Laughter* (1750); and *A System of Moral Philosophy* (1755). See the *Life* by Leechman (1755). "In Hutcheson's doctrine of the internal sense and the moral sense, we find," says Professor Fraser, "that habitual appeal to common reason which marks the philosophy of Reid. The vindication, as essential elements of human nature, of the benevolent affections, and of an instinctive determination to be pleased by beauty and by virtue, are fundamental parts of the teaching of Hutcheson."

**Hutchins, Rev. John**, topographer (b. 1698, d. 1773), was the author of *The History and Antiquities of the County of Dorset* (1774 and 1815).

**Hutchinson, John**, philosopher (b. 1674, d. 1737), was the author of the system called Hutchinsonianism, which is chiefly embodied in his *Moses Principia* (1724 and 1727). "This work," says Carew Hazlitt, "propounds, in opposition to the Newtonian theory of gravitation, the dogma of a plenum and air. The leading idea in the author's mind seems to have been, that the Hebrew scriptures contained the elements and root of all religion and philosophy; and, starting at this point, he acquired a habit of reading in every radix of the primeval language some recondite and momentous signification, and of construing holy writ in its typical, not its literal sense." Hutchinson was the author of several other works. Some autobiographical particulars are contained in his *Treatise of Power, Essential and Mechanical*.



**Hutchinson, Lucy** (b. 1620, d. 1659), was the authoress of *Memoirs* of her husband, Colonel Hutchinson, which, though one of the most admirable biographies in the language, was not published until 1806.

**Hutton, Henry.** See FOLLIE'S ANATOMIE.

**Hutton, James**, geologist (b. 1726, d. 1797), was the author of what is called the Plutonian theory of the earth, embodied in his *Theory of the Earth*, published in 1795. He wrote several other books.

**Hutton, Richard Holt.** See SPECTATOR, THE.

**Hutton, William** (b. 1722, d. 1815), wrote a *History of Birmingham*, several topographical works, and some poems. His best known book, however, is his autobiography, entitled *The Life of William Hutton, Stationer, of Birmingham, and the History of his Family, written by himself* (1816). This was reprinted, with notes, in 1841.

**Huxley, Thomas Henry, LL.D.**, Professor of Natural History (b. 1825), has published *Man's Place in Nature* (1863); *Lectures on Comparative Anatomy* (1864); *Lessons on Elementary Physiology* (1866); *Lay Sermons and Addresses, and Reviews* (1870); *Critiques and Addresses* (1873); *Elementary Biology* (1875); *American Lectures and Addresses* (1877); and other works.

"**Hyacinthine locks.**"—*Paradise Lost*, book iv., line 301.

**Hyanisbe**, in BARCLAY'S romance of *Argenis* (q.v.), "is thought," says Allibone, "to resemble in some traits Elizabeth of England."

**Hyde, Edward.** See CLARENDON, EARL OF.

**Hyde, Henry**, second Earl of Clarendon (b. 1638, d. 1709), was the author of a *History of the Irish Rebellion*.

**Hyde, Henry**, third Earl of Clarendon and second Earl of Rochester, was the author of a comedy called *The Mistakes*, printed in 1758.

**Hyde, Thomas, D.D.**, Orientalist and scholar (b. 1636, d. 1703), wrote *Veterum Persarum et Medorum Religionis Historia, De Ludis Orientalibus*, and other works.

**Hydrotaphia**: "or, a Discourse of the Sepulchral Urns lately found in Norfolk." A treatise on the funeral rites of ancient nations, by Sir THOMAS BROWNE. Inferior to the *Religio Medici*, "there is perhaps none of his works which better exemplifies his reading or memory." It was published in 1658.

**Hymen's Triumph**: "a pastorall tragicomœdie," by SAMUEL DANIEL; printed in 1615, and quoted by Lamb in his *Specimens of the Dramatic Poets*.

**Hymn before Sunrise, in the Vale of Chamouni.** By SAMUEL TAYLOR COLERIDGE.

**Hymns, or Sacred Songs**, by ALEXANDER HUME; published in 1599.

**Hymns**, "in Honour of Love and Beauty." Two poems by EDMUND SPENSER, in which he glorifies the Platonic doctrines, and asserts that the fairest soul inhabits the fairest body:

"For all that's good is beautiful and fair."

To counteract their effect, the poet afterwards wrote two hymns on *Heavenly Love* and *Heavenly Beauty*.

**Hymns**, "for Morning, Noon, and Evening." By THOMAS PARNELL.

**Hymns of Homer.** *Hymn to Mercury; To Venus*, and others. Translated by the poet SHELLEY.

**Hynd Horn.** See HORN, THE GESTE OF KING.

**Hynghus.** See MANKIND.

**Hypatia.** A novel by the Rev. CHARLES KINGSLEY (1819—1875), the scene of which is laid in Alexandria, at a time when Christianity was gaining ground against Paganism and the neo-Platonism of the schools. Hypatia herself was born about the year 370, and, after attracting to her lectures on philosophy a large and brilliant auditory, was torn to pieces by the rabble of her native city in 415. See Canon Kingsley's essays on *Alexandria and her Schools*, published in 1857. *Hypatia* appeared in 1853.

**Hyperaphanii, The**, in BARCLAY'S *Argenis* (q.v.), are intended to typify the Huguenots of Henry IV.'s era.

**Hypercritica**: "or, a Rule of Judgment for Writing or Reading our Histories," by EDMUND BOLTON; written in 1617, and reprinted in vol. ii. of *Ancient Critical Essays upon English Poets and Poesy*.

**Hyperion.** A poem by JOHN KEATS (1796—1821); "a noble fragment," as Leigh Hunt terms it; "not faultless, but nearly so." Lord Byron declared it to be "actually inspired by the Titans, and as sublime as Æschylus." But the poet himself thought much less highly of it. "I have given up *Hyperion*," he writes; "there are too many Miltonic inversions in it. Miltonic verse cannot be written but in an artful, or rather in an artist's humour."

"**Hyperion to a Satyr!**"—*Hamlet*, act i., scene ii.

**Hyperion**: "a Romance," in four books, by HENRY WADSWORTH LONGFELLOW (b. 1807). This work, which was the result of an extensive tour in Germany, was published in 1839, and, with much that is purely fanciful and imaginative, contains much that came within the actual experience of the author, who is represented, idealised, in the character of Paul Flemming (q.v.). The episode with Mary Ashburton is supposed to have reference to a real occurrence. The book is full of fine descrip-



tion and of eloquent discussion, besides being interspersed with snatches of legend and song.

**"Hyperion's curls, the front of Jove himself."**—*Hamlet*, act iii., scene 4. In mythology, Hyperion was one of the Titans, son of Coelus and Terra, and father of Sol, Luna, and Aurora.

**Hypocrite, The.** A comedy by COLLEY CIBBER, founded on Molière's *Tartuffe*, and afterwards altered for the modern stage by Isaac Bickerstaff in 1768.

**Hypognosticon.** A Scriptural history in nine books, written in Latin elegiacs, by LAURENCE, a monk of Durham (d. 1154).

**Hythloday, Raphael.** The mythical traveller from whom Sir THOMAS MORE (1478—1535), professed to have received an account of the island of Utopia (q.v.).

## I

**"I am his Highness's dog at Kew."**  
See "DOG AT KEW, I AM HIS HIGHNESS'S."

**"I am not one who much or oft delight."**—Sonnet on *Personal Talk*, by WILLIAM WORDSWORTH; written in 1846.

**"I bring fresh showers for the thirsting flowers."**—*The Cloud*, by PERCY BYSSHE SHELLEY, written in 1820.

**"I built my soul a lordly pleasure-house."**—*The Palace of Art*, by ALFRED TENNYSON.

**"I cannot change as others do."** First line of *Constancy*, a song by JOHN WILMOT, Earl of ROCHESTER (1647—1680):

"No, Phyllis, no; your heart to move  
A surer way I'll try;  
And to revenge my slighted love  
Will still love on, will still love on, and die."

**"I cannot deem why men toil so for fame."** First line of a sonnet by ALEXANDER SMITH (1830—1869):

"Ah! 'tis our spirit's curse to strive and seek;  
Although its heart is rich in pearls and ores,  
The sea complains upon a thousand shores;  
Sea-like, we moan for ever."

**"I cannot eat but little meat."** First line of a drinking song in the comedy of *Gammer Gurton's Needle* (q.v.), act ii.

**"I come from haunts of coot and hern."**—*The Brook*, by ALFRED TENNYSON.

**"I could not love thee, dear, so much."** A line in LOVELACE'S song *To Lucasta*:—

"Loved I not honour more."

**"I dare do all that may become a man."**—*Macbeth*, act i., scene 7.

**"I'd be a butterfly, born in a bower."**  
First line of a song by THOMAS HAYNES BAYLY (1797—1839).

**"I do confess thou'rt smooth and fair."** A lyric by Sir ROBERT AYTON (1570—1638), printed anonymously in Lawes' *Ayres and Dialogues* (1659), and in Watson's *Collection of Scottish Poems* (1706—11).

**"I envy not in any moods."**—Sect. xxvii. of *In Memoriam* (q.v.), by ALFRED TENNYSON.

**"I fear thy kisses, gentle maiden."**  
The first line of a lyric by PERCY BYSSHE SHELLEY.

**"I had a message to send her."** First line of *The Message*, a lyric, by ADELAIDE ANNE PROCTER.

**"I had a vision when the night was late."**—*A Vision of Sin*, by ALFRED TENNYSON.

**"I hae a wife o' my ain."** First line of *Naeboddy*, a song by ROBERT BURNS, written when he brought his wife home to Ellisland.

**"I hate the dreadful hollow behind the little wood."** The opening line of *Maud* (q.v.), by ALFRED TENNYSON.

**"I have seen higher, nobler things than these."**—"Το καλόν," a lyric by ARTHUR HUGH CLOUGH.

**"I heard the trailing garments of the night."** First line of a *Hymn to the Night*, by HENRY WADSWORTH LONGFELLOW.

**"I held it truth, with him who sings."** Section i. of *In Memoriam* (q.v.), by ALFRED TENNYSON. The passage may be held to apply either to St. Augustine or to the poet Longfellow ("St. Augustine's Ladder"), though the allusion is most probably to the latter.

**"I know a bank."** See BANK, I KNOW A.

**"I know a maiden, fair to see."** First line of *Beware!* a lyric, translated from the German, by HENRY WADSWORTH LONGFELLOW:

"She has two eyes so soft and brown,  
Take care!  
She gives a side-glance and looks down,  
Beware! beware!  
Trust her not,  
She is fooling thee!"

**"I lothe that I did love."** The first line of a poem included in the Earl of SURREY'S works, and attributed by George Gascoigne to Lord Vaux. Shakespeare took three stanzas from it for the grave-digger's song in *Hamlet*, act v.

**"I love thee! I love thee!"** A lyric by THOMAS HOOD.

**"I loved thee once; I'll love no more."** A lyric, *On Woman's Inconstancy*, by Sir ROBERT AYTON (1570—1638).

**"I met a traveller from an antique land."** First line of *Ozymandias*, a sonnet, by PERCY BYSSHE SHELLEY, written in 1817.



**"I ne'er could any lustre see."** First line of a song in SHERIDAN'S comic opera, *The Duenna*, act i., scena ii.; written in the same spirit as that of Wither's *Shall I, wasting in despair?*—

"Must I, with attentive eye,  
Watch her heaving bosom sigh?  
I will do so when I see  
That heaving bosom sigh for me."

**"I prythee send me back my heart."** Song by Sir JOHN SUCKLING (1609—1641).

**"I remember, I remember."** A lyric by THOMAS HOOD, written in 1817. W. M. PRAED has also a poem commencing with this line.

**"I saw thee weep—the big bright tear."** First line of one of BYRON'S *Hebrew Melodies* (q.v.).

**"I see the wealthy miller yet."**—*The Miller's Daughter*, by ALFRED TENNYSON.

**"I sent for Radcliffe; was so ill."** First line of *The Remedy worse than the Disease*, by MATTHEW PRIOR (1664—1721):

"Cur'd yesterday of my disease,  
I dy'd last night of my physician."

**"I sometimes hold it half a sin."**—*In Memoriam*, sect. v., by ALFRED TENNYSON.

**"I sprang to the stirrup, and Joris, and he."** First line of *How they brought the Good News from Ghent to Aix* (q.v.).

**"I stood in Venice, on the Bridge of Sighs."** First line of the fourth canto of BYRON'S *Childe Harold's Pilgrimage* (q.v.).

**"I stood on a tower in the wet."**—"1865—1866," by ALFRED TENNYSON; published in 1868.

**"I stood on the bridge at midnight."** First line of *The Bridge*, a lyric, by HENRY WADSWORTH LONGFELLOW.

**"I stood upon the mountain which o'erlooks."**—*Timbuctoo*, a prize poem, by ALFRED TENNYSON, published in 1829, but not reprinted in the English editions of his works.

**"I thought how once Theocritus had sung."** First line of a *Sonnet from the Portuguese*, by ELIZABETH BARRETT BROWNING (1809—1861).

**"I waited for the train at Coventry."**—*Godiva*, by ALFRED TENNYSON.

**Iachimo.** An Italian in *Cymbeline* (q.v.), whose treachery brings so much misery upon Imogen (q.v.).

**Iago**, in *Othello* (q.v.), is the "ancient" of the Moor, and by his machinations, working upon the jealousy of Othello, finally procures the death of Desdemona (q.v.). "A more artful villain than this Iago," says Schlegel, "was never portrayed; he spreads his nets with a skill which nothing can escape. The repugnance inspired by his aims becomes tolerable from the attention of the spectators being directed to his means; these furnish

endless employment to the understanding. Cool, discontented, and morose, arrogant where he dares be so, but humble and insinuating when it suits his purpose, he is a complete master in the art of dissimulation; accessible only to selfish emotions, he is thoroughly skilled in rousing the passions of others, and of availing himself of every opening which they give him. He is as excellent an observer of men as any one can be who is unacquainted with higher motives of action from his own experience; there is always some truth in his malicious observations on them. He does not merely pretend an obdurate incredulity as to the virtue of women; he actually entertains it; and this, too, falls in with his whole way of thinking, and makes him the more fit for the execution of his purpose. As in everything he sees merely the hateful side, he dissolves in the rudest manner the charm which the imagination casts over the relation between the two sexes; he does so for the purpose of revolting Othello's senses, whose heart might otherwise have easily convinced him of Desdemona's innocence."

**Ianthe.** The *nom de plume* under which Mrs. EMBURY, the American authoress, has contributed to periodical literature in the United States. See EMBURY, Mrs.

**Ibbot, Benjamin, D.D.** (b. 1680, d. 1725). Author of *Boyle Lectures* (1713—14), and *Sermons*. See *Life* by Clarke.

**Icon Animarum**, by JOHN BARCLAY (1582—1621); published in 1614, is a description of the manners and customs of the nations of Europe, varied by remarks, of a moral and philosophical nature, on the peculiarities of mankind.

**Ida.** The name of the "princess" in TENNYSON'S poem of *The Princess* (q.v.).

**Idea of a Patriot King, The.** A prose work by HENRY ST. JOHN, Viscount BOLINGBROKE (1678—1751), published during his lifetime, with a preface, ostensibly by David Mallet, but really by Bolingbroke himself, assailing Pope in the most opprobrious terms, because, after the death of the poet, it was discovered that he had ordered 1,500 copies of the work to be printed for private circulation.

**Ideal or Intelligible World, An Essay towards the Theory of**, by JOHN NORRIS (1657—1711); published in 1701, and followed by a second part in 1704. This, "the philosophical master-piece" of its author, "was occasioned," says Professor Fraser, "by Locke's Essay [on Human Understanding], the increasing popularity of which induced him to devote his strength to an exposition of the principles he had learned in the school of Plato, St. Augustine, and Malebranche." In the first part, the world of ideas is considered absolutely by itself; in the second, the same world is viewed relatively to human understanding. The whole treatise "is the theme of one of the posthumous works of Locke, who was naturally



pelled, by his own clear and logical temper, from the reveries of a devout transcendentalist."

**Ideas.** A series of sonnets, by MICHAEL RAYTON, published in 1593.

**Idiot Boy, The.** A poem by WILLIAM FORDSWORTH, written in 1798.

**"Idle as a painted ship, As."**—COLBRIDGE, *The Ancient Mariner*, part ii.

**Idoyne and Amadas.** An old English romance referred to by GOWER in a prologue to *Cursor Mundi*.

**Idylls of the King.** A poem by ALFRED TENNYSON, the first portions of which appeared in 1859. This consisted of the *Idylls* entitled *Enid*, *Vivien*, *Elaine*, and *Guinevere*. The author had printed in 1842 a fragment called *Morte D'Arthur*, afterwards incorporated in *The Passing of Arthur*, and it is said that *Enid* and *Vivien* were privately printed in 1857 under the title of *Enid and Nimue: the True and the False* (*Fortnightly Review*, no. 3). Since 1859 the number of the *Idylls* has been gradually increased by successive publications, until they now include the following, in the order given in the last edition of the poem:—*Dedication*, *The Coming of Arthur*, *Gareth and Lynette*, *Geraint and Enid*, *Merlin and Vivien*, *Lancelot and Elaine*, *The Holy Grail*, *Pelleas and Ettarre*, *The Last Tournament*, *Guinevere*, *The Passing of Arthur*, *The Queen*. See ARTHUR, KING; ELAINE; ENID; ETARRE; GARETH; GERAINTE; GRAIL, THE HOLY; GUINEVERE; LANCELOT; MERLIN; VIVIEN; and others.

**"If all the world and love were young."** First line of Sir WALTER RALEIGH'S reply to *The Passionate Shepherd* (q.v.).

**"If women could be fair, and yet not old."** A lyric by EDWARD DE VERE, Earl of Oxford (1545—1604).

**Igernna.** Wife of Gorlois, Duke of Tintagil, and father of King Arthur, by Uther, King of Britain, who was enabled, by the art of Merlin, to assume the shape of Gorlois. Such is the legend; but Tennyson, in his *Idylls of the King*, makes her conquer and slay Gorlois, and forcibly make Igerna his wife. The poet spells her name Ygerne. See *The Passing of Arthur* in the *Idylls of the King*.

**Ignoramus.** A Latin comedy, written by GEORGE RUGGLE (1575—1622), and twice acted before King James I. It arose out of a dispute between the Town and University of Cambridge in 1611, as to whether the mayor of the one or the chancellor of the other was entitled to precedence; and its unsparing ridicule of the legal profession is owing to the prominent and unpopular part taken in the controversy by the Recorder of Cambridge. *Ignoramus* was printed in 1662, in 1789, and again in 1797, with an English prologue and epilogue.

**"Ignorance is bliss (Where), 'tis folly to be wise."**—GRAY, *On a Distant Prospect of Eton College*.

**"Ignorance our comfort flows, From."** A line in PRIOR'S verses *To Charles Montague*:—

"The only wretched are the wise."

**Iliad, The.** See HOMER.

**"Ill blows the wind that profits nobody."**—*King Henry VI.*, part iii., act ii., scene 5. TISSER, in his *Hundredth Points of Husbandrie*, has: "It is an ill wind that turns none to good."

**"Ill fares the land, to hastening ills a prey."** Line 51 in GOLDSMITH'S poem of *The Deserted Village* (q.v.).

**"Ill-favoured thing, sir, but mine own, An."**—*As You Like It*, act v., scene 4. TOUCHSTONE (q.v.) thus speaks of Audrey (q.v.).

**"Ills the scholar's life assail, There mark what."**—JOHNSON, *Vanity of Human Wishes*:

"Toll, envy, want, the patron, and the jail."

**Illustrations of Political Economy.**

A series of tales "with a moral," by HARRIET MARTINEAU (1802—1876), published in 1832, and followed, in 1834, by *Illustrations of the Poor Laws and of Taxation*.

**Illustrious Stranger, The.** A melodrama by JAMES KENNEY (1780—1849), produced in 1827.

**Illustrium majoris Britanniae Scriptorium Summarium,** by JOHN BALE, Bishop of Ossory (q.v.). Perhaps the earliest biographical work in English literature. It seems to have been "originally undertaken by Bale as a vehicle of his sentiments in religion, and is not only full of misrepresentations and partialities, but of several inaccuracies, proceeding from negligence or misinformation." Still, it is a valuable work.

**"Illyrian woodlands, echoing falls."**—*To E. L.*, a lyric by ALFRED TENNYSON.

**"Imagination all compact, Of."**—*A Midsummer Night's Dream*, act v., scene 1.

**"Imagination for his facts, To his."** SHERIDAN, in the course of his reply to a speech by Dundas, said that "the right honourable gentleman was indebted to his memory for his jests, and to his imagination for his facts."

**Imitatione Christi, De.** See KEMPIS, A.

**Imitations of English Poets,** by ALEXANDER POPE (1688—1744); "done by the author in his youth." They include imitations of Chaucer, Spenser, Waller, Cowley, Rochester, Swift, &c.

**Imlac.** A character in Dr. JOHNSON'S romance of *Rasselas* (q.v.).

**"Immemorial elms, The moan of doves in."**—TENNYSON, *The Princess*, canto vii.

**"Immodest words admit of no defence."** A line in ROSCOMMON'S *Essay on Translated Verse*.

**"Immortal scandals fly, On eagles' wings."** A line in satire ix. of STEPHEN HARVEY'S translation of *Juvenal*:—

"While virtuous actions are but born and die."



**"Immortal with a kiss."**—MARLOWE'S *Faustus* (q.v.).

**Immortality, Intimations of.** See INTIMATIONS OF IMMORTALITY.

**Immortality of the Soul.** See NOSCE TEIPSUM.

**Immutable Morality.** See INTELLECTUAL SYSTEM OF THE UNIVERSE, THE TRUE.

**Imogen,** the heroine of SHAKESPEARE'S play of *Cymbeline* (q.v.), is described by Hazlitt as, "of all Shakespeare's women, perhaps the most tender and the most artless." "In her character," says Schlegel, "no one feature of female excellence is omitted; her chaste tenderness, her softness, her virgin pride, her boundless resignation, and her magnanimity towards her mistaken husband [Posthumus], by whom she is unjustly persecuted, her adventures in disguise, her apparent death, and her recovery, form altogether a picture equally tender and affecting."

**Imogene, The Fair.** The heroine of a ballad, by MATTHEW GREGORY LEWIS (1775—1818), entitled *Alonzo the Brave and the Fair Imogene* (q.v.).

**Imoinda.** The heroine of Mrs. BEHN'S *History of Oronooko* (q.v.).

**"Imparadised in one another's arms."**—*Paradise Lost*, book iv., line 506.

**Imperfect Sympathies.** One of the *Essays of Elia* (q.v.), by CHARLES LAMB (1775—1834), containing the famous character of Scotchmen, which begins, "I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair."

**"Imperfections on my head, With all my."**—*Hamlet*, act i., scene 5.

**"Imperial Cæsar, dead and turned to clay."**—*Hamlet*, act v., scene 1.

**Imperium Pelagi.** "A naval lyric," by EDWARD YOUNG (1684—1765), written in imitation of Pindar, and "occasioned by his Majesty's return from Hanover, September, 1729, and the succeeding peace." "It was ridiculed," says Dr. Johnson, "in Fielding's *Tom Thumb*; but let us not forget that it was one of his pieces which the author of the *Night Thoughts* deliberately refused to own."

**"Impious in a good man to be sad, 'Tis."**—YOUNG, *Night Thoughts*, night iv., line 676.

**"Impossible she, That not."**—CRASHAW'S *Wishes to his Supposed Mistress*:—

"That shall command my heart and me."

**"Impotent conclusion, O most lame and."**—*Othello*, act ii., scene 1.

**Improvement of the Mind, Letters on the.** Written by Mrs. HESTER CHAPONE (1727—1801), for the benefit of a favourite niece, and

published, at the request of Mrs. Montagu, in the year 1773.

**Improvement of the Mind, The.** A work by ISAAC WATTS (1674—1748), published in 1741. Dr. Johnson said that few books had been perused by him with greater pleasure than this.

**Improvisatore, The.** A conversation and poem by SAMUEL TAYLOR COLERIDGE. Also the title of a novel, by Hans Christian Andersen (q.v.), which has been translated into English.

**Improvisatrice, The.** A poem by LETITIA ELIZABETH LONDON (1802—1838), printed in 1824.

**"Impulse from a vernal wood, One."** A line in WORDSWORTH'S lyric, *The Tables Turned*.

**"In Celia's face a question did arise."** First line of *Lips and Eyes*, by THOMAS CAREW (1589—1639).

**"In Clementina's artless mien."** A lyric by WALTER SAVAGE LANDOR.

**"In her ear he whispers gaily."**—*The Lord of Burleigh*, by ALFRED TENNYSON.

**"In her fair cheek two pits do lie."** A song by THOMAS CAREW (1589—1639).

**"In Love, if Love be Love, if Love be ours."** Vivien's song in TENNYSON'S *Idylls of the King*.

**In Memoriam.** A poem by ALFRED TENNYSON, published in May, 1850, and consisting of one hundred and thirty "short swallow-flights of song," in a measure which Tennyson has made his own, but which was used before him by Ben Jonson, in his *Underwoods: an Elegy*. It is well known that these "brief lays, of sorrow born" were written in memory of the author's friend, Arthur Henry Hallam (q.v.), who died in 1833. They are characterised by George MacDonald as forming "the poem of the hoping doubters, the poem of our age—the grand minor organ-fugue of *In Memoriam*. It is the cry of the bereaved Psyche into the dark infinite after the vanished love. His friend is nowhere in his sight, and God is silent. Death, God's final compulsion to prayer, in its dread, its gloom, its utter stillness, its apparent nothingness, urges the cry. Moanings over the dead are mingled with the profoundest questionings of philosophy, the signs of nature, and the story of Jesus, while now and then the star of the morning, bright Phosphor, flashes a few rays through the shifting cloudy dark. And if the sun has not arisen on the close of the book, yet the aurora of the coming dawn gives light enough to make the onward journey possible and hopeful." The Rev. F. W. Robertson wrote an *Analysis of In Memoriam*, published in 1862.

**"In the merrie moneth of Maye."** First line of a song, by NICHOLAS BRETON, called *Phillida and Corydon* (q.v.).

**"In this dim world of clouding cares."**—GERALD MASSEY, *Babe Christabel* (q.v.).



**"In vain you tell your parting lover."** First line of "a song" by MATTHEW PRIOR (1664-1721).

**"In Xanadu did Kubla Khan."** First line of COLERIDGE'S *Kubla Khan* (q.v.).

**"Inactivity, Masterly."** A phrase used by Sir JAMES MACKINTOSH in his *Vindicie Gallicæ* (l.v.).

**"Incarnation of fat dividends, An."** —SPRAGUE, *Curiosity*.

**Inchbald, Elizabeth**, novelist and dramatist (b. 1753, d. 1821), wrote *A Simple Story* (1791), *Nature and Art* (1796), (q.v.), and a number of plays, of which the most important are *The Mogul Tale* (1785); *Such Things Are* (1787); *The Case of Conscience*; *Every one has his fault*; and *To Marry or Not to Marry*. Her *Life* has been written by Loaden (1833). For *Criticism*, see Miss Kavanagh's *English Women of Letters*, Jeaffreson's *Novels and Novelists*.

**Inconstant, The.** A comedy, by GEORGE FARQUHAR (1678-1707), produced in 1703. "Its lot," says Leigh Hunt, "is new, simple, and interesting; the characters various, without confusing it; the dialogue sprightly and characteristic; the moral bold, healthy, admirable, and doubly needed in those times in which sottishness was a fashion."

**Index Villaris:** "or, a Geographical Table of all the Cities, Market Towns, Parishes, Villages, and Private Seats in England and Wales." By JOHN ADAMS, a civil engineer of the seventeenth century. The work is still consulted.

**Indian Serenade, The.** A lyric by PERCY BYSSHE SHELLEY.

**"India's coral strand."**—HEBER'S hymn, *From Greenland's Icy Mountains*.

**Induction, The.** A poem, contributed by THOMAS SACKVILLE, Earl of Dorset, to an edition of *The Mirror for Magistrates* (q.v.), published in 1563.

**Inez, Donna.** A character in *Don Juan* (q.v.).

**"Infant crying in the night, An."** See PENNYSON'S *In Memoriam*, section liii. :—

"An infant crying for the light,  
And with no language but a cry."

**"Infinite deal of nothing, An."**—*Merchant of Venice*, act i., scene 1.

**"Infinite in faculty, How."**—*Hamlet*, act ii., scene 2.

**"Infinite variety, Her."**—*Antony and Cleopatra*, act ii., scene 2.

**"Infirm of purpose."**—*Macbeth*, act ii., scene 2.

**"Infirmity of noble minds, That."**—MILTON, *Lycidas*, line 70.

**Inflexible Captive, The.** A tragedy by HANNAH MORE (1745-1833), produced in 1774. It is a free translation of Metastasio's *Attilio Regolo*.

**Ingelend, Thomas.** See DISOBEDIENT CHILD, THE.

**Ingelo, Nathaniel, D.D.**, published in 1660 a romance called *Bentivoglio and Urania*, "wherein Bentivoglio or Goodwill, born in the higher Theoprepia, or a State worthy of God, is enamoured of Urania, who represents Heavenly Light or Divine Wisdom, and has allegorical experience in divers godly and ungodly states."

**Ingelow, Jean**, poetess and novelist (b. about 1830), has written *Tales of Orris* (1860); *The Round of Days* (1861); *Poems* (1862); *A Story of Doom, and other Poems* (1867); *Mopsa the Fairy* (1869); *Little Wonder-horn* (1872); *Off the Skelligs* (1873); *Fated to be Free* (1876); and other works.

**Inglis, Henry David**, Scottish writer (b. 1795, d. 1835), wrote *Ireland in 1834*; *Tales of the Ardennes*; *The New Gil Blas*; and several works of travel.

**Inglis, John**, Scotch divine (b. 1763, d. 1834), was author of *Evidences of Christianity*.

**Inglis, "Sir" James.** See COMPLAINT OF SCOTLAND, THE.

**Ingleby, Clement Mansfield, LL.D.**, metaphysician and critic (b. 1823), has written *Theoretical Logie* (1856); *Shakspeare Fabrications* (1859); *The Shakspeare Controversy* (1861); *An Introduction to Metaphysics* (1869); *Shakspeare Allusion Books*; and other works.

**Ingoldsby, Thomas.** The pseudonym assumed by the Rev. RICHARD HARRIS BARHAM (1788-1845) in the authorship of *The Ingoldsby Legends* (see next paragraph).

**Ingoldsby Legends, The.** A collection of legends in prose and verse, supposed to have been found in the family chest of the Ingoldsby family, and related by "Thomas Ingoldsby" (see preceding paragraph). They were originally published in *Bentley's Miscellany*. Of the poetical pieces "it is not too much to say that for originality of design and diction, for quaint illustration and musical verse, they are not surpassed in the English language. . . . From the days of Hudibras to our time, the drollery invested in rhyme has never been so amply or so felicitously exemplified; and if derision has been unsparingly applied, it has been to lash knavery and imposture."

**Ingram, James, D.D.**, Professor at Oxford (b. 1774, d. 1850), published a *Lecture on the Utility of Anglo-Saxon Literature* (1807); an edition of the *Saxon Chronicle* (1823); and *Memorials of Oxford* (1834-7).

**Ingram, Robert, D.D.**, Biblical writer (b. 1727, d. 1804), was author of *The Ten Tribes*.

**Ingrateful Beauty Threatened.** A lyric by THOMAS CAREW (1589-1639).

**Ingulphus**, Abbot of Croyland, and chronicler



(b. 1030, d. 1109), is said by some authorities to be the author of a *History of the Abbey of Croyland*, in which, however, other authorities see large interpolations by other hands. See the introduction to the *Translation* by Riley; also, the article by Sir Francis Palgrave in *The Quarterly Review* (1826).

**Inheritance, The.** A novel, by SUSAN EDMONSTON FERRIER (1782—1854), published in 1824, and including, among its leading *dramatis personæ*, Uncle Adam, a rich East Indian, and Miss Pratt, an old maid.

**Injured Princess, The:** "or, the Fatal Wager." A tragi-comedy, by THOMAS D'URFEY (1650—1723), played in 1682, and founded on Shakespeare's *Cymbeline* (q.v.).

**Inkle, Mr. Thomas.** A young man, whose story is told by Sir RICHARD STEELE, in No. II. of *The Spectator*, and who was made the subject of an opera by the elder COLMAN. He had been travelling on the Spanish main, and had there fallen in love with an Indian girl called Yarico, whom he afterwards sold into slavery.

**Inn at Henley, Lines written at an,** by WILLIAM SHENSTONE (1714—1763); containing the verse:—

"Whoe'er has travelled life's dull round,  
Where'er his stages may have been,  
May sigh to think he still has found  
His warmest welcome at an inn."

**Inner Temple Masque, The,** by WILLIAM BROWNE (1590—1645), is said to have suggested to Milton the idea of his masque of *Comus* (q.v.).

**Innes, Thomas,** antiquary (b. 1662, d. 1744), was author of a *Critical Essay on the Ancient Inhabitants of the Northern Parts of Scotland* (1729), a work which, according to Pinkerton, "forms a grand epoch in our antiquities, and was the first that led the way to rational criticism on them."

**Innocent Adultery, The.** See FATAL MARRIAGE, THE.

**Innocents Abroad, The.** By SAMUEL LANGHORNE CLEMENS, the American humorist (b. 1835), writing under the pseudonym of "Mark Twain" (q.v.). His object was to see things as they are, and record the impressions they produced on a man of humorous perception, who paid his first visit to Europe without a travelling tutor, a university education, or a stock of conventional sentimentality packed in his carpet bag. Throughout the trip he looked at all objects as an untravelled American might be expected to look, and measured men and manners by the gauge he had set up for himself among the gold-hills of California and the silver mines of half-civilised Nevada."

**Insatiate Countess, The.** A tragedy by JOHN MARSTON, printed in 1613.

**"Insolence of Office, The."** A phrase used by Hamlet (act iii., scene 1) in his famous soliloquy.

**Inspired Idiot, The.** A term applied to OLIVER GOLDSMITH (q.v.) by HORACE WALPOLE (q.v.).

**Instauratio Magna.** The title ("The great Groundwork") which BACON gave to his *Magnum Opus*, the design of which was for six divisions:—(1) *The Advancement of Learning*; (2) the *Novum Organum*; (3) the *Experimental History of Nature*; (4) the *Scala Intellectus*, which leads from experience to science; (5) the *Bodronic*, or anticipations of the second philosophy; and (6) *Active Science*, or experiment. Of these, only the first two, and a portion of the third (*Sylva Sylvarum*), were published. The idea that was to run through the *Instauratio* was that invention must be based upon experience, and experience upon experiment. See ADVANCEMENT OF LEARNING, THE; NOVUM ORGANUM; and SYLVA SYLVARUM.

**Instructiones.** Short discourses on theological subjects, by St. COLUMBANUS (d. 615).

**"Insubstantial pageant faded, This."**—*The Tempest*, act iv., scene 1.

**Intellectual Beauty, Hymn to,** by PERCY BYSSHE SHELLEY; written in 1816.

**Intellectual Powers and the Investigation of Truth, Inquiries concerning,** by JOHN ABERCROMBIE (1781—1844); published in 1830. "On the whole," says *The North American Review*, "this work must be considered as containing much useful information. If some of his arguments are formed with little attention to vigour, we must remember that he wrote for many who cannot appreciate a course of reasoning that is not conducted in a popular manner."

**Intellectual Powers of Man, Essays on the,** by THOMAS REID (1710—1796); published in 1785, and including a summary of the writer's teaching in mental and moral philosophy.

**Intellectual System of the Universe, The True:** "wherein all the reason and philosophy of Atheism is confuted, and its impossibility demonstrated," by RALPH CUDWORTH (1617—1688); published in English in 1678, and in Latin in 1733. "It embraces," says Dugald Stewart, "a field much wider than his treatise of *Immutable Morality*. The latter is particularly directed against the doctrines of Hobbes and the Antinomians, but the former aspires to tear up by the roots all the principles, both physical and metaphysical, of the Epicurean philosophy. It is a work, certainly, which reflects much honour on the talents of the author, and still more on the boundless extent of his learning."

**Intercepted Letters:** "or, the Twopenny Postbag." By "Thomas Brown, the younger," i.e., THOMAS MOORE. A series of satirical poems, produced in 1811, with great success.

**Interludes** were introduced into England in the reign of Henry VIII., by JOHN HEYWOOD



(q.v.). They were dramatic dialogues of a satiric character, acted at dinner-time, between meat and dessert, whence the name they bore. They were long popular in Italy, Spain, and France.

**Interpreter, The**, in BUNYAN'S *Pilgrim's Progress* (q.v.), is intended to symbolise the Holy Spirit.

**Intimations of Immortality from Recollections of Childhood, Ode on the**, by WILLIAM WORDSWORTH; written between 1803 and 1806. In this poem Wordsworth adopts the idea of the pre-existence of the soul, which had already been treated in one of Henry Vaughan's lyrics:—

"Happy those early days when I  
Shined in my angel infancy:  
Before I understood the place  
Appointed for my second race,  
Or taught my soul to fancy aught  
But a white celestial thought:  
When yet I had not walked above  
A mile or two from my first love,  
And looking back, at that short space,  
Could see a glimpse of his bright face."

Compare this with sec. v. of the *Ode*, beginning:—

"Our birth is but a sleep and a forgetting:  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting,  
And cometh from afar."

**"Into the Silent Land."** First line of *Song of the Silent Land*, a lyric by HENRY WADSWORTH LONGFELLOW.

**Intolerance and Corruption.** Poems by THOMAS MOORE, published anonymously in 1808.

**Intrigues, Bath.** See BATH INTRIGUES.

**Intriguing Chambermaid, The.** A farce by HENRY FIELDING (1707—1754).

**Invader of his Country, The.** An adaptation by JOHN DENNIS (1657—1734) of Shakespeare's tragedy of *Coriolanus* (q.v.).

**Invalid, An.** The pseudonym under which Miss HARRIET MARTINEAU (1802—1876) published her work entitled *Life in the Sick Room* (1844).

**Invective Against Mouththankless.** A poem by WALTER KENNEDY (circa 1480); preserved by Ramsay.

**Inventory, The.** A humorous poem by ROBERT BURNS (1759—1796), written in answer to a mandate sent by a surveyor of the taxes, requiring a return of the number of horses, servants, carriages, &c., kept.

**Invincible Doctor, The.** A title bestowed upon WILLIAM of OCCAM (1270—1347), who is characterised by Professor Fraser as "the greatest leader of nominalism in the Middle Ages, a renowned logician, and the ecclesiastico-political, theological, and philosophical reformer of the fourteenth century."

**Iolande.** The heroine of Sir HENRY TAYLOR'S poem of *St. Clement's Eve* (q.v.).

**Ion.** A tragedy in five acts, by Sir THOMAS NOON TALFOURD (1795—1854), printed in 1835,

and produced at Covent Garden in 1836. It is founded on the Greek idea of destiny, and turns upon the sacrifice of Ion, King of Argos, in answer to the oracle of Delphi, which had declared that the vengeance brought upon the people, in the form of a pestilence, by the reigning family, could only be averted by the extinction of the race. The heroine of the play is Clemanthe, daughter of the high-priest of the temple in which Ion had been reared from his earliest years.

**Iphigenie**, in SUCKLING'S tragedy of *Brennoralt* (q.v.), is a young Palatine lady, "who has been brought up as a man, and whose love-doings and sayings are more according to circumstance than propriety."

**Ipomydon, The Life of.** An old English romance, analysed by Ellis in his *Early English Romances*, and printed by Weber among his *Metrical Romances*. It consists of two fyttes, or cantos, and 2,342 verses. A French version was written by HUGH of RUTLAND (circa 1190). See Warton's *English Poetry*. See PROTESILAUS.

**Iras**, in *Antony and Cleopatra* (q.v.), is an attendant on the Queen of Egypt.

**Ireland, View of the State of.** A prose work by Sir PHILIP SIDNEY (1554—1586), presented to Queen Elizabeth in 1596, and published by Sir James Ware in 1633. "Curiosity," says Campbell, "turns naturally to the prose work of so old and eminent a poet, which exhibits him in three-fold character of a writer delineating an interesting country from his own observation, of a scholar tracing back its remotest history, and of a politician investigating the causes of its calamities. The great value of the work is the authentic and curious picture of natural manners and circumstances which it exhibits; and its style is as nervous as the matter is copious and amusing."

**Ireland, John, D.D.**, Dean of Westminster (b. 1761, d. 1842), was one of the earliest contributors to *The Quarterly Review*, and the author of *Paganism and Christianity Compared* (1809).

**Ireland, Samuel**, miscellaneous writer (b. 1750, d. 1800), was the author of *A Picturesque Tour Through Holland* (1789); *Graphic Illustrations of Hogarth* (1794); various descriptive works, and a *Vindication* (1796) of himself from complicity in his son William Henry's literary forgeries.

**Ireland, William Henry**, miscellaneous writer, son of the above (b. 1777, d. 1835), wrote a number of novels, poems, and dramas of no value whatever. His claim to remembrance lies in the fact that he committed a series of forgeries on Shakespeare which for a time deceived such experts as Parr, Chalmers, and Pinkerton, Malone being the only contemporary scholar who had no faith in him. He produced a legal deed, *A Confession of Faith*, several *Letters* to Lord Southampton, and finally a complete tragedy called *Fortigern*, which he declared had been discovered, and were in the



handwriting of Shakespeare. *Vortigern* was actually acted, on the strength of his assertion, on the 2nd of April, 1796, with John Kemble as the hero, and Mrs. Jordan as Rowena. But Ireland was eventually compelled to proclaim the deception, first in a book called *The Authentic Account of the Shakspearian Manuscripts* (1796), and afterwards in his *Confessions* (1805). *Vortigern* was published in 1832.

**Irene.** A tragedy by SAMUEL JOHNSON (1709—1784), produced at Drury Lane by Garrick. It was begun whilst the author was a schoolmaster, and finished in 1737. It was then refused, and did not see the light till twelve years after, when it only ran nine nights.

**Irenicum:** "a Weapon-salve for the Church's Wounds: or, the Divine Right of particular forms of Church Government discussed." A treatise by EDWARD STILLINGFLEET, Bishop of WORCESTER (1635—1699), published in 1659, and again in 1662, "with a discourse concerning the power of excommunication."

**Irenopolis, Letter from, to the Inhabitants of Eleutheropolis.** A tract occasioned by the commemoration of the destruction of the Bastille by the Dissenters of Birmingham, which had led to the burning of the house of Priestley by a Birmingham mob. The letter was published by SAMUEL PARR (1747—1825) in 1792.

**Iris, To.** An epigram by OLIVER GOLDSMITH 1728—1774), imitated from the French:—

"Say, cruel Iris, pretty rake,  
Dear mercenary beauty,  
What annual offering shall I make  
Expressive of my duty? . . .  
I'll give thee something yet unpaid,  
Not less sincere than civil;  
I'll give thee, oh! too charming maid,  
I'll give thee—to the devil."

**Irish Character, Sketches of,** by Mrs. S. C. HALL (b. 1802); published in 1829, and followed in 1838 by *Lights and Shadows of Irish Life*, and in 1840 by *Stories of the Irish Peasantry*.

**Irish Sketch Book, The,** in thirty-two chapters, by WILLIAM MAKEPEACE THACKERAY; published in 1843, as the result of a tour in Ireland in 1842.

**Iron Chest, The.** A play by GEORGE COLMAN the Younger (1762—1836), produced in 1796, and founded on Godwin's novel of *Caleb Williams* (q.v.). It was the ill-success of this drama that decided Colman to assume the appellation of "the Younger," which he retained through life. "Lest my father's memory may be injured by mistakes, and in the confusion of after-time the translator of Terence and the author of the *Jealous Wife* should be supposed guilty of *The Iron Chest*, I shall," he wrote, "were I to reach the patriarchal longevity of Methuselah, continue (in all my dramatic publications) to subscribe myself George Colman the Younger."

"Iron tears down Pluto's cheek,  
Drew."—MILTON, *Il Penseroso*, line 107.

**Ironside, Nestor.** The name assumed by STEELE, when, in the character of an astrologer, he started *The Guardian* (q.v.).

**Irrefragable Doctor, The.** See FOUNTAIN OF LIFE, THE.

**Irving, Edward,** Scottish divine (b. 1792, d. 1834), published *For the Oracles of God: Four Orations; For Judgments to Come: an Argument*, in nine parts (1823); *Babylon and Infidelity Fore-doomed of God* (1826); *Sermons, Lectures, and Occasional Discourses* (1828); and other works. See the *Lives* by Wilks and Mrs. Oliphant.

**Irving, Theodore, LL.D.** (b. 1809), nephew of Washington Irving, has written *The Conquest of Florida* (1835); *The Fountain of Living Waters* (1854); *Tiny Footfall* (1869); and *More than Conqueror* (1873).

**Irving, Washington,** miscellaneous writer (b. 1783, d. 1859), wrote *The History of New York* (1809); *The Sketch Book* (1820); *Bracebridge Hall* (1822), (q.v.); *Tales of a Traveller* (1824); *The Life and Voyages of Christopher Columbus* (1828); *The Conquest of Granada* (1829); *The Companions of Columbus* (1831); *The Alhambra* (1832); *The Crayon Miscellany* (1835): including *A Tour of the Prairies, Recollections of Abbotsford and Newstead, and Legends of the Conquest of Spain; Astoria* (1836); *The Adventures of Captain Bonneval* (1837); *A Life of Margaret Davidson* (1841); *A Life of Goldsmith* (1849); *Mahomet and his Successors* (1849—50); and *Chronicles of Wolfert's Roost* (1855). He was also a contributor to *Salmagundi* (q.v.). See the *Life* by P. M. Irving (1862). Professor John Wilson wrote of Washington Irving:—"His later books are beautiful, but they are English; and the pictures they contain cannot stand beside those drawn of English scenery, character, and manners, by our great native artists without an uncertain faintness seeming to steal over them, that impairs their effect, by giving them the air, if not of copies, of imitations. Yet that not much; for Washington Irving, as he thinks and feels, so does he write, more like us than we could have thought it possible an American should do, while his fine natural genius preserves, in a great measure, his originality." Lowell's description of him runs:—

"To a true poet-heart add the fun of Dick Steele,  
Throw in all of Addison minus the chill,  
With the whole of that partnership's stock and goodwill;  
Mix well, and while stirring hum o'er as a spell,  
The Fine Old English Gentleman; simmer it well;  
Sweeten just to your own private liking: then strain,  
That only the finest and clearest remain.  
Let it stand out of doors till a soul it receives  
From the warm lazy sun loitering down through green leaves;  
And you'll find a choice nature, not wholly deserving  
A name either English or Yankee—just Irving."

See AGAPIDA, FRIAR ANTONIO; CRAYON, GEOFFREY; KNICKERBOCKER, DIEDRICH; LANGSTAFF, LAUNCELOT; and OLDSTYLE, JONATHAN.



**Irwine, Parson.** A character in GEORGE ELIOT's novel of *Adam Bede* (q.v.).

**"Is then no nook of English ground secure?"** A sonnet by WILLIAM WORDSWORTH, written on October 12, 1844, on hearing of the projected Kendal and Windermere Railway.

**"Is there, for honest poverty."** First line of a song by ROBERT BURNS (1759—1796), which contains many familiar passages; notably—

"The rank is but the guinea stamp;  
The man's the gowd for a' that."

**"Is this a dagger which I see before me?"**—*Macbeth*, act ii., scene 1.

**Isa.** The signature under which Mrs. CRAIG-KNOX contributed several poems to the *Scotsman* newspaper. See CRAIG-KNOX, ISA.

**Isabel.** A poem by ALFRED TENNYSON, written in 1830:—

"The queen of marriage, a most perfect wife."

**Isaac Comnenus.** See COMNENUS, ISAAC.

**Isabella.** Sister of Claudio, in SHAKESPEARE's play of *Measure for Measure* (q.v.), of which she is the heroine. She is in love with Angelo (q.v.). Isabella is also the name of the lady-love of Zerbino in ARIOSTO's *Orlando Furioso*.

**Isabella:** "or, the Fatal Marriage." A play by THOMAS SOUTHERN (1660—1746), produced in 1694, and turning upon the marriage into which the heroine permits herself to be hurried, in the belief that her husband, Biron, is no longer living. "The night," says Johnson, "that Southern's *Fatal Marriage* was first acted, a gentleman took occasion to ask Dryden what was his opinion of Southern's genius. He replied, 'that he thought him such another poet as Otway.'"

**Isabella:** "or, the Pot of Basil; a story from Boccaccio," by JOHN KEATS (1796—1821); containing these lines—

"So the two brothers and their murdered man  
Rode past fair Florence."

**Iscanus, Josephus.** See JOSEPH OF EXETER.

**"Iser rolling rapidly, Of."** A line in CAMPBELL's *Hohenlinden* (q.v.).

**Iseult of Brittany.** The love of Tristram, whose story is told in TENNYSON's *Idylls of the King* ("The Last Tournament") and in MATTHEW ARNOLD's *Tristram and Iseult*.

**Ishbosheth** is the name under which Richard Cromwell, the son of the great Protector, is personified in DRYDEN's poem of *Absalom and Achitophel* (q.v.).

**Isis.** A poem by WILLIAM MASON (1725—1797), published in 1748, in which he attacked the Jacobitism of Oxford, and which was replied to by Thomas Warton in his *Triumph of Isis*.

**Iskander, The Rise of.** See DISRAELI, BENJAMIN.

**Island, The:** "or, Christian and his Comrades." A poem by Lord BYRON, published in 1823,

and suggested by some of the incidents of the mutiny of the *Bounty*.

**Island Princess, The.** A play written by JOHN FLETCHER (1576—1625), which has been described by Campbell as perhaps the most amusingly absurd of all the author's bad pieces. "One might absolutely take it for a burlesque on the heroic drama, if its religious conclusion did not show the author to be in earnest." The "Island Princess" is called Quisara; her two lovers being Ruy Dias and Armusia. Campbell, in his *Essay on English Poetry*, gives a full analysis of the plot.

**"Isle of Beauty, fare thee well!"** A line occurring in a lyric by THOMAS HAYNES BAYLY (q.v.), entitled *Isle of Beauty*. The same poem contains the line—

"Absence makes the heart grow fonder."

**Isle of Dogs, The.** A satirical comedy, by THOMAS NASH, which so offended the Government that its performance was prohibited, and its author thrown into Fleet Prison. The Isle of Dogs at that time (1590—95) was a sort of Alsatia, and the resort of wild and disorderly characters.

**Isle of Palms, The.** A poem in four cantos of irregular verse, written by Professor JOHN WILSON (1785—1854), and published in 1812.

**"Isles of Greece (The), the Isles of Greece!"**—BYRON's *Don Juan*, stanza 86, canto iii.

**Ismael.** An Oriental tale, published in 1820 by EDWARD, Lord LYTTON, when the author was only fifteen years of age.

**Isumbras, Sir.** An old English romance in verse, analysed in Ellis's *Early English Romances*. It consists of 130 six-lined stanzas.

**"It is a beauteous evening, calm and free."** A sonnet by WILLIAM WORDSWORTH.

**"It is a place where poets crowned may feel the heart's decaying."** First line of *Cowper's Grave*, stanzas by ELIZABETH BARRETT BROWNING (1809—1861).

**"It is an ancient mariner."** Opening line of COLERIDGE's *Ancient Mariner* (q.v.).

**"It is not to be thought of that the flood."** A sonnet by WILLIAM WORDSWORTH.

**"It is the miller's daughter."** A song by ALFRED TENNYSON.

**"It little profits that an idle king."**—*Ulysses*, by ALFRED TENNYSON.

**"It was not in the winter."** A ballad by THOMAS HOOD.

**"It was the schooner Hesperus."** First line of a lyric by HENRY WADSWORTH LONGFELLOW, called *The Wreck of the Hesperus*.

**"It was the time when lilies blow."**—*Lady Clare*, by ALFRED TENNYSON.



**Italian, The.** A romance by MRS. RADCLIFFE, published in 1797, in which she has "selected," says Sir Walter Scott, "the new and powerful machinery afforded by the Popish religion, when established in its paramount superiority, and thereby had at her disposal monks, spies, dungeons, the mute obedience of the bigot, and the dark and domineering spirit of the crafty priest." See SCHEDONI.

**Italian Opera, An Essay on the,** by JOHN DENNIS (1657—1734); written to show the danger to which a nation is exposed by too free an indulgence in "effeminate music."

**Italy.** A poem in heroic verse by SAMUEL ROGERS (1763—1855), published in 1822, and described by William Caldwell Roscoe as "little more than a poetical guide-book," and as having "no claim to be considered a substantive poem. But some of the fragments are not without beauty; they have a greater simplicity and directness than his other poems, bear less trace of effort, and recommend themselves by a certain airy elegance in their descriptions and narrations."

**"Itching palm, An."**—*Julius Caesar*, act iv., scene 3.

**"Iteration, Thou hast damnable."**—See "DAMNABLE ITERATION."

**Ithuriel**, in MILTON'S *Paradise Lost* (q.v.), is an angel sent by Gabriel in company with Zephon to discover Satan:—

"Him, thus intent, Ithuriel with his spear,  
Touched lightly; for no falsehood can endure  
Touch of celestial temper, but returns,  
Of force, to its own likeness."

**Itinerary, The.** An account by JOHN LE-  
LAND (1506—1552) of his travels through England, including descriptions of the antiquities of the country. He also gives a catalogue of English writers. The *Itinerary* was first printed by Thomas Hearne in 1710, from the original MS. in the Bodleian Library. "There was scarcely either cape or bay, haven, creek, or pier, river or confluence of rivers, breaches, washes, lakes, meres, fenny waters, mountains, valleys, moors, heaths, forests, chaces, woods, cities, boroughs, castles, principal manor places, monasteries, and colleges, which we had not seen, and noted a world of things very memorable."

**Ivanhoe.** A romance by Sir WALTER SCOTT (1771—1832), published in 1820. The hero is the disinherited son of Cedric of Rotherwood, and the lover of the Lady Rowena (q.v.).

**"I've heard the lilting at our ewe-milking."** First line of Miss JANE ELLIOTT'S ballad of *The Flowers of the Forest* (q.v.).

**Ivy Green, The.** A song recited by a clergyman in chapter vi. of DICKENS'S *Pickwick Papers* (q.v.), beginning—

"Oh, a dainty plant is the ivy green,"  
and ending—

"Creeping on, where time has been,  
A rare old plant is the ivy green."

Dickens heads the page on which it occurs, "Some

indifferent verses are recited;" and the clergyman describes them as "a very slight affair; the only excuse I have for having ever perpetrated it is that I was a young man at the time." They are the only verses contained in Dickens's novels, though not the only poem he published. See WILTSHIRE LABOURERS, HYMN OF.

**Ixion in Heaven.** An extravagant fiction by BENJAMIN DISRAELI (b. 1805), published in 1833. It is full of brilliant wit.

## J

**Jack**, in Dr. ARBUTHNOT'S *History of John Bull* and SWIFT'S *Tale of a Tub*, is intended for John Calvin, the French reformer.

**Jack and Gill.** The hero and heroine of a well-known nursery rhyme. The name Gill is derived by Yonge from Gillian, an old English corruption of the French word Julian, or Julienne. Wither, in his *Poem on Christmas*, has the line—

"Jack shall pipe, and Gill shall dance."

**Jack and the Beanstalk.** The title of a famous nursery story.

**Jack-a-Vale.** The hero of an old popular story which is now forgotten. He is referred to by DRAYTON in his verses on Tom Coryate.

**Jack, Colonel.** The hero of DEFOE'S *History and Most Remarkable Life and Extraordinary Adventures of the truly Hon. Colonel Jaegue, vulgarly called Colonel Jack* (1722).

**Jack, Gilbert**, metaphysician (b. about 1578, d. 1628), published *Institutiones Physicæ* (1614); *Primæ Philosophicæ Institutiones* (1616); and *Institutiones Medicæ* (1624).

**Jack Horner, Little.** See HORNER, LITTLE JACK.

**Jack the Giant Killer.** The hero of a famous nursery story, which *The Quarterly Review* describes as "a popular degraded version of the traditions upon which our earliest romances are founded;" and which Professor Masson thinks "is clearly the last modern transmutation of the old British legend, told in Geoffrey of Monmouth, of Corineus the Trojan, the companion of the Trojan Brutus when he first settles in Britain. Being a very strong man and particularly good-humoured, Corineus is satisfied with being King of Cornwall and killing out the aboriginal giants there, leaving to Brutus all the rest of the island." In the nursery story, Jack is a "valiant Cornishman," who kills the giant Cormoran when a mere child, and who, for his services in ridding the country of a large number of similar monsters, is made a knight of King Arthur's Round Table.

**Jack, Thomas**, Scotch Presbyterian minister (d. 1596), wrote *Onomasticon Poeticum*, described as "a topographical dictionary, in Latin verse, of the localities of classical poetry," published in 1592.



**Jack Upland.** The fictitious name adopted by the author of sundry rhythmical satires against the Church (1394—1418). See Wright's *Political Songs and Songs relating to English History* (1861).

**Jacke-a-bent, his Beginning and Entertainment:** "with the mad pranks of a Gentleman Usher, Shrove Tuesday, that goes before him, and his Footman Hunger attending." A prose work by JOHN TAYLOR, the "Water-Poet" (1580—1654), published in his *Works* (1630).

**Jacke Juggler:** "a new Enterlud for chyldren to playe, both wittie and pleasant," and remarkable as being one of the first dramatic pieces in English literature, in which the author was indebted to a classic original, viz., "Plautus' first comedy." It seems to have been written before the Reformation was completed—either in the reign of Edward VI. or Mary. It was entered on the Stationers' Books in 1562.

**Jacke of Newbery.** A prose fiction by THOMAS DELONEY (q.v.), printed in 1633.

**Jackman, James,** dramatist, was the author of *All the World's a Stage* (1777); *The Milesian*, and other works.

**Jackson, Arthur,** commentator (b. 1593, d. 1666), was the author of *Annotations on the Bible*.

**Jackson, John,** divine (b. 1686, d. 1763), wrote *The Scripture Doctrine of the Trinity* (1714); *Chronological Antiquities* (1752); *A Defence of Human Liberty* against Collins, and *A Defence of Human Reason* against Bishop Gibson. His *Memoirs* were published in 1764.

**Jackson, Thomas, D.D.,** Dean of Peterborough (b. 1579, d. 1640), was the author of a commentary *On the Creed* and on various portions of Scripture. His *Works and Life* appeared in 1673, the latter being by Lloyd.

**Jackson, Thomas,** Scotch metaphysician (b. 1773, d. 1837), wrote *Elements of Theoretical Mechanics* (1827).

**Jackson, William,** Bishop of Oxford (b. 1750, d. 1815), was the translator of Eratosthenes.

**Jacob and Esau, The Historie of:** "taken out of the xxvii. chap. of the first booke of Moses, entituled Genesis;" "a newe, mery, and wittie Comedie or Enterlude," printed in 1568. It is a regularly-constructed play, divided into five acts and various scenes, and all the characters are scriptural, except Ragan, servant to Esau; Mido, a boy who leads blind Isaac; Hanon and Zethar, two of his neighbours; Abra, a girl who assists Rebecca; and Debora, an old nurse. The author directs that the players "are to be consydered as Iebrews, and so should be apparaild with attyre."

**Jacob and his Twelve Sones, The Historie of.** A "doggerel poem in seven-line

stanzas," printed about 1504. See Warton, vol. iii., sect. 26.

**Jacob, Giles,** lawyer and dramatist (b. 1686, d. 1744), wrote *The Complete Court-keeper: or, Land-Stewards' Guide* (1715); *The Poetical Register: or, Lives and Characters of the English Dramatic Poets* (1723); *The Law Dictionary*; and two plays, entitled, *Love in a Wood*, and *The Soldier's Last Stake*. He figures in *The Dunciad* (q.v.) as "the scourge of grammar."

**Jacob, Henry,** Independent minister (b. 1563, d. 1624), wrote a *Treatise on the Sufferings and Victories of Christ in the Work of our Redemption* (1598); *A Survey of Christ's Sufferings for Man's Redemption* (1604); *Reasons proving a necessity of Reforming our Churches in England* (1604); *The Divine Beginning and Institution of Christ's True, Visible, and Material Church* (1610), and other works.

**Jacobite Journal, The.** A periodical, the first number of which was published in December, 1747, and in which Fielding, the novelist (1707—1754), largely exercised his pen in ridicule of the Jacobite party. See PATRIOT, THE TRUE.

**Jacomb, Thomas,** Nonconformist divine (b. 1622, d. 1687), wrote a *Treatise of Holy Dedication* (1688), *Sermons, Annotations*, and other works.

**Jacqueline.** A tale in verse by SAMUEL ROGERS (1763—1855), printed with Byron's *Lara* in 1814.

**Jacula Prudentum.** A collection of proverbial and epigrammatic sayings, by GEORGE HERBERT (1593—1632).

**Jaffier,** in OTWAY's tragedy of *Venice Preserved* (q.v.), is husband to Belvidera (q.v.).

**Jaggers.** The criminal lawyer of Little Britain in DICKENS's story of *Great Expectations* (q.v.).

**Jago, Richard,** poet and clergyman (b. 1715, d. 1781), wrote *Edge Hill* (1769), (q.v.); *Labour and Genius* (1768); and other works. See the *Life* by Hylton.

**James I. of England** (b. 1566, d. 1625), was the author of *The Essays of a Prentice in the Divine Art of Poesie* (1584), (q.v.); *Majesty's Poetical Exercises at Vacant Houres* (1591); *Demonologie* (1599); *Basilikon Doron* (1599); and *A Counter-blaste to Tobacco* (1604). His *Prose Works* were collected in 1616. See Arber's *English Reprints*, and Irving's *Scottish Poets*; also, the *Lives* by Wilson (1653), Sanderson (1656), Harris (1753), Laing (1804), and Thomson (1825).

**James I. of Scotland** (b. 1394, d. 1437), wrote *The King's Quair* (q.v.), and is the reputed author of *Christis Kirk of the Grene* (q.v.), and *Peebles at the Play* (q.v.). See the *Lives* by Wilson and Chalmers (1830).

**James V. of Scotland.** See GABERLUNZIN MAN, THE; JOLLY BEGGAR, THE.



**James, George Payne Rainsford**, novelist, poet, and historian (b. 1801, d. 1860), was one of the most voluminous writers of the day. His best known works are his historical novels, of which the first, *Richelieu*, was issued in 1828. His last work, *Lady Montagu's Page*, appeared in 1858. He was the sole author of 189 volumes; and, in addition, edited several historical and biographical works.

**James, John Angell**, Nonconformist minister (b. 1785, d. 1859), wrote *The Anxious Inquirer*, *The Young Man's Friend*, *Female Piety*, *A Pastor's Sketches*, *The Course of Faith*, *The Christian Professor*, and numerous other books of the same kind, all of which had a large circulation. A uniform edition of his *Works* appeared in 1864.

**James, John Thomas, D.D.**, Bishop of Calcutta (b. 1786, d. 1828), was author of *The Semi-Sceptic: or, the Common Sense of Religion Considered*; and works on the various schools of painting. See the *Life* by his son (1830).

**James, Thomas, D.D.** (b. 1571, d. 1629), was the author of a treatise on *The Corruptions of Scripture* (1611), and editor of various publications of antiquarian interest.

**James, Truthful**. A character into whose mouth BRET HARTE, the American humorist, puts several of his most amusing poems, notably *The Heathen Chinese* (q.v.).

**James, William** (d. 1827), was author of *The Naval History of Great Britain from the Declaration of War by France to the Accession of George IV., i.e., from 1792 to 1820*, published in 1822.

**Jameson, Mrs.**, née Anna Murphy, miscellaneous writer (b. 1797, d. 1860), was the author of *The Diary of an Ennuyée* (1826); *The Loves of the Poets* (1829); *Celebrated Female Sovereigns* (1831); *Characteristics of Shakespeare's Women* (1832); *Beauties of the Court of Charles II.* (1833); *Sketches of Germany* (1837); *Winter Studies and Summer Rambles in Canada* (1838); *Lives of the Early Italian Painters* (1845); *Memoirs and Essays* (1846); *Sacred and Legendary Art* (1848); *A Commonplace Book of Thoughts, Memories, and Fancies* (1854); and other works.

**Jamieson, John, D.D.**, Scottish Dissenting minister (1759—1838), was author of *Socinianism Unmasked* (1788); *The Deity of Christ* (1794); *The Use of Sacred History* (1802); *Etymological Dictionary of the Scottish Language* (1808); *Supplements to the Dictionary* (1825); *Hermes Scythicus* (1814); a treatise on *The Reality of the Gracious Influence of the Holy Spirit*; some poems; and editions of Barbour's *Bruce* and Blind Harry's *Wallace*.

**Jamieson, Robert**, was the author of *Popular Ballads and Songs, from Tradition, Manuscripts, and Searee Editions*, published in 1806.

**Jane Eyre**. See EYRE, JANE.

**Jane Shore**. A ballad, printed by Bishop Porey from a black-letter copy in the Pepys collection. Its full title is:—*The woofull lamentation of Jane Shore, a Goldsmith's wife in London, some time King Edward IV. his concubine*. She eventually lived with Lord Hastings, afterwards Marquis of Dorset, as his mistress. Her story has been graphically told by Sir THOMAS MORE in his *History of Richard III.*; and DRAYTON, in his *England's Heroical Epistles*, has one from this lady to her royal lover. W. G. WILLS has written a drama on the subject of her life. (See next paragraph).

**Jane Shore**. A tragedy by NICHOLAS ROWE (1673—1718), acted in 1714, and written, as the author phrased it, "in imitation of Shakespeare's style." "In what," says Dr. Johnson, "he thought himself the imitator of Shakespeare, it is not easy to conceive. The numbers, the diction, the sentiments, and the conduct, everything in which imitation can consist, are remote in the utmost degree from the manner of Shakespeare."

**Janfaries, Katherine**. A ballad, printed by Scott, Motherwell, Maidment, and Buchan, and notable as that on which Scott founded his ballad of *Young Lochinvar*, who, in the present poem, is called Lamington. Allingham says that *Young Child Dying*, translated by Jamieson, is an old Danish ballad on the same story.

**January and May**: "or, the Merchants' Tale, from Chaucer," by ALEXANDER POPE (1688—1744); written when the poet was sixteen or seventeen years of age, and printed with the *Pastorals* in 1709. Tyrwhitt doubts whether the source of the story is Italian, though the scene is laid in Italy. The adventure of the Pear-tree was probably derived from Adolphus's *Latin Fables* (1315).

**Janet's Repentance**. One of the *Scenes of Clerical Life* (q.v.), by GEORGE ELIOT.

**Jaquenetta**. A country wench in *Love's Labour's Lost* (q.v.).

**Jaques**, in *As you Like it* (q.v.), is a lord in attendance on the exiled duke. He is distinguished by Hazlitt as "the only purely contemplative character in Shakespeare. He thinks and does—nothing. His whole occupation is to amuse his mind, and he is totally regardless of his body and his fortunes. He is the prince of philosophical idlers, and his only passion is thought. He sets no value on anything, but as it serves as food for reflection. He can 'suek melancholy out of a song as a weasel sues eggs;' the motley fool, 'who morals on the time,' is the greatest prize he meets in the forests." His famous soliloquy occurs in act ii., scene 7. See Maginn's *Shakespeare Characters*. Scott speaks of "humorous Jaques," and Lamb of the "fair domain" of Arden,—

"Where Jaques fed his solitary vein."

**Jardine, George**, Professor of Logic at Glasgow (b. 1827, d. 1827), was author of *Outlines of Philosophical Education*.



**Jarndyce**, in DICKENS'S novel of *Bleak House* (v.), is a philanthropist, whose suit of "Jarndyce v. Jarndyce" said to be suggested by the celebrated case of the Jennings' property, is intended as a satire upon the proceedings of the Court of Chancery.

**Jarvie, Baillie Nicol.** A Glasgow magistrate and a friend of Rob Roy, in Sir WALTER SCOTT'S novel of that name. "Nothing," says Nassau W. Senior, "can promise less originality and interest than the portrait of a conceited, petulant, purse-proud tradesman, full of his own and his father's gnity and importance, and of mercantile and resbyterian formalities, and totally without tact or discretion, who does nothing in the story but to give bail, take a journey, and marry his maid. But the courage, the generosity, and the frankness and warm-heartedness, which are united to these unpromising ingredients, make him both original and interesting."

**Jay, William, D.D.,** Nonconformist minister, of Bath (b. 1769, d. 1853), was author of a *Life of Cornelius Winter, Moral Duties of Husbands and Wives*, and other religious works.

**Jayle, and Jaylers, The Praise and Virtue of**, "with the most excellent mystery and necessary use of all sorts of Hanging." A prose work by JOHN TAYLOR, the "Water-Poet" (1580—1654), published in 1623.

**Jeacock, Caleb**, the "Literary Baker" (d. 1786), wrote a *Vindication of the Apostle Paul from the Charges of Hypocrisy and Insincerity brought by Voltaire, Middleton, and others* (1765).

**Jeaffreson, John Cordy**, miscellaneous writer, has written *Annals of Oxford, A Book about Lawyers, A Book about the Clergy, Brides and Bridals, Novels and Novelists, A Book about the Table*, and several novels.

**Jealous Wife, The.** A comedy by GEORGE COLMAN (1733—1794), acted in 1761, and partially borrowed from Fielding, but so faintly, says Hazlitt, "that the resemblance is hardly discernible till you are apprised of it. The 'jealous wife' herself is, however, a dramatic *chef-d'œuvre*."

**Jeames de la Pluche, Esq., The Diary of C.**, "with his Letters." A series of papers by WILLIAM MAKEPEACE THACKERAY (1811—1863), originally published in *Punch*, with the author's own illustrations. "Jeames" is a footman, in the service of Sir George Flimsey, of Berkeley Square, and comes suddenly and unexpectedly into the possession of a handsome fortune.

**Jeanes, Henry**, divine (b. 1611, d. 1662), was author of *Abstinence from Evil, Original Righteousness*, and various tracts.

**Jeanie Morrison.** A ballad by WILLIAM MOTHERWELL (1797—1835):—

"'Twas when we loved ilkither weel,  
'Twas then we twa did part;  
Sweet time!—sad time!—twa bairns at schule—  
Twa bairns, and but ae heart!"

**Jebb, John, D.D.,** Bishop of Limerick (b. 1775, d. 1833), wrote a work on *Sacred Literature* (1819). See his *Life* by Forster (1836).

**Jebb, Samuel, M.D.,** scholar and miscellaneous writer (d. 1772), published editions of Aristides, Justin Martyr, and Roger Bacon, and a *Life of Mary Queen of Scots*.

**Jebusites, The**, is the name under which the Papists are personified in DRYDEN'S poem of *Absalom and Achitophel* (q.v.).

**Jeffrey, Francis (Lord)**, Scotch judge and critic (b. 1773, d. 1850), derives his literary celebrity from his connection with *The Edinburgh Review* (q.v.), of which he was one of the founders, and of which he was editor from 1803 to 1829. His *Essays*, contributed to the *Review*, were collected and published in a separate volume. See his *Life* (with *Letters*) by Lord Cockburn (1852).

**Jeffreys, George**, poet (b. 1678, d. 1775), published in 1754 a volume of *Miscellanies* in prose and verse, including *Edwin* and *Merope*, tragedies; and *The Triumph of Truth*, an oratorio. Some odes of his are included in Nichols' *Collection*.

**Jehosopha, the Hermit.** The son of Avenorio, King of Barma, India, and the hero of "a wonderful relation," in the *History of Five Wise Philosophers*, by HENRY PEACHAM (1576?—1650), published in 1672.

**Jellyby, Mrs.** A character in DICKENS'S novel of *Bleak House* (q.v.).

**Jemmy Dawson.** A ballad by WILLIAM SHENSTONE (1714—1763), relating the unhappy love of Kitty for young Captain Dawson, one of the eight officers belonging to the Manchester regiment of volunteers, in the service of the Young Chevalier, who were hanged, drawn, and quartered on Kennington Common in 1746.

**Jenkins, Edward** (b. 1838), is the author of *Ginx's Baby, Lord Bantam, Little Hodge, Lutchemec and Dilloo, The Coolie, Glances at Inner England*, and various minor works.

**Jenkins, Winifred.** Maid to Miss Tabitha Bramble, in SMOLLETT'S novel, *The Expedition of Humphrey Clinker* (q.v.).

**Jenkinson, Ephraim.** A swindler in GOLD-SMITH'S *Vicar of Wakefield* (q.v.).

**Jenks, Benjamin**, divine (b. 1646, d. 1724), was the author of *Prayers and Offices of Devotion and Meditations on Various Important Subjects*.

**Jennens, Charles** (d. 1773), deserves mention as the compiler of the words for Handel's *Messiah*, and other oratorios. He was also the author of



editions of separate plays by Shakespeare, which were very severely handled by the critics. See the *Biographia Dramatica*.

**Jennings, David, D.D.**, Dissenting divine (b. 1691, d. 1762), was author of *Jewish Antiquities*, and *An Appeal to Reason and Common Sense for the Truth of the Holy Scriptures*.

**Jennings, Henry Constantine** (b. 1731, d. 1819), was author of *An Endeavour to Prove that Reason is alone sufficient for the Firm Establishment of Religion*; *Physical Inquiries into the Powers and Properties of Spirit*, and other treatises.

**"Jenny kissed me when we met."** A lyric by LEIGH HUNT.

**Jenyns, Soame**, poet and miscellaneous writer (b. 1704, d. 1787), was the author of *The Art of Dancing*, a poem; *A Free Inquiry into the Nature and Origin of Evil* (1756); and *A Review of the Internal Evidences of the Christian Religion* (1776). The *Free Inquiry* was criticised by Dr. Johnson in *The Literary Magazine*. Jenyns's *Works* were collected in 1790, and published, with a *Biography*, by Nelson Cole. Burke said that Jenyns was "one of those who wrote the purest English, that is, the most simple and aboriginal language, the least qualified with foreign impregnations."

**Jephson, Robert**, dramatist (b. 1736, d. 1803), wrote *Braganza* (1775); *The Law of Lombardy* (1779); and *The Count of Narbonne* (1781); and five other plays; *Roman Portraits*, a poem; and various miscellaneous productions.

**Jephthah, Judge of Israel**. An old song, referred to by Shakespeare in *Hamlet*, act ii., scene 2, and printed by Bishop Percy in his *Reliques*. Plays on the subject of Jephthah were written by JOHN CHRISTOPHERSON about 1546, and by GEORGE BUCHANAN (q.v.) in 1554.

**Jerdan, William**, journalist (b. 1782, d. 1869), is best known on account of his connection with *The Literary Gazette*, of which he was editor from 1817 to 1850. His *Autobiography*, which is full of reminiscences of famous men, appeared in 1852—3.

**Jermyn, Matthew**. The lawyer in GEORGE ELIOT's novel of *Felix Holt, the Radical* (q.v.); husband of Mrs. Transome, and father of Harold.

**Jerningham, Edward**, poet and dramatist (b. 1727, d. 1812), was the author of a number of plays not now remembered; also of *The Shakespeare Gallery*, and of *The Rise and Fall of Scandinavian Poetry*. His *Works* were published in 1806.

**Jerram, Charles**, divine (b. 1770, d. 1853), was the author of a work on *Infant Baptism*. See his *Life* (1855).

**Jerrold, Douglas William**, dramatist, novelist, and miscellaneous writer (b. 1803, d. 1857), was the author, among other works, of *Black-Eyed Susan* (1829); *The Rent Day* (1832); *Men of Cha-*

*raeter* (1838); *Cakes and Ale* (1841); *The Story of a Feather* (1843); *Mrs. Caudle's Curtain Lectures* (1845); *Punch's Complete Letter Writer* (1846); *The Chronicles of Clovernook* (1846); *A Man Made of Money* (1849); *The Catspaw* (1850); *Retired from Business* (1851); and *A Heart of Gold* (1854). His *Works* are published in a collected form. See the *Life* by his son (1858). See CAUDLE'S CURTAIN LECTURES, MRS.

**Jerrold, William Blanchard**, eldest son of the above, and miscellaneous writer (b. 1826), has written *The Chatterbox* (1857), *Beau Brummel* (1858), *Cupid in Waiting* (1871), and other plays; *The Disgrace of the Family* (1847), *Up and Down in the World* (1866), *The Christian Vagabond* (1871), and other stories; and the following, among miscellaneous works:—*Imperial Paris* (1855); *Life of Douglas Jerrold* (1858); *The Children of Lutetia* (1863); *London* (1872); and *Napoleon III.* (1874—7). See FIN-BEC.

**Jerry Hawthorn**. The rustie in PIERCE EGAN's story of *Life in London* (q.v.).

**Jerusalem**, in DRYDEN's poem of *Absalom and Achitophel* (q.v.), is intended for London, as "Israel" is intended for England generally.

**Jerusalem Delivered**. An epic poem, in twenty books, by TORQUATO TASSO (1544—1595), which appeared in 1581. See GODFREY OF BULLOGNE; and TASSO.

**Jerusalem, The Battell of**. A poem by ADAM DAVIE (q.v.).

**Jerusalem, The Destruction of**. An old poem, "written," says Warton, "in Langland's manner."

**Jerusalem, the Emanation of the Giant Albion**. A poem by WILLIAM BLAKE, the artist.

**Jerusalem, The Fall of**. A dramatic poem by Dean MILMAN, published in 1820.

**Jesse, John Heneage** (b. 1815, d. 1874), wrote *London: its Celebrated Characters and Remarkable Places* (1871); and many other works.

**Jessica**. Daughter of Shylock (q.v.), and beloved by Lorenzo (q.v.), in *The Merchant of Venice* (q.v.). "Jessica," says Mrs. Jameson, "though properly kept subordinate, is certainly

"A most beautiful Pagan, a most sweet Jew."

She cannot be called a sketch; or, if a sketch, she is like one of those dashed off in glowing colours from the rainbow palette of a Rubens: she has a rich tint of Orientalism shed over her, worthy of her Eastern origin."

**Jessie, the Flower o' Dumblane**. A song by ROBERT TANNAHILL (1774—1810):—

"How sweet is the brier, in its soft fauldin blossom,  
And sweet is the hill, wi' its mantle o' green;  
Yet fairer and sweeter, and dear to this bosom,  
Is young lovely Jessie, the flower o' Dumblane."



**Jest, and youthful jollity.**"—MILTON, *Ugolino*, line 26.

**Jests at scars who never felt a wound,**  
—*Romeo and Juliet*, scene ii., act 2.

**Jest's prosperity lies in the ear, A."**  
*Love's Labour's Lost*, act v., scene 2.

**Jesu, lover of my soul.**" First line of a hymn by CHARLES WESLEY (1708—1788).

**Jevoon, Thomas**, dramatist (d. 1688), was the author of *The Devil of a Wife* (1686).

**Jew and Ptolemy, The.** An Elizabethan play, referred to by Gosson, in his *Plays Confuted* (1595), as describing "the greediness of worldly usurers and the bloody minds of usurers."

**Jew of Malta, The Famous Tragedy of the Rich,** by CHRISTOPHER MARLOWE; written 1589 or 1590, and published in 1633; "more nobly conceived," says Hallam, "both as to character and circumstances, than any other Elizabethan play, except those of Shakespeare." See TABAS.

**Jew that Shakespeare drew, This is Shylock.** An allusion to Shylock (q.v.), which tradition attributes to ALEXANDER POPE. See the *Graphia Dramatica*, vol. i., part ii.

**Jew, The.** An old play, which may have afforded Shakespeare a hint for his *Merchant of Venice* (q.v.).

**'Jewel in an Ethiop's ear, Like a diamond.**"—*Romeo and Juliet*, act i., scene 5.

**'Jewel in his head, A precious.**"—*As You Like It*, act ii., scene 1.

**'Jews might kiss and infidels adore, which.**"—POPE, *The Rape of the Lock*, canto ii., line 8; preceded by:—

"On her white breast a sparkling cross she wore."

**Jewell, John**, Bishop of Salisbury (b. 1522, d. 1571), was author of *Apologia Ecclesiæ Anglicanæ* (1562), translated into English in 1564 by Lady Anne Bacon; and of *A Defence of the Apology* (1567—1569). His *Works* have been published by the Parker Society. "He is justly regarded," says Dr. Lorimer, "as one of the ablest and most authoritative expounders of the true genius and teaching of the Reformed Church of England." See the *Lives* by Humfrey (1573), Featley (1645), Junius (1685), Isaacson (1823), and Le Bas. A joker called Jewell "the worthiest divine that Christendom hath bred for the space of some hundreds of years;" Stillingfleet referred to him as "that great light and ornament to the Church."

**"Jewels five words long."**—TENNYSON, *The Princess*, canto ii.:—

"That on the stretched forefinger of all time  
Sparkle for ever."

**Jewkes, Mrs.** A character in RICHARDSON'S novel of *Pamela* (q.v.).

**Jewsbury, Geraldine Endsor**, novelist, published *Zoe: or, the History of True Lives* (1845); *The Half Sisters* (1848); *Marian Withers* (1851); *Constance Herbert* (1855); *Right and Wrong* (1859); and other stories.

**Jewsbury, Maria Jane** (Mrs. Fletcher), poetess and miscellaneous writer (b. 1800, d. 1833), was the author of *Phantasmagoria: or, Sketches of Life and Literature* (1825); *Letters to the Young*; *Three Histories*; and *Lays of Leisure Hours*.

**Jim.** A striking poem, in dialect, by BRET HARTE, the American humorist.

**Jingle, Mr. Alfred.** A strolling swindler, in DICKENS'S novel of *The Pickwick Papers* (q.v.), famous for his rapid and elliptical style of speech. He makes his first appearance on the scene in chap. 7.

**J. J.** The initials of J. J. Ridley, a young artist friend of Clive's, in THACKERAY'S novel of *The Newcomes* (q.v.).

**J. O.** The initials under which MATTHEW J. HIGGINS contributed to *The Cornhill Magazine* his *Story of the Mhow Court Martial*. See OMNIUM, JACOB.

**Joan of Arc.** A poem in ten books, by ROBERT SOUTHNEY (1774—1843), published in 1796. It is written in blank verse, and, as originally composed, included the poem afterwards reprinted as *The Vision of the Maid of Orleans*. In later editions the allegorical machinery which it at first contained was wholly erased from the poem.

**Job Thornberry.** A character in COLMAN'S *John Bull* (q.v.).

**Job Trotter.** The hypocritical follower of Alfred Jingle (q.v.), given to what Sam Weller calls "water-works" on the least provocation, in DICKENS'S *Pickwick Papers* (q.v.).

**Jocasta.** A play, adapted by GEORGE GASCOIGNE, FRANCIS KINWELMERSH, and CHRISTOPHER YELVERTON, from the *Phœnissæ* of Euripides. It is remarkable as being the second dramatic performance in our language in blank verse, and the first known attempt to produce a Greek play upon the English stage.

**Jocelin of Brakelonde** produced a *Chronicle of the Monastery of St. Edmund* from 1173 to 1202.

**Jo.** The crossing-sweeper in *Black House* (q.v.).

**Joe.** The "fat boy," in DICKENS'S novel of the *Pickwick Papers* (q.v.), who has such an unfortunate tendency to fall asleep at the shortest notice. "Damn that boy," says Mr. Wardle, "he's gone to sleep again. Be good enough to pinch him, sir—in the leg, if you please; nothing else wakes him."

**Joe Miller.** See MILLER, JOE.

**Joe Willet.** See WILLET, JOE.



**John.** A Franciscan friar, in *Romeo and Juliet* (q.v.). Also the name of a character in *Much Ado about Nothing* (q.v.).

**John Anderson my Jo.** A "Scottish song," in the form of a dialogue between a man and a woman, designed to ridicule Popery. The seven "bairns" are probably the seven sacraments, five of which, says Bishop Percy, "were the spurious offspring of the Mother Church."

**John a Kent and John a Cumber,** by ANTHONY MUNDAY; printed by the Shakespeare Society in 1851.

**John Bull.** A weekly newspaper, started in 1820, under the editorship of THEODORE HOOK (q.v.). See also BULL, JOHN.

**John Bull and Brother Jonathan, The Diverting History of.** A political *jeu d'esprit*, by JAMES KIRKE PAULDING (1779—1860), published in 1816.

**John, Don.** Brother of Don Pedro, in *Much Ado about Nothing* (q.v.).

**"John Gilpin was a citizen."** First line of COWPER'S *John Gilpin*. See GILPIN, JOHN.

**John Halifax, Gentleman.** See MULOCH, DINAH MARIA.

**John, King.** An historical play by WILLIAM SHAKESPEARE, first printed in 1623. It was acted before 1598, and was founded on an older play on the same subject.

**John, Little.** See LITTLE JOHN.

**John of Bromyard.** See SUMMA PREDICANTUM.

**John of Fordun.** See FORDUN, JOHN OF.

**John of Gaddesden.** See ROSA ANGLICA.

**John of Hexham** continued the *History* ascribed to Simeon of Durham from 1130 to 1154.

**John of Oxnead** (temp. Edward I.), wrote a Latin *Chronicle*, from A.D. 449 to A.D. 1292. His work was founded upon that of Roger of Wendover, which, however, he largely supplemented.

**John of Salisbury**, Bishop of Chartres (b. 1110, d. 1180), wrote *Polyeraticus de nugis curialium et vestigiis philosophorum* (1156), *Entheticus*, *Metalogicus*, and many other works, first collected and published in 1848. See WRIGHT'S *Biographia Britannica Literaria*.

**John of St. Omer** (circa 1197). See NORFOLCHÆ DESCRIPTIONIS IMPUGNATIO.

**John of Trokelowe** (temp. Edward III.), wrote *Annals* of the reign of Edward II. from 1307 to 1323. They were continued by Henry of Blanford to 1324.

**John the Reeve.** A very old ballad in the form of a dialogue between King Edward I. and one of his reeves or bailiffs.

**John Woodvill.** See WOODVILL, JOHN.

**John, Young, and his True Sweetheart.** A ballad, printed by Buchan in his collection, which relates how Young John treats his ladylove harshly, and how, through her faithfulness, his heart is softened, and he becomes

"As deep in love w<sup>t</sup> her  
As she w<sup>t</sup> him again."

One of the verses—

"Now hae ye played me this, fause love,  
In summer, 'mid the flow'rs,  
I sail repay ye back again  
In winter 'mid the show'rs,"

recalls the refrain to one of Charles Mackay's shorter poems.

**Johnes, Thomas** (b. 1749, d. 1816). Translator of Froissart's *Chronicle* (1803—5), Monstrelet's *Chronicle* (1809), and other classical works. See his *Life* by Smith (1810).

**Johnnie of Braidislee.** A ballad, printed by Scott in his *Border Minstrelsy*, which appears in other collections under the varying titles of *Johnie of Braidisbank*, *Johnny Cock*, and *Johnnie of Cocklesmuir*. "The hero of the ballad," says Scott, "appears to have been an outlaw and deerstealer—probably one of the broken men residing on the Border."

"His body lies dead in Durrisdeer,  
And his hunting it is done."

**Johnson**, in ALBERT SMITH'S novel of *The Adventures of Mr. Ledbury*, is said to be identical with the Jack Johnson who figured in London society at the beginning of this century, and many of whose adventures are supposed to be faithfully reproduced in *Mr. Ledbury*. He is described as a polished Bohemian, good-natured, reckless, and witty.

**Johnson, Anna C.** See MYRTLE, MINNIE.

**Johnson, Charles**, dramatist (b. 1679, d. 1748), wrote *The Gentleman Cully* (1702), and other plays, nineteen in all, mentioned in the *Biographia Dramatica*. He figures in *The Dunciad* (q.v.). See LOVE IN A FOREST.

**Johnson, Dr. James.** See FAG, FREDERICK.

**Johnson, John.** An Englishman, who figures prominently in the 7th and 8th cantos of BYRON'S poem of *Don Juan* (q.v.):—

"By Jove, he was a noble fellow, Johnson,  
And though his name, than Ajax or Achilles,  
Sounds less harmonious, underneath the sun soon  
We shall not see his likeness."

**Johnson, John**, Nonjuring divine (b. 1662, d. 1725), was author of *The Unbloody Sacrifice*. See *Life* by Brett.

**Johnson, Miss Esther.** See STELLA.

**Johnson, Richard** (temp. Elizabeth and James I.), wrote *The Seven Champions of Christendom* (q.v.); *The Nine Worthies of London* (1592), (q.v.); *The Pleasant Walks of Moorfields* (1607); *A Crowne Garland of Goulden Roses* (q.v.) (1612); *The Life and Death of Robert Cecil, E. of Salisbury* (1612); and *The History of Tom of Lincoln*. See ANGLIORUM LACRYMÆ; TOM-À-LINCOLN; TOM THUMB.



**Johnson, Samuel**, dramatist (b. 1705, d. 1794), wrote *Hurlothrumbo* (q.v.), *Cheshire Comies*, *Playing Comet*, *The Mad Lovers*, *All Alive and Well*, *A Poet made Wise*, and *Sir John Falstaff in Querade*.

**Johnson, Samuel, LL.D.**, lexicographer, rapher, dramatist, novelist, poet, and essayist (1709, d. 1784), published *London* (1738); *The History of Richard Savage* (1744); *Miscellaneous Observations on the Tragedy of Hamlet, with Remarks on the Author's Edition of Shakespeare* (1745); *The Vanity of Human Wishes* (1749); *Irene* (1749), (q.v.); *Dictionary of the English Language* (1755); *Rasselas* (1759); *A Visit to the Hebrides* (1773); and *The Lives of the Poets* (1779—81); besides writing *The Idler*, a weekly essay in *The Universal Chronicle* (1758—60), nearly the whole of *The Rambler* (q.v.). His edition of Shakespeare appeared in 1765. See the editions by Towers (1786), Hawkins (1787), Boswell (1791), Anderson (1795), and Russell (1847); also Coleridge's *Essays*. "Johnson," says Macaulay, in his *Biographies*, "decided literary questions like a lawyer, like a legislator. His whole code of criticism rested on pure assumption, for which he sometimes cited a precedent or an authority, but scarcely troubled himself to give a reason drawn from the nature of things. He took it for granted that the ideal of poetry which flourished in his time, which had been accustomed to hear praised from his childhood, and which he had himself written with success, was the best kind of poetry. On men and manners—at least on the men and manners of a particular place and a particular age—Johnson had certainly looked with a most observant and discriminating eye. His remarks on the education of children, on marriage, on the economy of families, on the rules of society, are always striking and generally sound. In his writings, indeed, the knowledge of life which he possessed in an eminent degree is very imperfectly exhibited. But it is clear, from the remains of his conversations, that he had more of that homely wisdom which nothing but experience and observation can give than any writer since the time of Swift. If he had been content to write as he talked, he might have left books on the practical art of living superior to the directions to Servants.' Yet even his remarks on society, like his remarks on literature, indicate a mind at least as remarkable for narrowness as for strength. He was no master of the great science of human nature. He had studied, not the *genus* human, but the *species* Londoner. His philosophy stopped at the first turnpike-gate. Of the rural life of England he knew nothing, and he took it for granted that everybody who lived in the country was either stupid or miserable. The characteristic faults of his style are so familiar to all our readers, and have been so burlesqued, that it is almost superfluous to point them out. His constant practice of padding out a sentence with useless epithets until it became as stiff as the bust of an exquisite; his antithetical forms of expression, constantly employed even when there is no opposition in the

ideas expressed; his big words wasted on little things; his harsh inversions, so widely different from those graceful and easy inversions which give variety, spirit, and sweetness to the expression of our great old writers—all these peculiarities have been imitated by his admirers, and parodied by his assailants, till the public has become sick of the subject." See CHAM, THE GREAT, OF LITERATURE.

**Johnson, The Life of Dr. Samuel**, by JAMES BOSWELL, was first published in 1790. Of this immortal biography, the best edition is by John Wilson Croker, with Macaulay's corrections (1835). See Macaulay's *Essays*.

**Johnson, Thomas**, classical editor (b. 1675, d. 1750), produced an edition of *Sophocles* (1705), besides writing *An Essay on Moral Obligation* (1731).

**Johnston, Arthur**, Scotch classical poet (b. 1587, d. 1641), published a number of works in Latin verse, including *Elegiæ* (1628); *Parerga* (1632); *Epigrammata* (1633); *Musæ Aulicæ* (1635); and versions of the Song of Solomon, the Seven Penitential Psalms, the Seven Consolatory Psalms, the Creed, and the Lord's Prayer. He was editor of, and a contributor to, the *Deliciæ Poetarum Scotorum*. His *Works* appeared in 1642.

**Johnston, Charles** (d. 1800), was author of *Chrysal: or, the Adventures of a Guinea* (1760 and 1761); *The Reverie* (1762); *The History of Arsaces* (1774); *The Pilgrim* (1775); and *The History of John Juniper, Esq.* (1781). Of *Chrysal*, Sir Walter Scott writes that there is a close resemblance in plan between it and the *Diable Boiteux*. "In both works, a spirit, possessed of the power of reading the thoughts and explaining the motives of mankind, is supposed to communicate to a mortal a real view of humanity, stripping men's actions of their borrowed pretexts and simulated motives, and tracing their source directly to their passions or their follies. The tracing of a piece of coin into the hands of various possessors, and giving an account of the actions and characters of each, is an ingenious medium for moral satire, which, however, had been already employed by Dr. Bathurst, in the *Adventures of a Halfpenny*, which form the forty-third number of *The Adventurer*, published 3rd April, 1753, several years before *Chrysal*." A key to the characters in *Chrysal* will be found in Davis's *Bibliographical and Literary Anecdotes*. See Scott's *Lives of Eminent Novelists and Dramatists*.

**Johnston, James Weir**, Professor at Durham (b. 1796, d. 1853), was author of *The Chemistry of Common Life*.

**Johnston, John**, Scottish classical poet (d. 1612), wrote *Inscriptiones Historiæ Regum Scotorum* (1602); *Heroes ex omni historia Scotiæ, lectissimi* (1603); *Consolatio Christiana sub Cruce* (1609); and other works.

**Johnston, Patrick**. See THREE DEAD POWIS.



**Johnston, Robert, LL.D.**, Scottish historian (d. 1639), was the author of a *History of Scotland during the Minority of King James* (1655), and other works.

**Jolly Beggar, The.** A ballad by King JAMES V. of SCOTLAND.

**Jolly Beggars, The.** A cantata by ROBERT BURNS (1759—1796), the scene of which is laid in the Change house of Poosie Nansie's in Mauchline, Ayrshire, a favourite haunt of all kinds of vagrants. It is said that the poet witnessed the circumstance that gave rise to the poem.

**Jolly Goshawk, The.** A ballad, printed differently by Motherwell, Scott (under the title of *The Gray Goshawk*), and Buchan (under the title of *The Scottish Squire*). The heroine is able, by swallowing a sleeping draught, to feign death, and is carried to "the fourth kirk in fair Scotland," where her lover receives her:—

"I cam' na here to bonny Scotland  
Among the dead to rest;  
But I cam' here to bonny Scotland  
To the man that I lo'e best!"

"**Jolly muse it is, The.**"—TENNYSON, *Will Waterproof's Mondaque*.

"**Joly chepert of Askeldowne**" is, according to Warton, the commencement of a poem by JOHN LAWERN, monk of Worcester (circa 1448), the manuscript of which is included in the Bodleian library. Ritson said of this production that "it was found impracticable to make out more than the first two lines:—

" 'Joly chepte of Aschell downe  
Can more on love than all the town.' "

**Jonas** is the name under which Sir William Jones, a famous lawyer, is personified in DRYDEN's poem of *Absalom and Achitophel* (q.v.).

**Jonathan.** An heroic poem by WILLIAM ALEXANDER, Earl of STIRLING, published in 1639.

**Jones, Griffith**, author and publisher (b. 1722, d. 1780), wrote *Great Events from Little Causes*, contributed to *The Literary Magazine* and *The British Magazine*, and edited *The London Chronicle*, *The Daily Advertiser*, and *The Public Ledger*. He published several translations from the French.

**Jones, Henry**, bricklayer and dramatist (b. 1720, d. 1770), wrote *The Earl of Essex*, performed in 1753, and an unfinished play called *The Cave of Idra*.

**Jones, Henry.** See CAVENDISH.

**Jones, Inigo.** See CHORIDIA.

**Jones, Jeremiah**, Dissenting minister (b. 1693, d. 1724), wrote a dissertation on *The Gospel of St. Matthew* (1719), and *A New and Full Method of Settling the Canonical Authority of the New Testament* (1726), both of which were reprinted at the Clarendon Press in 1827.

**Jones, John**, was the author of *The Arte and Science of Preserving Bodie and Soule in Health*,

*Wisdom, and the Catholike Religion; physically, philosophically, and divinely devised; right profitable for all persons, but chiefly for Princes, Rulers, Nobles, Byshoppes, Preachers, Parents, and them of the Parliament House* (1579).

**Jones, John**, was the author of *Adrasta; or, the Woman's Spleen and Love's Conquest*, a play, published in 1635, but never acted. It is founded on the *Decameron* of Boccaccio (day 8, novel 8).

**Jones, John, LL.D.** (b. 1765, d. 1827), was author of a *Greek and English Lexicon* (1823).

**Jones, O.** See DEVONSHIRE POET.

**Jones, Paul.** See GRAY.

**Jones, Rice**, Welsh poet (b. 1716, d. 1801), was editor of a collection of Welsh poetry called *Gorehestion Beirdd Cymru* (1770), and author of a volume of original *Poems* (1818).

**Jones, Richard**, Welsh divine (d. 1652), was the compiler of a summary of the Bible in Welsh, published in 1655.

**Jones, Sir William**, scholar (b. 1746, d. 1794), was author of a French version of a Persian *Life of Nadir Shah* (1770); *A Persian Grammar* (1771); *Poems and Translations* (1772); *Poeseos Asiaticæ Commentarii* (1774); a version of *The Speeches of Isaeus* (1778); an *Essay on the Law of Bailments* (1780); a translation of *The Ordinances of Menu* (1794); and several other works. A collected edition of his writings appeared in 1799 and again in 1807, with a *Life*, by Lord Teignmouth.

**Jones, Stephen**, journalist and miscellaneous writer (b. 1763, d. 1827), published an enlarged edition of the *Biographia Dramatica* (1812).

**Jones, T. Percy.** The pretended author of *Firmilian, a Spasmodic Tragedy* (q.v.), by WILLIAM EDMONSTOUNE AYTOUN.

**Jones, Tom:** "the History of a Foundling." A novel by HENRY FIELDING (1707—1754), published in 1749. "Our immortal Fielding," says Gibbon, "was of the younger branch of the Earls of Denbigh, who drew their origin from the Counts of Hapsburg. The successors of Charles V. may disdain their brethren of England, but the romance of *Tom Jones*, that exquisite picture of human manners, will outlive the palace of the Escorial and the imperial eagle of Austria." "I cannot say," remarks Thackeray, "that I think Mr. Jones a virtuous character; I cannot say but I think Fielding's evident liking and admiration for Mr. Jones show that the great humorist's moral sense was blunted by his life, and that here, in art and ethics, there is a great error. A hero with a flawed reputation, a hero sponging for a guinea, a hero who cannot pay his landlady, and is obliged to let his honour out to hire, is absurd, and his claim to heroic rank untenable."

**Jones, William**, of Nayland, divine (b. 1726, d. 1800), was author of *The Catholic Doctrine of the*



nity, *The First Principles of Natural Philosophy*, *Philosophical Disquisitions*, *The Figurative Language of Holy Scripture*, *Life of Bishop Horne*, *Remark-Passages of Scripture not commonly understood*, other works. His complete writings appeared 801. See the *Life* by Stevens.

**Jonson, Ben**, poet-laureate and dramatist (1574, d. 1637), wrote *Every Man in His Humour* (1616); *Every Man out of his Humour* (1599); *Volpone's Revels* (1600); *The Poetaster* (1601); *Epicoene* (1603); *Eastward-Hoe* (with Chapman and Jonson, 1605); *Volpone* (1605); *Epicoene, or the Silent Woman* (1609); *The Alchemist* (1610); *Catiline* (1611); *Bartholomew Fair* (1614); *The Devil's Ass* (1616); *The Forest* (1616); *The Staple of News* (1625); *The New Inn* (1630); *The Magnetic Field* (1632); and *The Tale of a Tub* (1633); besides unfinished pastoral, *The Sad Shepherd* (1637); *Sad Shepherd's Masques*; *Underwoods*; *Timber*; a *Grammar*; and many miscellaneous poems and translations. He was made poet-laureate in 1616. Hazlitt draws the following contrast between Jonson and Shakespeare. "Shakespeare," he says, "gives fair play to nature and his own genius, and leaves the other trusts almost entirely to imitation and custom. Shakespeare takes his groundwork in individual character and the manners of his age, and raises from them a fantastical and delightful superstructure of his own; the other takes the same groundwork in matter-of-fact, but hardly rises above it. . . . Ben Jonson is a great borrower from the works of others, and a plagiarist even from Nature; so little freedom is there in his imitations of her, and he appears to receive her bounty like an alms. His works read like translations, from a certain cramped manner, and want of adaptation. Shakespeare, even when he takes whole passages from books, does it with spirit, felicity, and mastery over his subject, that instantly makes them his own. . . . Jonson's style is as dry, as literal, and meagre, as Shakespeare's is exuberant, liberal, and unrestrained. Jonson labours hard, lashes himself up, and procures a little pleasure with all his fidelity and consciousness of purpose; the other, without putting himself to any trouble, or thinking about his success, performs wonders. . . . Schlegel observes, 'whereas Shakespeare gives the springs of human nature, which are always the same, or sufficiently so to be interesting and intelligible, Jonson chiefly gives the humours of men, as connected with certain arbitrary or conventional modes of dress, action, and expression, which are intelligible only while they last; and not very interesting at any time. Shakespeare's characters are men; Ben Jonson's are more like machines, governed by mere routine, or by the convenience of the poet, whose property they are. . . . The comedy of this sort is far from being 'lively, audible, and full of interest'; it is for the most part obtuse, obscure, and tedious. He wears out a jest to the last thread and coarsest grain. His imagination fastens instinctively on some one mark or sign by which he

designates the individual, and never lets it go, for fear of not meeting with any other means to express himself by. A cant phrase, an odd gesture, an old-fashioned regimental uniform, a wooden leg, a tobacco-box, or a hacked sword, are the standing topics by which he embodies his characters to the imagination." His *Works* were published in 1616-31, 1640, 1641, 1692, 1716, 1756, 1816 (Gifford), 1838 (Procter), 1870 (Cunningham). See Lowndes' *Bibliographer's Manual*. See the *Biographies* by Chetwood (1756), Gifford (1816), Procter (1838), Cunningham and Bell (1870); and *Criticism* by the two latter, Hazlitt (*Comic Writers*), and Leigh Hunt (*Wit and Humour, Imagination and Fancy, and Men, Women, and Books*). See ALCHEMIST, THE; BARTHOLOMEW FAIR; CATILINE; DEVIL'S ASS, THE; DISCOVERIES MADE, &c.; EASTWARD-HOE; ENGLISH GRAMMAR; EPICENE; EPI-THALAMION; EVERY MAN IN HIS HUMOUR; EVERY MAN OUT OF HIS HUMOUR; FOREST, THE; GIPSIES METAMORPHOSED, THE; LEGES CONVIVIALES; NEWS, THE STAPLE OF; NEW INN, THE; POETASTER, THE; ROBIN GOODFELLOW; SAD SHEPHERD, THE; SEJANUS; TALE OF A TUB, THE; VOLPONE; WIDOW, THE.

**Jordan, Thomas**, dramatist and poet (temp. Charles I.), was the author of several masques and plays, and of a number of poems. For a list of his *Works*, see the *Biographia Dramatica*, and Lowndes' *Bibliographer's Manual*.

**Jortin, John, D.D.**, Archdeacon of London (b. 1698, d. 1770), published *The Truth of the Christian Religion* (1732); *Remarks on Spenser and Milton* (1734); *Remarks on Ecclesiastical History* (1751-1773); *Dissertations on Different Subjects* (1755); and a *Life of Erasmus* (1758-60).

**Jose, Don**. A personage in *Don Juan* (q.v.).

**Joseph Andrews**. See ANDREWS, JOSEPH.

**Joseph of Exeter**, JOSEPHUS ISCANUS (circa 1198). See ANTIOCHEIS; BELLO TROJANO, DE.

**Josh Billings**. See BILLINGS, JOSH.

**Journey from this World to the Next, A**. A novelette by HENRY FIELDING (1707-1754), published in a volume of *Miscellanies* in 1743, and characterised by Sir Walter Scott as "a tract containing a good deal of Fielding's peculiar humour, but of which it is difficult to conceive the plan or purport."

**Journey to France, A**. A humorous ballad by RICHARD CORBET, Bishop of OXFORD and NORWICH (1582-1635).

"**Journeys end in lovers meeting.**"—*Twelfth Night*, act ii., scene 3.

"**Jove but laughs at lovers' perjury.**" Line 758, book ii., of DRYDEN's poem of *Palamon and Arcite*. So SHAKESPEARE, in *Romeo and Juliet*, act ii., scene 2:—

"At lovers' perjuries, they say, Jove laughs."

TIBULLUS (book iii., elegy vi.), has:—

"Perjuria ridet amantium Jupiter."



**Jovial Crew, A:** "or, the Merry Beggars." A comedy by RICHARD BROME (d. 1652), printed in 1652. It has frequently been revived under different titles, as in 1731, when it was played with music by Dr. Arne, and in 1770, when it was curtailed into a two-act opera, and called *The Ladies' Frolick*. This is one of the earliest plays in which the cant terms of the gipsy language are introduced. It is reprinted in Dodsley's collection.

**Jowler.** The name under which the Earl of Chatham is satirised in SMOLLETT's political romance, *The History and Adventures of an Atom* (q.v.).

**"Joy for ever, A."**—KEATS, *Endymion*, line 1. The passage runs:—

"A thing of beauty is a joy for ever:  
Its loveliness increases; it will never  
Fade into nothingness; but still will keep  
A bower quiet for us, and a sleep  
Full of sweet dreams, and health, and quiet breathing."

**Joyce, Jeremiah,** miscellaneous writer (b. 1764, d. 1816), was author of *Scientific Dialogues*, *Letters on Natural Philosophy*, and several compilations. See *The Monthly Magazine* for July, 1816.

**Joyfull Medytacyon, A,** by STEPHEN HAWES; written on the coronation of Henry VIII.

**Joyner, William,** dramatist and poet (b. 1622, d. 1706), wrote *The Roman Empress*, a comedy; and numerous poems in English and Latin.

**"Joyous prime, The."**—SPENSER'S *Faërie Queene*, book iii., canto vi., stanza 3. "Golden prime" occurs in TENNYSON'S *Recollections of the Arabian Nights*.

**Juan.** A character in GEORGE ELIOT'S dramatic poem of *The Spanish Gypsy* (q.v.):—

"The spare man with the lute,  
Who makes you dizzy with his rapid tongue . . .  
Juan was a troubadour revived,  
Freshening life's dusty road with babbling rills  
Of wit and song."

**Juan, Don.** A poem in sixteen cantos, by Lord BYRON (1788—1824), published in the following order:—Cantos 1 and 2 in 1819; cantos 3, 4, and 5 in 1821; cantos 6, 7, and 8 in 1823; cantos 9, 10, and 11 in 1823; cantos 12, 13, and 14, in 1823; and cantos 15 and 16 in 1824. A full history of the origin, progress, and reception of the poem will be found in Moore's *Life* of the author. Here it need only be mentioned that the Don Juan of Byron has no further connection with the Don Juan of romance than the possession of a similar name. The Don Juan of tradition was a young Spanish noble, who attempted the seduction of the daughter of the Governor of Seville, and who, being detected, killed the father of the lady in a duel, afterwards breaking into his tomb, where a statue had been erected to his memory, and inviting it to a feast which he had caused to be prepared. To Don Juan's horror, the statue accepted the invitation, and duly made his appearance as desired, but only to carry the Don away with him to punishment in the infernal regions. This legend was, in course of

time, adopted by the Italian dramatists, and forms the subject of a play by Goldoni. At a later date it penetrated into France, and was brought upon the stage by Molière and Corneille. Glück made it the foundation of a well-known ballet, and the *Don Giovanni* of Mozart is too familiar to English opera-goers to require further description. The Don Juan of Byron is merely a youth of amatory tendencies and disposition, whose roaming adventures all over Europe serve as a peg on which the poet hangs his wealth of wit, humour, satire, pathos, and descriptive beauty. His parents, who

"Lived beside the river,  
A noble stream, and called the Guadaiquivir"—

are Don Jose,

"A true hidalgo, free from every stain  
Of Moor or Hebrew blood"—

and Donna Inez,

"A learned lady, famed  
For every branch of every science known,"

in the main features of whose character, as described by Byron, it is fashionable to recognise a description, more or less accurate, of the poet's wife. For a notice of some of the remaining characters of the poem, see ADELINE AMUNDEVILLE, *THE LADY: ALFONSO, DON; AURORA RABY; DUDU; GUL-BEYAZ; HAIDÉE; JOHNSON, JOHN; JULIA, DONNA; LAMBRO.*

**Juba.** A character in ADDISON'S tragedy of *Cato* (q.v.).

**Jubal, The Legend of.** A poem, originally contributed by GEORGE ELIOT (b. about 1820) to *Macmillan's Magazine*.

**Jube the Sane.** An old play (temp. Edward VI.), probably founded on the Scriptural history of Job.

**Judas Iscariot.** A "miracle play," by RICHARD HENGIST HORNE (b. 1803), published in 1848, and remarkable as founded on the idea, which originated with the early theologians, that the arch-traitor, in delivering up our Saviour to the chief priests, was anxious only to precipitate the triumphant vindication of his Master. See De Quincey's essay on this curious subject.

**"Judgment as our watches, 'Tis with our."**—POPE, *Essay on Criticism*, part i., line 9:

"None  
Go just alike, yet each believes his own."

**Judgment of Desire, The.** A sonnet by EDWARD VERE, Earl of OXFORD (1545—1604), printed in *The Paradise of Dainty Devices* (q.v.); the "only one of his productions which," in Ellis's opinion, "can be said to rise a little above mediocrity."

**Judgment of Hercules, The.** A treatise by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713), published in 1713, and afterwards included in the *Characteristics*, published in 1711 and 1713.

**Judgment of Paris, The.** A poem by JAMES BEATTIE (1735—1802), published in 1765,



on the same subject as the *Ænone* of Tenny-

**Judicious Hooker, The.** See HOOKER, HARD.

**Judith.** An oratorio by ISAAC BICKERSTAFF (1735—1787), performed at the Lock Hospital Chapel on the 6th of January, 1764, with music by Arne.

**Judith, The Story of.** A fragment of old English religious poetry, preserved in the Cotton MS., and printed in Thorpe's *Analecta Anglo-Saxonica*.

**Juggernaut, The Duke of,** in *Vivian Grey* (q.v.), is said to be intended for the Duke of Norfolk.

**Julia,** in *The Two Gentlemen of Verona* (q.v.), is loved by Proteus. "Julia," says Schlegel, "who accompanies her faithless lover in the disguise of a page, is, as it were, a slight sketch of the tender female figures of a Viola and an Imogen, who, in later dramas of Shakespeare, leave their homes and similar disguises on love adventures, and to whom a peculiar charm is communicated by the play of the most virginly modesty in their arduous and problematical situation."

**Julia,** in SHERIDAN's *Rivals* (q.v.), is in love with Frankland (q.v.). She has become the recognised type of the sentimental heroine of modern comedy. Compare her with Clara in Lord Lytton's *Money* (q.v.).

**Julia, Donna,** in BYRON's poem of *Don Juan* (q.v.), is the wife of Don Alfonso, and the lover of the hero. See canto 1.

**Julia de Roubigné.** A novel by HENRY CROCKENKIE (1745—1831).

**Julian.** A tragedy by MARY RUSSELL MITFORD (1786—1855), produced in 1823, with Macready in the principal part.

**Julian and Maddalo:** "A Conversation." A familiar poem by PERCY BYSSHE SHELLEY, written in 1818. Julian is the poet himself; Maddalo is intended for his friend, Lord Byron.

**Juliana.** Wife of Violeto (q.v.), in FLETCHER's play of *The Double Marriage*. "A high attempt," says Campbell, "to portray the saint and heroine embodied in female character. Juliana is, perhaps, rather a fine idol of the imagination than a probable type of nature; but poetry, which 'conforms the laws of things to the desires of the soul,' has brought to the highest possible virtues of human character."

**Juliana, The Legend of St.** A poem by ALFRED NEWELL, in *The Exeter Book* (q.v.).

**Juliet,** in *Measure for Measure* (q.v.), is beloved of Claudio (q.v.).

**Juliet.** The heroine of the tragedy of *Romeo and Juliet* (q.v.). "All Shakespeare's women," says Mrs. Jameson, "being essentially women, whether they have loved, or are capable of loving;

but Juliet is love itself. The passion is her state of being, and out of it she has no existence. It is the soul within her soul, the pulse within her heart, the life-blood along her veins, 'blending with every atom of her frame.' The love that is so chaste and dignified in Portia, so airily delicate and fearless in Miranda, so sweetly confiding in Perdita, so playfully fond in Rosalind, so constant in Imogen, so devoted in Desdemona, so fervent in Helen, so tender in Viola—is each and all of these in Juliet." "Juliet's character," says Hazlitt, "is one of perfect truth and sweetness. It has nothing forward, nothing coy, nothing affected or coquetish about it—it is a pure effusion of nature."

**Julius Cæsar.** A historical tragedy by WILLIAM SHAKESPEARE (1564—1616), first published in the famous Folio of 1623, though, probably, it had been acted more than twenty years previously. There is a passage in Drayton's *Barons' War*, produced in 1603, which strikingly recalls a similar passage in this play; and Halliwell-Phillipps considers that the following lines from Weever's *Mirror of Martyrs*, printed in 1601, refer distinctly to Shakespeare's drama:—

"The many-headed multitude were drawne  
By Brutus' speech, that Cæsar was ambitious;  
When eloquent Mark Antonie had shewne  
His virtues, who but Brutus then was vicious?"

The poet was in this, as in other plays, materially assisted by North's translation of Plutarch (q.v.). "Shakespeare's *Julius Cæsar*," says Hazlitt, "is not equal, as a whole, to either of his other plays taken from the Roman history. It is inferior in interest to *Coriolanus*, and both in interest and power to *Antony and Cleopatra*. It, however, abounds in admirable and affecting passages, and is remarkable for the profound knowledge of character, in which Shakespeare could hardly fail."

**Julius Cæsar, A Play on the Death of,** by Lord STIRLING; published in 1607, but bearing no greater resemblance to Shakespeare's tragedy—acted probably before 1601 and printed in 1623—than would necessarily arise when two writers treat the same subject.

**Jumping Frog of Calaveras County, The.** A humorous sketch by "Mark Twain" (SAMUEL LANGHORNE CLEMENS, b. 1835), by which the author first became known in this country.

**June, Jennie.** The *nom de plume* of Mrs. J. G. CROWLY, an American authoress.

**"June, The leafy month of."**—COLERIDGE, *The Ancient Mariner* (q.v.).

**Junius.** The signature appended to a famous series of letters on political subjects, which appeared in *The Public Advertiser*, at various intervals between 1769 and 1772. They were 44 in number; to which must be added 15 signed Philo-Junius, 113 under various signatures, and 72 privately addressed to Woodfall, the publisher of the *Advertiser*, and to Wilkes (q.v.). The first of those signed Junius appeared on January 21, 1769, and at once struck the key-note of the agitation



the writer was destined to keep up. In this the Ministry were attacked with a force of invective which had been unknown since Swift, and the same spirit and vigour animated all succeeding letters. The Duke of Grafton, the Duke of Bedford, and Lord Mansfield were especially held up to execration. All England read the letters, and talked of them with surprise and curiosity. Who could be this unknown enemy? Every effort was made to discover him, but without success. "It is not in the nature of things," he wrote to Woodfall, "that you or anybody else should know me unless I make myself known." Again: "I am the sole depository of my secret, and it shall die with me." And there can be no doubt it has, for Junius still remains the *nominis umbra* Byron describes him as in *The Vision of Judgment* (q.v.). There he appears among the shades, and is as inscrutable as he was on earth:—

"And several people swore from out the press,  
They knew him perfectly; and one could swear  
He was his father: upon which another  
Was sure he was his mother's cousin's brother:

"Another, that he was a duke, or knight,  
An orator, a lawyer, or a priest,  
A nabob, a man midwife; but the wight  
Mysterious changed his countenance at least  
As oft as they their minds; though in full sight  
He stood, the puzzle only was increased;  
The man was a phantasiagoria in  
Himself—he was so volatile and thin . . . .

"I've an hypothesis—'tis quite my own;  
I never let it out till now, for fear  
Of doing people harm about the throne,  
And injuring some minister or peer,  
On whom the stigma might perhaps be blown;  
It is—my gentle public, lend thine ear!  
'Tis, that what Junius we are wont to call  
Was really, truly, nobody at all."

Upwards of thirty persons obtained the credit of the "Letters," among whom may be named Pitt, Earl of Chatham; Philip, Earl of Chesterfield; Edmund Burke; the Duke of Portland; Thomas, Lord Lyttelton; John Wilkes; Gerard Hamilton; Mr. Sergeant Adair; John Horne Tooke; and Sir Philip Francis. The latter has been more associated with the authorship than any one, owing, perhaps, to the fact that Macaulay espoused his cause in the essay on Warren Hastings, recounting a number of circumstances which we know to have occurred both to Junius and Francis, and which together appear irresistibly to fix the "Letters" upon the latter. On the other hand, Francis vehemently denied the "soft impeachment," even when he had nothing to fear from the avowal, and it is certain that in his own person he never produced any literary work at all equal in power to the style and matter of Junius. An authentic collected edition of the letters appeared in 1772. See Wade's edition (1850); also the *Life of Francis* by Merivale (1868), Watt's *Bibliotheca, Quarterly Review* (vol. xc.), *Edinburgh Review* (vol. xxix.), *British Quarterly* (vol. x.), *North British Review* (vol. x.), *Notes and Queries*, *The Athenæum*, &c.

**Junius Anonymous.** See ALAZONO-MASTIX.

**Jurisprudence determined, The Province of.** A famous work by JOHN AUSTIN (1797—1860), published in 1832, and "acknow-

ledged to be one of the most valuable contributions to the philosophy of law and legislation that has been produced in modern times, entitling its author to rank with Hooker and Montesquieu."

"Just as the twig is bent the tree's inclined."—POPE, *Moral Essays*, epistle i., line 150.

"Just for a handful of silver he left us." First line of *The Lost Leader*, a lyric by R. BROWNING. The allusion is to Wordsworth's change of opinions from Republicanism to Toryism.

"Justice, Even-handed."—*Macbeth*, act i., scene 7.

**Justified Sinner, A.** The pseudonym under which JAMES HOGG (1772—1835) published a work, entitled *Private Memoirs*, supposed to be "written by himself," with "a detail of curious traditionary facts, and other evidence, by the editor" (1824).

"Justify the ways of God to man, And."—MILTON, *Paradise Lost*, book i., line 26. Also in *Samson Agonistes*:—

"Just are the ways of God,  
And justifiable to men."

Pope has, in his *Essay on Man*, i., 16:—

"But vindicate the ways of God to man."

**Justing between William Adamson and John Syme.** A poem by ALEXANDER SCOT, in imitation of *Christis Kirk of the Grene*.

**Juvenal.** See ENGLISH JUVENAL; GIFFORD: VANITY OF HUMAN WISHES.

## K

**Kalander.** A character in SIDNEY'S *Arcadia* (q.v.).

**Kames, Lord, Henry Home** (b. 1696, d. 1782), wrote *Essays on the Principles of Morality and Natural Religion* (1751); *Introduction to the Art of Thinking* (1761); *Elements of Criticism* (1762), (q.v.); *Sketches of the History of Man* (1773); *The Gentleman Farmer* (1777); *Loose Hints on Education* (1781). See the *Life* by Tytler.

**Kate, Corinthian.** One of the characters in PIERCE EGAN'S story of *Life in London* (q.v.).

**Kate, Cousin.** The adopted name of Miss CATHERINE D. BELL, an American authoress, in the publication of many of her popular tales for children.

**Kate Kearney.** A well-known song by Lady MORGAN (1783—1859), included in *Twelve of the Most Pathetic Irish Melodies, arranged to English Words*.

"Katerfelto, with his hair on end."—COWPER, *Task*, book iv., *Winter Evening*, line 86.

**Katherine.** The "shrew" in *The Taming of the Shrew* (q.v.); also a character in *Love's Labour's Lost* (q.v.).



**Katharine, The Life of St.**, in English verse, by JOHN CAPGRAVE (1393—1464), founded on some old rhymes of a priest called Arreck, of whom Capgrave says:—

“He is nough ded, this good man, this preest,  
He deyed at Lynne, many year ago; . . .  
Of the West Cuntre it seemeth he was,  
Be his manner of speche, and be his style;  
He was somtyme persone of Seynt Pancras  
In the cyte of London, a ful grete whille,  
He is now above us ful many myle.”

Katharine was the subject of a play acted at Dunstable before 1119.

**Katherine's Lantern, Mrs.:** “written in album.” A lyric by WILLIAM MAKEPEACE JACKERAY (1811—1863).

**Kavanagh:** “A Tale,” by HENRY WADSWORTH LONGFELLOW (b. 1807), published in 1849. The hero is a clergyman, whose name gives the title to the story, and who eventually marries the heroine, Cecilia Vaughan.

**Kavanagh, Julia**, novelist and miscellaneous writer (b. 1824, d. 1877), wrote *The Three Paths* (1847); *Madeleine* (1848); *Woman in France in the Nineteenth Century* (1850); *Nathalie* (1851); *Women of Christianity* (1852); *Daisy Burns* (1853); *Grace Lee* (1855); *Rachel Gray* (1856); *Adèle* (1858); *A Summer and Winter in the Two Sicilies* (1858); *Seven Years*, and other tales (1860); *French Women of Letters* (1861); *English Women of Letters* (1862); *Queen Mab* (1863); *Beatrice* (1865); *Bill's Second Love* (1867); *Dora* (1868); *Sylvia* (1870); *Bessie* (1872); *John Dorrien* (1874); *Two Lives* (1877); and other works.

**Kay, John** (circa 1506), is notable only as having committed to posterity an English prose translation (printed about 1482) of a Latin history of the siege of Rhodes, in the title of which, dedicating his work to King Edward IV., he calls himself “hys humble Poete Laureate.” See LAUREATE, ETS.

**Kay (or Caius), Thomas**, scholar (d. 1572), published a translation of Erasmus' *Paraphrase of Mark* (1548), and *Assertio Antiquitatis Oxoniensis Academiæ* (1568, 1574, and 1730).

**Kay, Sir.** Foster-brother to King Arthur, and seneschal in King Arthur's court. He figures in Tennyson's *Idylls of the King* (q.v.).

**Kaye, Sir John William**, miscellaneous writer (b. 1814, d. 1876), published a *History of the War in Afghanistan* (1851); *The Administration of the East India Company* (1853); biographies of Lord Metcalfe (1854), Sir George Tucker (1854), and Sir John Malcolm (1856); *Christianity in India* (1859); *A History of the Sepoy War, 1857—8* (1864, 76); *Lives of Indian Officers* (1867); and *Essays on an Optimist* (1870).

**Keach, Benjamin**, Baptist divine (b. 1640, d. 1704), was author of *True Godliness*, *The Child's Instructor*, *Scripture Metaphors*, and other works.

**Keate, George**, poet and miscellaneous writer (b. 1729, d. 1797), published *Poems* (1781); *The Republic of Geneva*; *The Pelew Islands*, and other works.

**Keats, John**, poet (b. 1796, d. 1821), published *Poems* (1817); *Endymion* (1818); and *Hyperion* (1820). See the *Life* by Lord Houghton (1845). For *Criticism*, see Jeffrey's *Essays* and Rossetti's edition of the *Poems*. “The most obvious characteristic of Keats's poetry is certainly,” says Masson, “its abundant *sensuousness*. Some of his finest little poems are all but literally lyrics of the sensuous, embodiments of the feelings of ennui, fatigue, physical languor, and the like, in tissues of fancied circumstance and sensation . . . . It is the same in those longer pieces of narrative phantasy which form the larger portion of his writings. Selecting, as in *Endymion*, a legend of the Grecian mythology, or, as in *Isabella: or, the Pot of Basil*, a story from Boccaccio, or, as in *The Eve of St. Agnes*, the hint of a middle-age superstition, or, as in *Lamia*, a story of Greek witchcraft, he sets himself to weave out the little text of substance so given into a linked succession of imaginary movements and incidents taking place in the dim depths of ideal scenery, whether of forest, grotto, sea-shore, the interior of a Gothic castle, or the marble vestibule of a Corinthian palace. In following him in these luxurious excursions into a world of ideal nature and life, we see his imagination winging about, as if it were his disembodied senses hovering insect-like in one humming group, all keeping together in harmony at the bidding of a higher intellectual power, and yet each catering for itself in that species of circumstance which is its peculiar food . . . . His most obvious characteristic, I repeat, is the universality of his sensuousness. And that it is, added to his exquisite mastery in language and verse, that makes it such a luxury to read him . . . . There is hardly any recent poet in connection with whom the mechanism of verse in relation to thought may be studied more delightfully. Occasionally, it is true, there is the shock of a horrible Cockney rhyme . . . . But where, on the whole, shall we find language softer and richer, verse more harmonious and sweetly-linked, and, though usually after the model of some older poet, more thoroughly novel and original; or where shall we see more beautifully exemplified the power of that high artifice of rhymes by which, as by little coloured lamps of light thrown out in advance of the prow of their thoughts from moment to moment, poets steer their way so windingly through the fantastic gloom? . . . . In the case of Keats, there is evidence of a progress both intellectually and morally; of a disposition, already consciously known to himself, to move forward out of the sensuous or merely sensuous-ideal mood, into the mood of the truly epic poet, the poet of life, sublimity, and action . . . . Even in his earlier poems one is struck not only by the steady presence



of a keen and subtle intellect, but also by frequent flashes of permanently deep meaning, frequent lines of lyric thoughtfulness, and occasional maxims of weighty historic generality . . . . From *Endymion* itself, sonorous to very wildness as the poem is considered, scores of passages might be quoted to prove that already, while it was being written, intellect, feeling, and experience were doing their work with Keats . . . . Seeing this, we can hardly be wrong in believing that had Keats lived to the ordinary age of man, he would have been one of the greatest of all our poets. As it is, I believe we shall all be disposed to place him very near indeed to our very best." See AGNES, THE EVE OF ST.; ENDYMION; EPISTLES; HYPERION; ISABELLA: OR, THE POT OF BASIL; LAMIA; NIGHTINGALE, ODE TO A; OTHO THE GREAT.

**Keble, John**, Vicar of Hursley (b. 1792, d. 1866), wrote *The Christian Year* (1827), (q.v.); *De Poeticæ Vi Medica* (1844); *Lyra Innocentium* (1846), (q.v.); besides contributing to *Traets for the Times* (1834—36), and editing an edition of the works of Hooker. In conjunction with Dr. Pusey and Father Newman, he edited the *Library of Fathers of the Holy Catholic Church Anterior to the Division of the East and West*, the publication of which commenced at Oxford in 1838. His *Occasional Sermons* appeared in 1851. Among his minor works are his *Eucharistical Adoration*, *The Litany of Our Lord's Warning*, *The Pentecostal Year*, *The Psalms of David in English Verse*, and *Village Sermons*. His *Letters of Spiritual Guidance* were published in 1870; his *Occasional Papers* in 1877. See the *Life* by Sir J. T. Coleridge. For *Criticism*, see Shairp's *Studies in Poetry and Philosophy*, and Miss Yonge's *Musings on the Christian Year*.

"Keeps the keys of all the creeds, Who."—TENNYSON, *In Memoriam*, xxxiii. :—

"The shadow clothed from head to foot."

**Kehama, The Curse of.** A poem in twenty-four parts, by ROBERT SOUTHEY (1774—1843), published in 1810, and written in irregular rhymed verse. It is founded on the belief prevalent among the Hindoos that prayers, sacrifices, and penances possess no inherent value, and in no degree depend upon the disposition or motive of the persons who perform them, but are simply drafts upon heaven, which the gods are bound to honour. Among the *dramatis personæ* are Brama, the Creator; Vieshno, the preserver; Seeva, the destroyer; Indra, god of the elements; Yamen, lord of hell and judge of the dead; Marriataly, the goddess of the lower castes; Pollear, or Ganesa, the protector of travellers; Casyapa, the father of the immortals; Devetas, the inferior deities; Suras, the good spirits; Asuras, evil spirits, or devils; and Glendoveers, the most beautiful of the good spirits, the Grindouvers of Sonnerat. "The scene," says Sir Walter Scott, "is alternately laid in the terrestrial paradise, under the sea, in the heaven of heavens, and in hell itself. The principal actors are, a man who approaches almost to

omnipotence; another labouring under a strange and fearful malediction, which exempts him from the ordinary laws of nature; a good genius, a sorceress, and a ghost, with several Hindostan deities of several ranks. The only being that retains the usual attributes of humanity is a female, who is gifted with immortality, at the close of the piece."

**Keightley, Thomas**, miscellaneous writer (b. 1789, d. 1872), wrote, besides *Outlines of History* and histories of *England* (1837), *Rome* (1835), *Greece* (1836), and *India* (1847); *Fairy Mythology* (1828); *Mythology of Ancient Greece and Italy* (1831); *The Crusaders* (1833); *Tales and Popular Fictions* (1834); and a *Life of Milton* (1855). He also edited the *Works of Milton* (1859), and portions of the *Works of Virgil*, *Horace*, *Ovid*, and *Sallust*.

**Keith, George**, religious writer (d. about 1715), wrote, among other works, *Immediate Revelation not Ceased* (1668); and *The Woman-Preacher of Tasmania* (1647).

**Keith, Robert**, Bishop of Caithness and Orkney (b. 1661, d. 1757), wrote *A History of the Affairs of Church and State in Scotland* (1734); and compiled *A Catalogue of Scottish Bishops* (1754).

**Kellison, Matthew**, Roman Catholic divine (d. 1641), published *A Survey of the New Religion* (1603).

**Kelly, Hugh**, dramatist and miscellaneous writer (b. 1739, d. 1777), wrote *Thespis* (1762), *False Delicacy* (1763), *A Word to the Wise* (1765), *Clementina*, *The School for Wives*, *The Romance of an Hour*, and *The Man of Reason*.

**Kelton, Arthur** (temp. Edward VI.), wrote *A Cronycle with a genealogie declaring that the Britons and Welshmen are lineally descended from Brute*, in verse, and printed in 1547; also a poetical panegyric on the Cambrio-Britons. In reference to the former work, Wood (*Athenæ Oxonienses*) considers that Kelton was an able antiquary, but regrets he did not put his learning into prose.

**Kemble, Frances Anne**, Mrs. Butler (l. 1811), has written two plays, *Francis I.* (1830), and *The Star of Seville* (1837), a volume of *Poems* (1842), *Journal of a Residence in America* (1835); *A Year of Consolation* (1847), descriptive of Italian life and scenery; *Residence in a Georgian Plantation* (1863); and *Old Woman's Gossip* (1876). Her *Plays* were printed in 1863; her *Poems* again in 1865.

**Kemble, John Mitchell**, scholar and editor (b. 1807, d. 1857), wrote *A History of the English Language, First Period* (1834); and *The Saxons in England* (1849); besides editing various old English remains in prose and verse in 1833, 1839—41, 1846, and 1849.

**Kemble, Stanzas to J. P.**, composed for a public meeting held in June, 1817; by THOMAS CAMPBELL. Kemble (b. 1757, d. 1823) was the



thor of *Macbeth Reconsidered* (1786); *Macbeth and Richard III.* (1817); various adaptations for the stage, and some fugitive pieces. See the *Life of Boaden* (1825).

**Kempferhausen.** One of the interlocutors in the *Noctes Ambrosianæ* (q.v.), and the name assumed by ROBERT PIERCE GILLIES in his contributions to *Blackwood's Magazine*.

**Kempion.** A ballad, which described how a maiden, having been transformed by a sorceress to the shape of a dreadful serpent, is released by three kisses from her lover. The ballad called *Emp Owain*, printed by Buchan and Motherwell, tells the same story, which seems to have been a favourite one with ballad-writers. *The Laidly Worm of Spindlestonheugh*, often printed in ballad books, is a partly modernised version of the same.

**Kempis, Thomas À, or Thomas Hamer-en of Kempen**, as he ought properly to be called (b. 1380, d. 1471), is famous as the supposed author of the treatise *De Imitatione Christi*, which has so frequently been translated into English as to deserve notice here. It has also been attributed to John Gerson, Chancellor of Paris, on the ground that a manuscript of 1463 indicates him as the author, and that it appeared appended to one of Gerson's works in 1421. On the other hand, the earliest editions give the authorship to À Kempis, whose handwriting two manuscript copies of it have been found; John Basel, his contemporary and a member of the same order, names him as the writer; and the style is certainly more that of À Kempis than of Gerson. See the *Lives* of À Kempis by Brewer (1676), and Butler (1814). The *Imitatio* was first published in 1415. Among later English translations are those by Dean Stanhope (1866), Joseph Goodwin (1868), and Benham (1874).

**Ken, Thomas**, Bishop of Bath and Wells (b. 1637, d. 1711), is best known as the author of the Morning and the Evening Hymns. His *Works*, consisting of poems, sermons, and various miscellaneous treatises, were published in 1721. His *Life* has been written by Hawkins (1713), Bowles (1830), and "a Layman" (1854).

**Kendale.** A writer of metrical romances, referred to by Robert de Brunne as contemporary with Thomas the Rhymer (q.v.). *The Geste of King Horn* is attributed to him by many critics. See HORN, THE GESTE OF KING.

**Kenelm Chillingly:** "his Adventures and pinions." A novel by EDWARD, LORD LYTTON (b. 1805, d. 1873), published in 1873, and characterised by *The Quarterly Review* as "unique among Lord Lytton's novels in its simplicity and the absence of any elaborate construction; it overflows with humour, it is lit up with flashes of wit as brilliant and as innocent as summer lightning, it has something even of that boisterous joviality which distinguishes Fielding, but at bottom it is the saddest of Lord Lytton's stories."

**Kenilworth.** A novel by Sir WALTER SCOTT (q.v.), published in 1821. See CUMNOR HALL.

**Kennedy, Grace**, novelist (b. about 1782, d. 1825), wrote *Anna Ross: or, the Orphan of Waterloo*; *Father Clement*, and other works, many of which have been translated into the French and German languages.

**Kennedy, John**, mathematician (b. 1700, d. 1770), was the author of *Scripture Chronology*.

**Kennedy, Walter** (circa 1480). The author of two satires on his contemporary, Dunbar, and a poem, *In Praise of Aige*, included in Lord Hailes's collection of Scottish poems. See AIGE, IN PRAISE OF; FLYTING; and INVECTIVE AGAINST MOUTH-THANKLESS.

**Kennet, Basil** (b. 1674, d. 1714), wrote *Romæ Antiquæ Notitia* (1696); *Lives and Characters of the Ancient Greek Poets*; *An Exposition of the Creed*; and a volume of sermons; besides a rhythmical paraphrase of the Psalms, Sermons, and some translations.

**Kennet, White**, Bishop of Peterborough (b. 1660, d. 1728), wrote *Parochial Antiquities* (1694); the third volume of a *Complete History of England* (1706); *The Family of Cavendish* (1707); a *Register and Chronicle* (1728); and many other works. See the *Life* by Newton (1730).

**Kenney, James**, dramatist (b. 1780, d. 1849), wrote *Raising the Wind* (1803); *Matrimony* (1804); *False Alarms* (1807); *Ella Rosenberg* (1807); *The World* (1808); *Spring and Autumn* (1827); *The Illustrious Stranger* (1827); *Masaniello* (1829); *The Sicilian Vespers* (1840); and other works.

**Kennicott, Benjamin, D.D.**, divine and scholar (b. 1718, d. 1783), published, among other works, *On the State of the Printed Text of the Old Testament* (1753 and 1760); *Vetus Testamentum Hebraicum, cum Variis lectionibus* (1776); *A General Dissertation on the Hebrew Old Testament* (1780); and an *Introduction to Hebrew Criticism*.

**Kenrick, William, LL.D.**, miscellaneous writer (b. 1720 d. 1779), wrote *The Immortality of the Soul* (1751); *The Pasquinade* (1753); a *Review of Dr. Johnson's New Edition of Shakespeare* (1765); an *English Dictionary* (1773); and some comedies. He founded *The London Review* in 1775.

**Kensington Gardens.** An allegorical poem by THOMAS TICKELL (1686—1740), published in 1722, "of which," says Johnson, "the versification is smooth and elegant, but the fiction unskillfully compounded of Grecian deities and Gothic fancies. Neither species of these exploded beings could have done much, and when they are brought together they only make each other contemptible."

**Kensington Gardens, Lines Written in.** By MATTHEW ARNOLD.

**Kent, James**, American writer on jurisprudence (b. 1763, d. 1847), was the author of *Commentaries on American Law*.



**Kent, William Charles Mark**, poet and miscellaneous writer (b. 1823), has published *Aletheia: or, the Doom of Mythology, and other Poems* (1850); *Dreamland: or, Poets in their Haunts, and Other Poems* (1862); *Footprints on the Road* (1864); *Charles Dickens as a Reader* (1872); and various other works in prose and verse. See ROCHESTER, MARK.

**Kenwigs**. The name of an amusing family, who figure in *Nicholas Nickleby* (q.v.).

**Kenyon, John**, poet (b. 1783, d. 1856), wrote *A Rhymed Plea for Tolerance* (1833); *Poems, for the most part Occasional* (1838); and *A Day at Tivoli, with other Poems* (1849). There are many allusions to him in Miss Mitford's correspondence.

**Kerr, Orpheus C.** The literary pseudonym of ROBERT H. NEWELL, an American author. "Orpheus C. Kerr" is, of course, "Office-seeker." See AVERY GLIBUN.

**Kerr, Robert** (b. 1755, d. 1814). The author of *A History of Scotland during the Reign of Robert Bruce*, and of numerous scientific works. He published also a collection of voyages and travels.

**Kett, Henry**, divine and miscellaneous writer (b. 1761, d. 1825), wrote *History the Interpreter of Prophecy* (1798); *Emily*, a novel (1809); and other works.

**Kettledrummy, Gabriel**. A Covenanting preacher, in *Old Mortality* (q.v.).

**Kettlewell, John**, divine (b. 1653, d. 1695), wrote *Measures of Christian Obedience* (1678). His *Works* were collected in 1718. See the *Lives* by Hickes, Nelson, and Lee.

"Kick that scarce would move a horse, A."—COWPER, *The Yearly Distress* :—

"May kill a sound divine."

**Kickleburys on the Rhine, The**: "A Christmas Book," by WILLIAM MAKEPEACE THACKERAY; published in 1851, and severely criticised in *The Times*, to which Thackeray replied in a trenchant essay, prefixed to the second edition, *On Thunder and Small Beer*.

**Kidd, John, M.D.** (b. 1775, d. 1851), was the author of *The Adaptation of External Nature to the Physical Condition of Man* (one of the Bridge-water Treatises) (1833), and other works.

**Kidder, Richard**, Bishop of Bath and Wells (b. 1635, d. 1703), wrote *A Demonstration of the Messiah* (1694—1700); and *A Commentary on the Five Books of Moses* (1694).

"Kidney, A man of my."—*Merry Wives of Windsor*, act iii., scene 5.

**Kiffen, William** (b. 1616, d. 1701), was the author of *A Sober Discourse of Right to Church Communion*. See the *Life* by Orme (1822).

**Kilburne, Richard** (b. 1606, d. 1678). The author of *The Topographie of Kent*.

**Kilbye, Richard**, divine (d. 1617), was author of *The Burden of a Loaded Conscience*.

**Killigrew, Henry**, dramatist (b. 1612, d. 1690), wrote *The Conspiracy* (q.v.), (1638 and 1653), and a volume of sermons (1685).

**Killigrew, Thomas**, dramatist (b. 1611, d. 1682), wrote various comedies and tragedies, which were published in one volume in 1664. See PARSON'S WEDDING, THE.

**Killigrew, Sir William** (b. 1605, d. 1693), wrote *Artless Midnight Thoughts of a Gentleman at Court* (1684), (q.v.); *Midnight and Daily Thoughts* (1694); *Four New Plays* (*The Siege of Urbin*, *Selindra*, *Love and Friendship*, *Pandora*), (1666); and *The Imperial Tragedy* (1669).

**Kilmansegg, Miss, and her Precious Leg**. A humorous poem by THOMAS HOOD, which originally appeared in Colburn's *New Monthly Magazine*. The heroine is an heiress, with an artificial leg of solid gold.

**Kilmeny**. The heroine of a pathetic story, in verse, by JAMES HOGG (q.v.), contained in one of his longer poems. It is also the title of a novel by WILLIAM BLACK (q.v.).

**Kimber, Isaac**, Nonconformist minister (b. 1692, d. 1758), wrote *Biographies of Cromwell and Bishop Beveridge*; also, a *History of England*. His son EDWARD (d. 1769) published *Peerages of Scotland and Ireland*, a *Baronetage of England*, and a *History of England*.

"Kin (A little more than) and less than kind."—*Hamlet*, act i., scene 2.

**Kinde Hart's Dreame, The**: "containing Five Apparitions, with their Invectives against Abuses," by HENRY CHETTLÉ; published in 1593, and reprinted by the Percy Society. This tract contains incidental references to Greene, Marlowe, and Shakespeare.

"Kind hearts are more than coronets."—TENNYSON, *Lady Clara Vere de Vere*.

**King and no King, A**. A play by BEAUMONT and FLETCHER, described as "inferior to *Philaster*. The language has not so much of poetical beauty." The coarsest and most powerful scenes are those in which Arbaces (q.v.) reveals his illicit desires.

**King and the Barker, The**. An old poem, printed in Ritson's *Ancient Popular Poetry*; probably the original of "The merry, pleasant, and delectable history between King Edward the Fourth and a tanner of Tamworth." Dantre, in the poem, is Daventry, vulgarly pronounced Daintry, in Warwickshire.

"King Arthur made new knights to fill the gap."—*Pelleas and Ettarre*, in TENNYSON'S *Idylls of the King*.

**King David and fair Bethsabe, The Love of**: "with the Tragedy of Absalom." A



riptural drama, by GEORGE PEELE; "the earliest indication," says Thomas Campbell, "of pathos and harmony that can be traced in our dramatic poetry." It was printed in 1599.

**King, Edward** (b. 1612, d. 1637), will always be illustrious in English literature as the friend of Milton, who dedicated *Lycidas* (q.v.) to his memory. He distinguished himself at college as a writer of Latin verse.

**King, Edward**, antiquary (b. 1735, d. 1807), published *Morsels of Criticism* (1788), *Munimenta Antiqua* (1799—1805), and other works.

"**King, Every inch a.**"—*King Lear*, act iv., scene 6.

**King, Henry**, Bishop of Chichester (b. 1591, d. 1669), wrote *A Deep Groan fetched at the funeral of the incomparable and glorious King Charles I.* (1649); *The Psalms of David turned into Metre* (1651); a volume of *Poems*, which appeared in 1657, and were edited by Dr. Hannah in 1823, and other works, for a list of which see Lowndes' *Bibliographer's Manual*. See DEEP GROAN, A.

**King John**. An historical play by WILLIAM SHAKESPEARE. See JOHN, KING.

**King, John**, Prebendary of York (b. 1652, d. 1705), wrote, among other works, *Tolando-Pseudo-Mastix: or, a Currycomb for a Lying Coxcomb*.

**King John and the Abbot of Canterbury**. A popular ballad of the reign of James I., which seems to have been modernised from an earlier composition called *King John and the Bishop of Canterbury*. Besides these, there are extant two ballads on the same subject, entitled respectively, *King Olfrey and the Abbot*, and *King Henry and the Bishop*.

**King of France's Daughter, The**. A ballad, the full title of which is "An excellent ballad of the Prince of England's courtship to the King of France's Daughter." The "Prince of England" was probably Ethelwulph, who had been betrothed to Judith, daughter of King Charles the Bald, but who died before his marriage. The ballad describes his death, and how Judith was eventually won by Baldwin, Forester and Earl of Flanders.

"**King of good fellows, The.**"—*King Henry V.*, act v., scene 2.

**King of Scots and Andrew Browne**: A new ballad, declaring the great treason conceived against the young King of Scots, and how Andrew Browne, an Englishman, which was the king's chamberlaine, prevented the same." The author, W. ELDETON, is said to have died in 192.

"**King of shreds and patches, A.**"—*Hamlet*, act iii., scene 4.

**King of Tars, The**. An "ancient tale," in prose, "touched with a rude but expressive pencil," which Warton gives some specimens in his

*History* (vol. ii., sect. 5). It is printed in Ritson's collection. Warton says there is a warmth of description in some passages of this poem not unlike the manner of Chaucer. The stanza resembles that of Chaucer's *Rime of Sir Topaz*.

**King, Peter**, Lord Chancellor and theologian (b. 1669, d. 1734), wrote *An Inquiry into the Constitution, Discipline, Unity, and Worship of the Primitive Church* (1691); and *A History of the Apostles' Creed* (1702).

**King, Richard**, divine (b. 1749, d. 1810), wrote a reply to the *Letters of Peter Plymley*.

"**King Stephen was a worthy peer.**" First line of two stanzas sung by Iago in *Othello*, act ii., scene 3. See PERCY'S RELIQUES.

**King, The, and the Miller of Mansfield**. An old ballad, in two parts, printed in Bishop Percy's *Reliques*. The king is Henry II.

**King, William**, poet (b. 1685), wrote *The Toast, An Apology*, and other works.

**King, William, D.D.**, Archbishop of Dublin (b. 1650, d. 1729), was author of *De Origine Mali* (1702).

**King, William, L.L.D.**, miscellaneous writer (b. 1663, d. 1712), wrote *A Journey to London in the year 1678*; *The Transactioner* (1700) (q.v.); *Useful Transactions in Philosophy and other sorts of Learning* (1708); *The Art of Cookery* (q.v.); *An Adaptation of Ovid's "Art of Love"*; and many other works, all of which were collected and published, with a *Memoir*, by Nichols, in 1776. See JOHNSON'S *Lives of the Poets*.

"**King's English, The.**" A phrase used by Mrs. Quickly in *The Merry Wives of Windsor*, act i., scene 4.

"**Kingdom for a horse, My.**" See "HORSE, A, A HORSE."

**Kinglake, Alexander William**, miscellaneous writer (b. 1809), has written *Eothen* (1844), and *A History of the War in the Crimea* (1863—75). See EOTHEN.

**Kingsley, Charles**, Canon of Westminster, poet, novelist, and essayist (b. 1819, d. 1875), wrote *The Saint's Tragedy* (1846), (q.v.); *Yeast* (1848), (q.v.); *Village Sermons* (1849); *Alton Locke* (1850), (q.v.); *Cheap Clothes and Nasty* (1850), (q.v.); *Phaeton* (1852), (q.v.); *Hypatia* (1853), (q.v.); *Westward Ho!* (1855), (q.v.); *Glaucus* (1855), (q.v.); *The Heroes: or, Greek Fairy Tales* (1856); *Alexandria and her Schools* (1857); *Two Years Ago* (1857); *Andromeda* (q.v.); *Miscellanies* (1859); *The Water Babies* (1863); *The Roman and the Teuton: Lectures* (1864); *What, then, does Dr. Newman Mean?* (1864); *Hereward, the last of the English* (1866); *The Ancien Régime* (1867); *The Hermits* (1868); *Madam Now and Lady Why* (1870); *At Last* (1871); *Prose Idylls* (1873); *Plays and Puritans* (1873); *Health and Education* (1874); *The Limits of Exact Science as applied to History*; and several volumes of *Sermons*. See the *Life* by Mrs. Kingsley (1876).



See DUNDREARY, LORD; LOT, PARSON; MINUTE PHILOSOPHER, A; PARSON, THE CHARTIST; THREE FISHERS, THE.

**Kingsley, Henry**, novelist (b. 1830, d. 1876), wrote *Austin Elliott*; *The Boy in Grey*; *Geoffrey Hamlyn*; *The Harveys*; *Hetty, and other Stories*; *The Hillyars and the Burtons*; *Hornby Mills, and other Stories*; *Leighton Court*; *The Lost Child*; *Mademoiselle Mathilde*; *Number Seventeen*; *Oakshott Castle*; *Old Margaret*; *Ravenshoe*; *Reginald Hetheredge*; *Silecote of Silecotes*; *Stretton*; *Valentin*; *Tales of Old Travel*; *Fireside Studies*; and other works.

**King's Own, The**. A naval novel, by Captain MARRYAT (1792—1848), published in 1830. "It first showed," says Hannay, "the extent and variety of his powers—their manly vigour in serious, their free-and-easy fun in playful writing. The opening chapters, on the mutiny of 1797, the cruise of the daring smuggler, in which the young hero, Willy, is forced to serve by accident, are full of a careless strength. It appears that the picture of him as a boy of six—the perfection of childish beauty—dressed in mimic imitation of a man-of-war's-man, was taken from Marryat's own son, Willy, who came home with him in his ship from the East Indies. Poor Willy died at seven years of age, to the father's deep and lasting sorrow."

**King's Quair, The**. A poem, in six cantos, by King JAMES I. of Scotland, in which he celebrates his lady-love, the Lady Jane Beaufort, daughter of the Earl of Somerset, and niece of Henry IV. "He sang," says Professor Morley, "according to the fashion of the day, and with so much honour to himself, that the common seven-lined stanza, which he followed—a familiar and favourite one with Chaucer, and with Lydgate, Occleve, and all other poets of the generation after Chaucer—was thenceforth, because enamoured royalty had used it, called, as it is still called, 'rhyme royal.'" The poem closes with an eulogistic reference to the three above-named poets.

**Kinkervankots - dor - sprakengotch - dern, The Baron**. The title of a dramatic piece by PETER MILES ANDREWS (d. 1814), given to the world in 1781.

**Kinmont, Willie**. A ballad, printed in Scott's *Border Minstrelsy*, and relating to an historical event which happened in 1596. In that year, Salkeld, deputy English Warden of the West Marches, and Robert Scott, as envoy of the Laird of Buccleuch, keeper of Liddesdale, met on the Border-line for conference, and under the usual truce, which lasted till next day at sunset. William Armstrong, of Kinmont, a notorious free-booter, returning from this conference, was seized, and lodged in Carlisle Castle. The Laird of Buccleuch, after treating in vain for his release, raised two hundred horse, and on the 13th of April surprised the castle and carried off the prisoner, on hearing which, it is said, Queen Elizabeth "stormed not a little." "This ballad," says Scott, "is preserved by tradition on the West Borders."

**Kinsayder**. The *nom de plume* under which JOHN MARSTON published *The Scourge of Villanie* in 1598, and under which he figures in *The Returne from Parnassus* (q.v.).

**Kinsmen, The Two Noble**. A tragedy by JOHN FLETCHER, written before 1616, and by some authorities supposed to have been revised by Shakespeare. It is founded on the old story of *Palamon and Arcite*:—

"Chaucer (of all admired) the story gives;  
There, constant to eternity, it lives!"

**Kinwelmersh, Francis**, was joint author with George Gascoigne and Christopher Yelverton, of *Jocasta* (q.v.), and probably the author of some poems with the initials "F. K." in *The Paradise of Dainty Devises* (q.v.).

**Kippis, Andrew, D.D.**, Dissenting minister and miscellaneous writer (b. 1725, d. 1795), was the editor of the second edition of the *Biographia Britannica* (1778—9); he also wrote *A History of Knowledge*, and a *Life of Captain Cook*.

**Kirkby, John**. See AUTOMATHES, THE HISTORY OF.

**Kirke White, Henry**. See WHITE, HENRY KIRKE.

**Kirke, Edmund**. The *nom de plume* of JAMES ROBERTS GILMORE, an American writer, author of *Life in Dixie's Land*, *My Southern Friends*, and other works.

**Kirkton, Rev. James** (d. 1699), was author of *A Church History of Scotland*.

**Kirwan**. The *nom de plume* under which the Rev. Dr. MURRAY, of New Jersey, wrote a series of "Letters" to the Roman Catholic Bishop of New York (John Hughes), with a view to "stripping the papal controversy of its learned heaviness, and bringing down the points in dispute to the comprehension of all ordinary minds." "They display," says Dr. Cairns, "fairness, clearness, liveliness, zeal without asperity, and a constant and earnest desire not so much to expose Romanism as to win souls for Christ."

"**Kiss, snatched hasty from the side-long maid, The.**"—THOMSON, *The Seasons* (Winter, line 625).

**Kiss, The**: "A Dialogue." A lyric by ROBERT HERRICK:

"Do you but this:  
Part your join'd lips, then speaks your kiss;  
And this love's sweetest language is."

**Kisses**. A lyric by SAMUEL TAYLOR COLERIDGE, written in 1793.

"**Kisses after death, Dear as remembered.**"—TENNYSON, *The Princess*, canto iv.

**Kit-Cat Club, The**. A famous society of literary men, founded in Queen Anne's reign, which derived its name from meeting at a tavern in King Street, London, kept by one Christopher Cat, a pastrycook. The portraits of the members were painted by Sir Godfrey Kneller, in three-quarter



gths: hence called kit-cats. Sir Samuel Garth, author of *The Dispensary*, wrote some lively verses on the toasting-glasses of the club, in 1703. It appears that the favourite toasts at the time were lies Carlisle, Essex, Hyde, and Wharton.

**Kit-Kats, The.** A poem by Sir RICHARD BLACKMORE, published in 1708.

**Kitchener, William, M.D.** (b. 1775, d. 1827), wrote *Apicius Redivivus* (1817), (q.v.); *Cook's Oracle* (1821), (q.v.); *The Art of Prolonging Life* (1822); *The Pleasure of Making a Will* (1822); *Peptic Preecepts* (1824); *The Traveller's Oracle* (1828); and other works. See *The Gentleman's Magazine* for 1827.

**Kite, Sergeant.** The recruiting officer, in QUINCY's comedy, *The Recruiting Officer*, sketched with so much vigour and wit that the name has become proverbial.

**Kitely.** A rich city merchant in BEN JONSON's comedy of *Every Man in his Humour* (q.v.).

**Kittie's Confession.** A poem by Sir DAVID DUNDSAY, written in 1541, satirising the Roman Catholic practice.

**Kitto, John, D.D.,** miscellaneous writer (b. 1801, d. 1854), produced *The Pictorial Bible*, *The Pictorial History of Palestine*, *The Christian Traveller*, *The Cyclopædia of Biblical Literature*, *The Pictorial Sunday Book*, *The Lost Senses*, *The Journal of Sacred Literature*, and *Daily Bible Illustrations*. His *Life* was written by Dr. Eadie and Dr. Ireland.

**Knack to Know a Knave, A.** A sort of farce-comedy, printed in 1594, in which the *personæ* consist of abstract impersonations of historical characters, and of which the general tendency is satirical. *A Knack to Know an Honest Man*, printed in 1596, was written as a counterpart to the above.

**Knatchbull-Hugessen, Edward Hugessen** (b. 1829), has written *Stories for My Children*, *Crackers for Christmas*, *Moonshine Tales*, *Teatime*, *Queer Folk*, *Whispers from Fairyland*, *Fairy Legends*, and other books for children.

**Knave of Clubs, The:** "or, 'Tis merry when Knaves meet." A prose satire by SAMUEL JOHNSON (1570—1625), which appeared in 1609, and gave so much offence to the Government, on account of the pungency of its allusions, that it was ordered to be burned: first, publicly, as containing matter "unfyt to be published," and then in the Stationers' Hall kitchen, "with other Popish bookes and things that were lately taken." *The Knave of Clubs* was, however, shortly followed by *The Knave of Hearts*, *Haile Felowe, well met! More Knaves Yet*, *The Knaves of Spades and Diamonds*, and *A Paire of Spy Knaves*—all partaking of the same satirical character.

**"Knave than fool, More."** A phrase used in MARLOWE's tragedy of *The Jew of Malta*, act ii.

**Knickerbocker, Diedrich.** A *nom de plume* assumed by WASHINGTON IRVING (1783—1859) in the publication of *The History of New York* (1809).

**Knight, Charles,** publisher, editor, and miscellaneous writer (b. 1791, d. 1873), issued the following periodicals:—*The Microcosm* (1786) (q.v.); *The Windsor and Eton Express* (1801); *The Etonian* (1820); *The Plain Englishman* (1820); and *Knight's Quarterly Magazine* (1823). He edited the following serials:—*The Penny Magazine* (1832), *The British Almanac*, *The Companion to the Almanac*, *The Library of Entertaining Knowledge* (1831), *The Penny Cyclopædia*, *The Pictorial Bible* (1838), *The Pictorial Shakespeare* (1839), *English Classics*, *English Miscellanies*, *Library for the Times*, *Excursion Companions*, *Half-hours of English History*, *Half-hours with the Best Letter Writers*, *Half-hours with the Best Authors*, *Store of Knowledge for all Readers*, *The Land we Live In*, *Museum of Animated Nature*, and other works. Charles Knight was himself the sole author of *The Results of Machinery* (1831); *The Rights of Capital and Labour* (1831); *William Shakespeare: a Biography* (1839); *London* (1841—4); *The Pictorial History of England* (1844); *Once Upon a Time* (1853); *The Old Printer and the Modern Press* (1854); *Popular History of England* (1856); *a Life of Caxton*; *The Struggle of a Book Against Excessive Taxation*; *Shadows of the Old Booksellers*; *The Case of the Authors as Regards Paper Duty*; *Old Court*, a novel; *Begg'd at Court*, a novel; and many other works. See his *Passages of a Working Life during Half a Century*. See *ENCYCLOPÆDIA*.

**Knight, Cornelia,** authoress (b. 1757, d. 1837), wrote several works, of which her *Dinarbus* (1790) and *Autobiography* (1861) are the most important. See *DINARBUS*.

**Knight of the Burning Pestle, The.** See *BURNING PESTLE, THE KNIGHT OF THE*.

**Knight of the Swanne, The.** An old English tale in prose, translated from a French romance, by ROBERT COPLAND, and printed in 1512.

**Knight, Richard Payne,** archæologist and classical writer (b. 1750, d. 1824), wrote an *Inquiry into the Symbolical Language of Ancient Mythology*, *Analytical Essay on the Greek Alphabet* (1790), *Analytical Inquiry into the Principles of Taste* (1805), and other works. See *PROGRESS OF CIVIL SOCIETY, THE*.

**Knight, Samuel, D.D.,** divine and biographer (b. 1674, d. 1746), wrote *Lives of Erasmus* (1724), and *Dean Colet* (1726).

**Knight, The, and the Shepherd's Daughter.** A ballad which was very popular in the reign of Elizabeth. It is quoted in Fletcher's comedy of *The Pilgrim*, act iv., scene 1.



"Knight's bones are dust, The."—  
COLERIDGE, *The Knight's Tomb* :—

"And his good sword rust;  
His soul is with the saints, I trust."

**Knighton, Henry**, born towards the close of the fourteenth century, wrote a Latin chronicle of events in England, from the time of King Edgar to the death of King Richard II., printed in 1652.

"Knock as you please, there's nobody at home."—POPE, *An Epigram* :—

"You beat your pate, and fancy wit will come."

So COWPER, in *Conversation* :

"His wit invites you by his looks to come;  
But when you knock it never is at home."

**Knocking at the Gate in Macbeth, On the.** An essay by THOMAS DE QUINCEY (1785—1859), included in his miscellaneous works.

**Knolles, Richard**, historian (b. 1540, d. 1610), wrote a *History of the Turks* (1610); *The Lives and Conquests of the Ottoman Kings and Emperors to 1610* (1621); and other works.

**Knott, Edward.** The assumed name under which MATTHIAS WILSON, a Jesuit writer (b. 1580, d. 1656), published *Charity Mistaken* (1633); *Infidelity Unmasked* (1652); and other works, one of which induced Chillingworth (q.v.) to write his *Religion of Protestants* (q.v.).

**Knotting.** A love song, by CHARLES SACKVILLE, Earl of Dorset (1637—1706).

"Know, Celia, since thou art so proud."—*Ingrateful Beauty Threatened*, by THOMAS CAREW (1589—1639).

"Know ye the land where the cypress and myrtle." First line of a song in BYRON's poem of *The Bride of Abydos*, canto 1, stanza 1, evidently imitated from Goethe's lyric, beginning—

"Kennst du das Land wo die Citronen blumen."

**Knowell.** An old gentleman in BEN JONSON's *Every Man in his Humour* (q.v.).

**Knowledge, Book of the Introduction of.** By ANDREW BORDE, M.D., physician to Henry VIII. It was reprinted in 1814.

"Knowledge is proud that he has learnt so much."—COWPER, *The Task*, book vi. "Winter Walk at Noon" :—

"Wisdom is humble that he knows no more."

"Knowledge grow from more to more, Let."—TENNYSON, *In Memoriam*, cxiii. :—

"But more of reverence in us dwell;  
That mind and soul, according well,  
May make one music as before."

**Knowles, Herbert**, poet (b. 1798, d. 1817), wrote *Lines Written in the Churchyard of Richmond, Yorkshire* (q.v.).

**Knowles, James Sheridan**, dramatist (b. 1784, d. 1862), wrote *Leo: or, the Gipsy*; *Brian Boroihme*; *Caius Gracchus* (1815); *The Hunchback* (1832); *The Love Chase* (1837); *The Wife, Virginius*,

*William Tell*, *The Beggar's Daughter of Bethnal Green*, *Alfred the Great*, *Woman's Wit*, *Maid of Mariendport*, *Love, John of Procida*, *Old Maids*, *The Rose of Arragon*, and *The Secretary*: all but the first two of these were published in three volumes, in 1841. The works were reprinted in 1873. See GRACCHUS, CAIUS; LOVE CHASE, THE; PROCIDA, JOHN OF; VIRGINIUS; WIFE, THE.

**Knowles, Thomas, D.D.** (b. 1724, d. 1802), wrote *Primitive Christianity*, *Advice to a Young Clergyman*, and other works.

"Known, To be for ever."—COWLEY, *The Motto*. The couplet runs :—

"What shall I do to be for ever known,  
And make the age to come my own?"

**Knox, John** (b. 1505, d. 1572), wrote *The First Blast of the Trumpet against the Monstrous Regiment of Women* (q.v.), and a *History of the Reformation of Religion within the Realm of Scotland*. His *Life* has been written by Smeaton (1579), McCrie (1812), Niemeyer (1824), Laing (1847), and Brandes (1863). See also Lorimer's *John Knox and the Church of England*.

**Knox, Mrs. Craig.** See CRAIG-KNOX, ISA.

**Knox, Vicesimus, D.D.**, divine, and miscellaneous writer (b. 1572, d. 1821), published *Essays, Moral and Literary* (1777); *Liberal Education* (1781); *Winter Evenings*; *Family Lectures*, and many other works.

**Knox, William**, poet (b. 1789, d. 1825), wrote *The Lonely Hearth*, *Mariamne*, *A Visit to Dublin*, *Songs of Israel*, and *The Harp of Zion*.

"Knuckle-end of England, That." A description applied to Scotland by SYDNEY SMITH. See his *Memoir*. "That land of Calvin, oat-cakes, and sulphur."

**Knyght and his Wyfe, The.** An old English poem. See Carew Hazlitt's *Early Popular Poetry*.

**Koranzo's Feast**: "or, the Unfair Marriage." A tragedy, published in 1811. "This most extraordinary production (doubtless the work of a madman) was written," says George Daniel. "by one Hayes, a footman to Lord Belgrave: 150 copies were printed, of which more than 130 were burnt at Smeeton's fire. The sixteen plates are quite as unique as the text."

**Krook.** A character in DICKENS's novel of *Bleak House* (q.v.), the description of whose death by spontaneous combustion excited much controversy when the story was first published.

**Kruitznier.** The title of one of *The Canterbury Tales* (q.v.), by SOPHIA LEE (1750—1824), and HARRIET LEE (1756—1851). See WERNER.

**Kubla Khan**: "or, a Vision in a Dream." A poetical fragment, by SAMUEL TAYLOR COLERIDGE, founded upon a passage in Purchas's *Pilgrimage*. The author describes himself as having



posed it in a dream. It was written in 1797, published in 1816.

**Yd, Thomas**, dramatic writer of the time Elizabeth, produced *Hieronimo* (1588), and *The Irish Tragedy: or, Hieronimo is Mad Again* (1594). He also translated Garnier's tragedy of *Lia* (1594). For biography and criticism see *er's Dramatic Poetry*, Lamb's *Dramatic Poets*, *pbell's Specimens of the English Poets*, &c. "a writer of blank verse, I am inclined," says *er*, "among the predecessors of Shakespeare, give Kyd the next place to Marlowe." See *ONOMO*; POMPEY THE GREAT.

**ynaston, Sir Francis**, poet (b. 1587, d. 1633), wrote *Musce Querelæ de Regis in Scotiam actione* (1633); *Musce Aulicæ Arthuri Johnstoni, orete F. K.* (1635), *Corona Minervæ* (1635); and *ne and Sydanis*, a romance, with poems (1642), &c. He also translated two books of Chaucer's *us and Cressida* into Latin.

**yrle, John**. See MAN OF ROSS, THE.

**yveiliog, Owain**. See CIRCUIT THROUGH YS, THE; HIRLAS HORN.

## L

**a Creevy, Miss**. A character in DICKENS's *l of Nicholas Nickleby*, afterwards married to Linkinwater (q.v.).

**Labour and Genius**. A fable by RICHARD *o*, written in 1768.

**Labour we delight in physics pain,**  
"—*Macbeth*, act ii., scene 3.

**Labour'd Nothings.** A phrase used *POPE* in his *Essays on Criticism*, part ii., line

**Laburnums dropping wells of fire.**  
TENNYSON, *In Memoriam*, stanza lxxxii.

**ac Puerorum**: "or, Mylke for Chyldren."  
HOLTE, JOHN.

**acon**: "or, Many Things in Few Words, pressed to Those Who Think," by CHARLES *EB COLTON* (1780—1832), and published in *o*.

**acy, John**, comic actor and dramatist (p. Charles II.), wrote *The Dumb Lady* (1672); *Troop* (1672); *Sir Hereules Buffoon* (1684); *Sawney the Scot* (1698). He died in 1681, and celebrated by D'Urfey as "the standard of comedy." See WYL BUCKE HIS TESTAMENT.

**adislaw, Will**. The artist in *GEORGE or's novel of Middlemarch* (q.v.); in love with, eventually married to, Dorothea Brooke.

**ady, A**. A pseudonym, which has been very uently adopted by feminine writers in the lication of literary works: notably by Mrs. *ason* in her *Diary of an Ennuyée* (1826); by

Miss Susan Fenimore Cooper in her *Rural Hours* (1850); and by Miss Sewell in her *Amy Herbert*.

**Lady Bountiful**. See BOUNTIFUL, LADY.

**Lady Clara Vere de Vere**. A ballad by ALFRED TENNYSON, published in 1830.

**Lady Clare**. A ballad by ALFRED TENNYSON, published in 1842.

**Lady Contemplation**. A comedy, in two parts, by MARGARET, Duchess of NEWCASTLE (1624—1673).

**Lady Isabella's Tragedy, The**: "or, the Stepmother's Cruelty; being a relation of a lamentable and cruel murther, committed on the body of the Lady Isabella, the only daughter of a duke," &c. A ballad given by Bishop Percy, in his *Reliques*.

**Lady of England, A**. See A. L. O. E.

**Lady of Lyons, The**. A drama, in five acts, by EDWARD, Lord LYTTON; produced in 1838, and still very popular. The hero, Claude Melnotte, was originally played by Macready. The plot is curiously like that of Mrs. Behn's play of *The False Count* (1682), in which the proud and rich Isabella is betrayed into a marriage with a chimney-sweeper called Guilliom. It is still more like that of Moncrieff's play, *Perouse, the Bellows-mender, and the Beauty of Lyons* (1842).

**Lady of Shalott, The**. A poem by ALFRED TENNYSON, founded on an incident in *King Arthur*. It is descriptive of "a being whose existence passes without emotion, without changes, without intelligible motive for living on, without hope or fear here or hereafter."

**Lady of the Lake, The**. A poem in six cantos by SIR WALTER SCOTT (1771—1832), published in 1810. "Measured even by the standard of the *Minstrel* and *Marmion*, the *Lady of the Lake* possessed," says Palgrave, "merits of its own, which raised his reputation still higher. Jeffrey's prediction has been perfectly fulfilled, that the *Lady of the Lake* would be 'oftener read than either of the former,' and it is generally acknowledged to be, in Lockhart's words, 'the most interesting, romantic, picturesque, and graceful of his great poems.'" "The descriptions of scenery, which form one of the chief charms of the poem, render it, even now, one of the most minute and faithful handbooks to the region in which the drama of Ellen and the Knight of Snowdon is enacted." The following are the most popular passages:—

"The western waves of ebbing day" (canto i., 12).

"Boon nature scatter'd, free and wild" (canto ii., 19).

"Hail to the chief who in triumph advances! (canto ii., 19).

"He is gone on the mountains" (canto iii., 16).

and

"My hawk is tired of perch and hood" (canto vi., 24).

Among the *personæ* of the poems are King James, Ellen Douglas, Malcolm Graeme, and Roderick Dhu.

"Lady (The) doth protest too much, methinks."—*Hamlet*, act iii., scene 2.



**Lady of the Lake.** A name given to Vivien, the mistress of Merlin (q.v.).

**Lady's Fall, The.** "A lamentable ballad," which tells of the miseries of a maid who loved not wisely, but too well.

**"Lady's in the case, When a."**—GAY, *The Hare and many Friends*:—

"You know all other things give place."

**Lady's Magazine, The.** A periodical, to which OLIVER GOLDSMITH (q.v.) was the principal contributor.

**Lady's Trial, The.** A comedy by JOHN FORD, acted in May, 1638; printed in 1639.

**Ladylift, Elinor.** See PAUL FERROLL.

**Laertes.** Son to Polonius and brother to Ophelia (q.v.), in *Hamlet* (q.v.).

**Lafeu.** A lord in *All's Well that Ends Well*.

**Lagado.** The capital city of Balnibarbi, in *Gulliver's Travels* (q.v.). It is famous for its academy of projectors, who endeavour to extract sunbeams out of cucumbers, and so on—an obvious satire upon the speculative philosophers of Swift's time.

**"Laid on my quiet bed, in study as I were."** First line of a lyric by HENRY, Earl of SURREY, in which he tells us "How no Age is content with his Own Estate, and how the Age of Children is the happiest, if they had Skill to understand it."

**"Laid on with a trowel."**—*As You Like It*, act i., scene 2.

**Laidlaw, William** (d. 1845), wrote a song called *Lucy's Flittin'* (q.v.).

**Laing, Alexander,** called "The Breehin Poet" (b. 1787, d. 1857), was author of *Wayside Flowers*.

**Laing, David,** antiquary (b. about 1795), has edited *Select Remains of the Ancient Popular Poetry of Scotland* (1822); *Dunbar's Poems* (1834); *Principal Baillie's Letters and Journals* (1846); the *Works of Knox* (1846); *Ben Jonson's Conversation with William Drummond at Hawthornden* (1842); and various works for the Bannatyne Club and Woodrow Society.

**Laing, Malcolm,** historian and critic (b. 1762, d. 1818), wrote a *History of Scotland from the Union of the Crowns to the Union of the Kingdoms* (1800), with dissertations *On the Gowrie Conspiracy*, *On the Authenticity of the Poems of Ossian*, and *On the Participation of Mary Queen of Scots in the Murder of Darnley*. Lord Cockburn speaks of his "depth, truth, and independence as an historian."

**Laing, Samuel,** traveller, wrote *Journal of a Residence in Norway* (1836); *A Tour in Sweden* in 1838; *Notes of a Traveller* (1842, 1850, and 1852), and a translation of the *Heims-Kringla*: or, *Chronicle of the Kings of Norway*, by Snorro Sturleson (1844).

**Lair is vain without Governance.** A lyric by WILLIAM DUNBAR, in Pinkerton's *Scottish Poems*. "Lair" is learning; "governance" good conduct.

**Lake, Arthur,** Bishop of Bath and Wells (b. 1550, d. 1626), was author of *Sermons, with Religious and Divine Meditations* (1629); and *Ten Sermons on Several Occasions* (1641). His *Life* was appended to his *Sermons*.

**Lake Poets, The.** A designation applied to WORDSWORTH, SOUTHEY, and COLERIDGE (who at different periods of their life resided near the English lakes), and afterwards extended to LAMB, LLOYD, and WILSON, by writers in *The Edinburgh Review*, notably in volume xi., p. 214, where direct reference is made to "the brotherhood of poets" who "haunted for some years about the lakes of Cumberland." The epithet was said by Coleridge to have originated with Lord Jeffrey, "the chief writer and conductor" of the review in question. So the epigram, by the Rev. H. Townshend:—

"They lived in the Lakes—an appropriate quarter  
For poems diluted with plenty of water."

**Lalla Rookh.** An Oriental romance by THOMAS MOORE (1779—1852), consisting of four tales in verse, entitled *The Veiled Prophet of Khorasan*, *Paradise and the Peri*, *The Fire-Worshippers*, and *The Light of the Harem*, and connected by a short prose narrative, in which it is described how Lalla Rookh, daughter of the Emperor Aurungzebe, journeys towards Bucharia to meet her engaged husband, the Prince Aliris, and how the prince gains her love on the way under the guise of a young Cashmerian minstrel. The tales are told by Feramorz to while away the tediousness of the journey. *Lalla Rookh* was published in 1817.

**L'Allegro.** A descriptive poem by JOHN MILTON, probably written during his college life, but first published in 1645. See PENSEROSO, IL.

**Lamb, Charles,** poet, essayist, and miscellaneous writer (b. 1775, d. 1834), published *Poems* (1797), *Rosamond Gray* (1798), *John Woodrill* (1801), *The Essays of Elia* (1823), *Album Verses* (1830), and *The Last Essays of Elia* (1833); also, with his sister Mary (q.v.), *Tales from Shakespeare* (1806), and *Poetry for Children* (1809). He edited *Specimens of Dramatic Poets contemporary with Shakespeare* (1807), and was the compiler of *The Adventures of Ulysses* (1808). Three of the tales in *Mrs. Leicester's School* (q.v.) are his, and he contributed to *The Reflector*, *The New Monthly Magazine*, and other periodicals. Some of his miscellaneous essays were collected and published in 1867, under the title of *Elia*. His *Correspondence and Works* were published in 1870 (ed. Talfourd) and 1874 (ed. Shepperd). The *Poems, Letters, and Remains of Charles and Mary Lamb* appeared in 1874 (ed. Carew Hazlitt). The centenary edition of Lamb's *Works* appeared in 1875, edited by Percy Fitzgerald. See the *Life and Letters* by Talfourd (1850); Fitzgerald's *Lamb: his Friends*,



ts and Books (1866); and the *Memoir* by er (1869). See also Hazlitt's *Spirit of the Table Talk*, and *Plain Speaker*; Leigh Hunt's *Biography*; Lord Lytton's *Miscellaneous*; Forster, in *The New Monthly Magazine*; Procter, in the *Athenæum* for January 24; the *Reminiscences* by Ollier (1867); and under Smith's *Last Leaves* (1870). "Lamb's" says Hazlitt, "runs pure and clear, though y often take an underground course, or be yed through old-fashioned conduits. . . . is a fine tone of chiaroseuro, moral per- iver, in his writings. He delights to dwell at which is fresh to the eye of memory; he is after and covets what soothes the frailty of an nature. That touches him most nearly h is withdrawn to a certain distance, which es on the borders of oblivion; that piques and okes his fancy most which is hid from a super- glance. . . . The streets of London are airyland, teeming with wonder, with life and est, to his retrospective glance, as it did to the eye of childhood; he has contrived to weave ritest traditions into a bright and endless uncc." "His sensibility to strong contrasts" says Hunt, "the foundation of his humour, h was that of a wit at once melancholy and ng to be pleased." "As an essayist," says ster, "Charles Lamb will be remembered, in s to come, with Rabelais and Montaigne, with Thomas Browne, with Steele, and with Addi-

He has wisdom and wit of the highest order, uisite humour, a genuine and cordial vein of santry, and the most heart-touching pathos. he largest acceptation of the word he was a anist. His fancy is distinguished by sin- ur delicacy and tenderness; and even his con- s will generally be found to be, as those of his urite Fuller often are, steeped in human feeling passion. His thoughts are always his own. n when his words seem cast in the very mould thers, the perfect originality of his thinking is and acknowledged." "He had more real wledge of old English literature," says Procter, an any man whom I ever knew. He was not antiquarian. He neither hunted after commas, scribbled notes which confounded his text. e spirit of his author descended upon him, and felt it! . . . The quality of his humour was ntially different from that of other men. It s not simply a tissue of jests or conceits, broad, fetched, or elaborate; but it was a combination umour with pathos—a sweet stream of thought obling and sparkling with witty fancies; such I do not remember to have elsewhere met with, ept in Shakespeare." See ELIA; FALLACIES, PULAR; GRACE BEFORE MEAT; HESTER; H., .; IMPERFECT SYMPATHIES; ROSAMOND GRAY; VITY OF TRUE GENIUS; SUPERANNUATED MAN, E; TOBACCO, FAREWELL TO; ULYSSES, THE VENTURES OF.

**Lamb, Written after the Death of**

**Charles.** Lines by WILLIAM WORDSWORTH, written in 1835:—

"And Lamb, the frolic and the gentle,  
Has vanished from his lonely hearth."

**Lamb, Hon. George** (b. 1784, d. 1834), was a contributor to *The Edinburgh Review*, and one of the translators of Catullus. The former circumstance drew down upon him the wrath of Byron, who wrote in *English Bards and Scotch Reviewers*:—

"Not that a tittle's sounding charm can save  
Or scrawl or scribble from an equal grave.  
This Lambe must own, since his patrician name  
Fail'd to preserve the spurious farce from shame."

The allusion here is to the farce of *Whistle for It*, which had failed at Covent Garden.

**Lamb, Lady Caroline**, novelist (b. 1785, d. 1828), wrote *Glenarvon* (1816); *Ada Reis* (1823); and *Graham Hamilton*; all of which see.

**Lamb, Mary**, miscellaneous writer (d. 1847), was the joint author, with her brother CHARLES (q.v.), of *Mrs. Leicester's School* (q.v.), *Tales from Shakespeare* (1806), and *Poetry for Children* (1809).

**Lamb, Rev. I.** See MANCHESTER MAN, A.

**Lambarde, William**, antiquary (b. 1536, d. 1601), wrote *A Perambulation of Kent*, (1570), and other works.

**Lambro**, in BYRON's poem of *Don Juan* (q.v.), is the father of Haidée (q.v.), and a pirate who had built a home for himself on

"One of the wild and smaller Cyclades. . . .  
And there he lived exceedingly at ease;  
Heaven knows what cash he got, or blood he split;  
A sad old fellow was he, if you please."

"Upon the whole," says Coleridge, "I think the part in *Don Juan* in which Lambro's return to his home, and Lambro himself, are described, is the best—that is, the most individual—thing in all I know of Lord B.'s works. The festal abandonment puts one in mind of Nicholas Poussin's pictures."

**Lambwell, Sir.** See LAUNFAL, THE LAY OF SIR.

"Lame and impotent conclusion, O most." See IMPOTENT CONCLUSION.

**Lamech, The Song of.** A sacred poem by ARTHUR HUGH CLOUGH (1819—1861).

**Lament, Lady Anne Bothwell's.** "A Scottish Song," preserved in Bishop Percy's *Reliques*. It is supposed to be sung by a lady of the name of Bothwell or Boswel, who, with her child, has been deserted by her lover or husband.

**Lament of Tasso, The.** A poem by Lord BYRON (1788—1824), published in 1817.

**Lamentations of Souls.** Poems by ADAM DAVIE (q.v.).

**Lamia.** A narrative poem by JOHN KEATS (q.v.), published in 1820, and founded on an anecdote drawn by Burton, in his *Anatomy of Melancholy*, from Philostratus' *De Vita Apollonii*, book iv., of a young man who fell in love with, and married,



a serpent, or lamia, which had assumed the form of a beautiful woman.

**Lamkin.** "A vory popular ballad," recording how that cruel "mason," "aided by a wicked nurse, gets into Lord Woare's castle, and murders Lady Weare and her little son." He appears in Herd's collection as "Lammikin," in Jamieson's as "Lanekin," in Motherwell's as "Lambert Linkin," in *A New Book of Old Ballads* as "Bold Rankin," and in *The Drawing Room Scrap Book* (1837) as "Long Lankin." Elsewhere he is called "Lankin," "Belinkin," "Balcanqual," and "Lammerlinkin." "Like most ogres," says Aytoun, "he is a myth."

**Lammeter, Priscilla.** A character in GEORGE ELIOT's novel of *Silas Marner* (q.v.).

**Lancashire Incumbent, A.** The pseudonym under which the Rev. ABRAHAM HUME published several letters in *The Times*.

**Lancashire Witches, The Late.** A comedy by THOMAS HEYWOOD, published in 1634.

**Lancaster, William.** The pseudonym under which the Hon. J. LEICESTER WARREN published *Præterita* (1863); *Elogues and Monodramas* (1864); and *Studies in Verse* (1865).

**Lancelot, Sir.** The chief knight of the Table Round, and the real hero of TENNYSON's *Idylls of the King*. "The darling of the court, loved of the loveliest," is thus described:—

"The great and guilty love he bare the queen,  
In battle with the love he bare his lord,  
Had marred his face, and marked it ere his time.  
Another sinning on such heights with one,  
The flower of all the west and all the world,  
Had been the sleeker for it; but in him  
His mood was often like a fiend, and rose  
And drove him into wastes and solitudes  
For agony, who was yet a living soul.  
Marred as he was, he seemed the goodliest man  
That ever among ladies ate in hall."

It is his "great and guilty love" for Guinevere and its corrupting effects on the Arthurian court, on which the motive of the poem turns; and Lancelot is throughout the *Idylls* scarcely less prominent than the king himself. His latest appearance is in *Gareth and Lynette*, and we are led to believe that he eventually "died a holy man." "Lancelot, in the splendour of his double nature (a double star with just such complicated orbit), moves, and must always move," says Knowles, "upon a level with the king himself in interest, and even closer in sympathy. The ceaseless inner war which tears him before our eyes breeds in us a sense of nearer kinship than we dare to claim with the royal calm. But through it all how lofty and how great he is: no wonder that he 'knew not he should die a holy man,' and no wonder also that he did so die."

**Lancelot du Lac, Le Roman de.** Compiled by WALTER MAPES, Archdeacon of Oxford (1150—1196). "In it, while developing the Arthur legend, Mapes idealised that bright animal life which it had been the only object of preceding stories to express. The romance," says Morley, "is rich in delicate poetical invention. Lancelot is the bright pattern of a knight according to the flesh, cleared, in one respect, of many scattered offences, which

are concentrated in a single blot, represented always as a dark blot on his character, the unlawful love for Guinevere."

**Lancelot du Lake, Sir.** A ballad quoted by Shakespeare in his *Henry IV.*, part ii., act ii., scene 4. It is merely a poetical version of chapters 108, 109, and 110 of the old romance of *Morte D'Arthur*.

**Land of Cakes, The.** A term frequently applied to Scotland. It occurs in one of BURNS's lyrics.

**"Land of brown heath and shaggy wood."**—SCOTT, *Lay of the Last Minstrel*, canto vi., stanza 2:—

"Land of the mountain and the flood."

**Landon, Letitia Elizabeth** (Mrs. Maclean), poet and novelist (b. 1802, d. 1838), wrote *The Fate of Adelaide* (1820); *Poetical Sketches* (1821); *The Improvisatrice, and other Poems* (1824); *The Troubadour* (1825); *The Golden Violet* (1826); *The Venetian Bracelet* (1829); *The Lost Pleiad* (1829); *Romance and Reality* (1830); *Francisca Carrara* (1834); *The Vow of the Peacock* (1835); *Traits and Trials of Early Life* (1836); *Ethel Churehill* (1837), and *Duty and Inclination* (1838). Her life and literary remains were published by Laman Blanchard in 1841. Her *Poems* were edited by W. B. Scott in 1873. For *Criticisms*, see Jeaffreson's *Novels and Novelists*. "The originality of her genius," says Professor Wilson, "is conspicuous in the choice of its subjects—they are unborrowed; and in her least successful poems, as wholes, there is no dearth of poetry." See L. E. L.

**Landor, Walter Savage**, poet and prose writer (b. 1775, d. 1864), published *Poems* (1795); *Gebir* (1797); *Count Julian* (1812); *Idyllia Heroica* (1820); *Imaginary Conversations* (1824); *Poems* (1831); *The Examination of William Shakespeare* (1834); *Pericles and Aspasia* (q.v.), (1836); *Letters of a Conservative* (1836); *Satire on Satirists* (1836); *Pentameron: or, Interviews of Messer Giovanni Boccaccio and Messer Francesco Petrarca* (1837), (q.v.); *Hellenics* (1847); *Last Fruit off an Old Tree* (1853); *Dry Sticks Faggoted* (1858), and other works, included in the edition edited by Forster (1868), whose *Life of Landor* appeared in 1869. See also Emerson's *English Traits*. Douglas Jerrold speaks of Landor's lack of spirituality as his chief defect. "His elevation, when he is elevated, springs from the force of eloquence. He is nervous, bold in argument, unsparing in sarcasm. He enlivens his pages with wit, with anecdotes, with jests; he passes adroitly from topic to topic; calls into his aid sometimes sentiment, sometimes passion, sometimes reason; displays a degree of knowledge rarely possessed by an author, a familiarity with all times, and nearly all countries; a perfect acquaintance with the laws of arts and criticism." "What is it," said Coleridge, in 1834, "that Landor wants to make him a poet? His powers are certainly very considerable, but he seems to be totally deficient in that modifying faculty" which



presses several units into one whole. The is that he does not possess imagination in its best form, that of stamping *ill più nell' uno*. His poems, taken as wholes, are unintelligible; you have eminences excessively bright, and the ground around and between them is dark.

Besides which he has never learned with his energy how to write simple and lucid English. Emerson speaks of his "rich and deep page," in which "we are always sure to find free and sustained thought, a keen and precise understanding, an affluent and ready memory, an industrious observation, honour for every great and glorious achievement, and a scourge for every error."

**Lane, Edward William**, Orientalist (b. 1812, d. 1876), wrote an *Account of the Manners and Customs of the Modern Egyptians* (1836); a translation of the *Arabian Nights' Entertainments*; *Selections from the Kur-ân, with Introduction and Commentaries* (1843); and an *Arabic Lexicon*, the first part of which was published in 1863.

**Langbaine, Gerard** (b. 1656, d. 1692), among other works, *An Account of the English Dramatic Poets* (1691), which is full of useful information. See Wood's *Athenæ Oxonienses*.

**Langhorne, John, D.D.**, poet and miscellaneous writer (b. 1735, d. 1779), wrote various poems, collected and published in 1802, of which *Wisdom and Valour* (q.v.), *The Visions of Fancy*, *The Regement of the Mind*, *The Death of Adonis*, *The Power of Music*, and *The Country Justice* (q.v.) are the most important. He also wrote *Letters of Socrates and Constantia* (1763), (q.v.); *Solyman and Almeha* (1762); a translation of *Plutarch's Lives*; and many other publications, a list of which is given in Dr. Anderson's *Life of the author*, prefixed to his *Poems*. See, also, the biography by Langhorne's son (1802). See OWEN OF CARRON.

**Langland, William**, poet (temp. Edward III.) was author of the *Vision of Piers Plowman*. It erroneously calls him "Robert." "The verse of Langland," says Campbell, "is alliterative, without rhyme, and of triple time. In modern pronunciation it divides the ear between an anapaestic and iambic cadence; though some of the verses are divisible to no perceptible metre. His style, even allowing allowance for its antiquity, has a vulgar air, and seems to indicate a mind that would have been strong, though strong, in any state of society. But, on the other hand, his work, with all its tiresome homilies, illustrations from school divinity, and uncouth vocabulary, has some interesting features of originality."

He employed no borrowed materials; he is the earliest of our writers in whom there is a tone of moral reflection; and his sentiments are those of sound and solid integrity. His allusions to contemporary life afford some amusing glimpses of its character. "Though," says Hallam, "his measures are more uncouth than that of his predecessors,

there is real energy in his conceptions, which he caught, not from the chimeras of knight-errantry, but the actual manners and opinions of his times." "He is a great satirist," says Isaac Disraeli, "touching with caustic invective or keen irony public abuses and private vices, but in the depth of his emotions and wildness of imagination he breaks forth in the solemn tones and in the sombre majesty of Dante." See PIERS PLOWMAN, VISION OF.

**Langstaff, Launcelot**. The pseudonym under which WASHINGTON IRVING, WILLIAM IRVING, and JAMES K. PAULDING published *Salmagundi* (q.v.).

**Langtoft, Peter**, canon of the order of St. Augustine, Bridlington, composed in French verse a *Chronicle of England*, which still remains in MSS. It begins with the fabulous arrival of the Trojans in Britain, and ends with the close of the reign of Edward I., of whom Langtoft was probably a contemporary. The *Chronicle* was translated into English rhyme by Robert de Brunne, and was published by Hearne in 1725, and again in 1810.

**Language, On the Origin and Progress of**. A prose work of great learning and paradox, by Lord MONBODDO (1714—1799), published in 1773. Its object is to prove the superiority of ancient over modern literature, but it is chiefly famous for the remarkable theories therein propounded on the subject of the antiquity of man.

**Languish, Lydia**, in SHERIDAN'S *Rivals* (q.v.), is a young lady, in love with Captain Absolute (q.v.), whose romance-making and pretty affectation lead her to despise the tameness of a modern courtship.

**Lansdowne, Lord**, George Granville, poet (b. 1667, d. 1735), wrote *The She-Gallants* (1696); *The Jew of Venice* (1698); *Heroic Love* (1701); *The British Enchanters* (1706); *Peleus and Thetis*; and various poems. His *Works* were published in two volumes in 1732. See the *Life* by Dr. Johnson.

**Laodamia**. A poem by WILLIAM WORDSWORTH, written in 1814.

**"Lap me in soft Lydian airs."** Line 136 in MILTON'S poem of *L'Allegro* (q.v.).

**Laquei Ridiculosi**: "or, Springes for Woodcockes." A collection of epigrams by HENRY PARROT, published in 1613.

**Lara**. A poem, in two cantos, by Lord BYRON (1788—1824), published in 1814, with *Jacqueline*, a poem by SAMUEL ROGERS (1763—1855).

**Lara, The Count of**, in LONGFELLOW'S dramatic poem, *The Spanish Student* (q.v.), is in love with Preciosa.

**Lardner Dionysius, LL.D.**, scientific writer (b. 1793, d. 1859), published a *Handbook of Natural Philosophy and Astronomy* (1851—53); *The Museum of Science and Art* (1854—56); *Railway*



*Economy*; and various other works. He also edited the *Cabinet Cyclopædia* (1829—46), (q.v.).

**Lardner, Nathaniel, D.D.**, ecclesiastical writer (b. 1684, d. 1768), wrote *The Credibility of the Gospel History* (1727, 1733, 1735, and 1743); a *Vindication of Three of Our Blessed Saviour's Miracles* (1729); *Counsels of Prudence for the Use of Young Persons* (1735), sermons, and other works, which were collected and published, with a memoir, by Dr. Kippis, in 1788.

"Large was his bounty, and his soul sincere." See GRAY'S *Elegy Written in a Country Churchyard*.

"He gave to misery (all he had) a tear,  
He gain'd from heaven ('twas all he wish'd) a friend."

**La Roche.** A clergyman, whose story is told by HENRY MACKENZIE in *The Mirror* (q.v.).

**Larynx, Rev. Mr.** A jovial clergyman, in PEACOCK'S novel of *Nightmare Abbey* (q.v.).

**Lascelles, Lady Caroline.** The *nom de plume* under which Miss MARY ELIZABETH BRADDON (b. 1837) published *The Black Band* and other stories.

**Lassels, Richard** (b. 1603, d. 1668). Author of *The Voyage of Italy* (1670).

**Last Day, A Poem on the,** in three books, by EDWARD YOUNG (1684—1765); published in 1713, and commended, probably by Addison, in the *Englishman* for October 29, in that year.

**Last Days of Herculaneum, The.** A poem by EDWIN ATHERSTONE (1788—1872), published in 1821, and founded on the story of the destruction of the city by an eruption of Vesuvius in the first year of the Emperor Titus, A.D. 79. The author follows the narrative of Pliny in his letters to Tacitus.

**Last Days of Pompeii.** A novel by EDWARD, Lord LYTTON, published in 1834. "The interest here," says *The Quarterly Review*, "is one of situation and action rather than character. The scenes which linger on our memories longest are the noon-day excursion on the Campanian seas, the temple of Isis with its hidden machinery, the funeral pomp and dirge of the murdered Apæcides, Lydon perishing in the unequal struggle, the price which was to have been paid for a father's liberty, and lastly, the grand catastrophe, a subject which called forth all Lord Lytton's brilliant powers."

"Last infirmity of noble minds, That."—MILTON, *Lycidas*, line 71.

**Last Man, The.** A lyric by THOMAS CAMPBELL, beginning—

"All worldly shapes must melt in gloom,  
The sun himself must die,  
Before this mortal shall assume  
His immortality!  
I saw a vision in my sleep  
That gave my spirit strength to sweep  
Adown the gulf of Time!  
I saw the last of human mould  
That shall Creation's death behold  
As Adam saw her prime!"

**Last Man, The.** A humorous poem by THOMAS HOOD.

"Last, not least, in love."—*Julius Caesar*, act iii., scene 1.

**Last of the Mohicans, The.** A tale by JAMES FENIMORE COOPER (q.v.), the hero of which is the Indian chief, Uncas.

**Last of the Tribunes, The.** See RIENZI.

**Last Ride Together, The.** A lyric by ROBERT BROWNING.

"I and my mistress, side by side,  
Shall be together, breathe and ride;  
So, one day more I am defied.  
Who knows but that the world may end to-night?"

**"Last Rose of Summer, 'Tis the,"** First line of a famous song by THOMAS MOORE, which, with the traditional music long known as "The Groves of Blarney," is introduced into Flotow's opera, *Martha*.

**Last Tournament, The.** See TOURNAMENT, THE LAST.

**Last Verses of Chaucer, The.** The lines, written on his death-bed, and beginning—  
"Fly from the press, and dwell with sothfastness."

L. E. L. (q.v.) had also her "Last Verses," full of pathos, beginning—

"A star has left the kindling sky."

"Late, late, so late! and dark the night and chill." "So sang the novice" in "Guinevere," in TENNYSON'S *Idylls of the King*.

**Latest Decalogue, The.** A satirical lyric by ARTHUR HUGH CLOUGH (1819—1861).

**Latham, Robert Gordon,** ethnological and philological writer (b. 1812), has published *Natural History of the Varieties of Man* (1850); *Man and his Migrations* (1851); *The English Language* (1851); *Descriptive Ethnology* (1859); an edition of *Johnson's Dictionary* (1870); and many other works.

**Latimer, Hugh,** Bishop of Worcester (b. about 1491, d. 1555), was the author of a *Sermon on the Ploughers* (1549), *Seven Sermons before Edward VI.*, *Seven Sermons on the Lord's Prayer*, and *Sermons preached in Lincolnshire*. Editions of these appeared in 1562 and 1571; later, in 1825 and 1845. See Lowndes' *Bibliographer's Manual*; also the *Biographies* by Gilpin (1780), Watkins (1824), and Demaus (1869), and Tulloch's *Leaders of the Reformation*. A *Life* and selection from his writings are included in vol. ii. of *The Fathers of the Church*. "Latimer's preaching was essentially English; homely, practical, and straight to its purpose. There was no speculative refinement, but a simple sense of duty to be done for love of God. He pointed distinctly to the wrongs he preached against. He enlivened his admonition with shrewd sayings, recollections of life, genial humour." "His sermons," says Principal Tulloch, "are rare specimens of vigorous eloquence, which read fresh, and vivid, and powerful now, after



centuries. The humorous Saxon scorn and active with which he lashes the vices of the are, perhaps, their most noted characteristics." See COVETOUSNESS, AGAINST; PLOUGHERS, MON ON THE; PREACHING SERMON, &c.

**after-day Pamphlets**, by THOMAS CARLE (b. 1795); published in 1850, and suggested the political agitations of 1848. "In these the or appeared in his most irate and uncompromising mood . . . as the worshipper of a brute force, the advocate of all harsh, coercive measures." Nearly every institution in the country was abused and ridiculed in unmeasured terms.

**auder, Sir Thomas Dick**, miscellaneous writer (b. 1784, d. 1848), wrote *The Great Floods of August, 1829, in the Province of Moray and adjoining Districts*; two novels, called *Lochandhu* and *The Wolf of Badenoch*, and various other works, mostly of local interest. "He did enough," says John Cockburn, "to attest his capacity both for science and art; and some of his works of fiction would have made more permanent impressions than they have done had they not appeared in the immediate blaze of those of Scott."

**auder, William** (b. 1710, d. 1771), edited *Poetarum Scotorum Musæ Sacre* (1739), and wrote *An Essay on Milton's Use and Imitation of the Moderns in his Paradise Lost* (1751), and *The Impostor Detected, or Milton Convicted of Forgery against King Charles the First* (1754). The charges made in both these latter works were proved.

**audibus Legum Angliæ, De.** A Latin work by Sir JOHN FORTESCUE, written between 1461 and 1470, "for the encouragement and direction" of the Prince of Wales in his studies, and to kindle in him a desire to know and understand the laws." The chief object of the writer is to show the superiority of a constitutional over a despotic government. He describes the antiquity of the customs of England, explains the form of existing statutes, and points out the difference between our law and civil law, or law dependent on royal will, in several ways.

**Laugh and be Fat:** "or, Pills to Purge melancholy." "A collection of sonnets" by THOMAS D'URFHEY (1650—1723); published in 1719, and highly praised by Addison in No. 29 of *The Spectator*, where he says: "I cannot sufficiently admire the facetious title of these volumes, and must censure the world of ingratitude while they are so negligent in rewarding the jocose labours of my friend, Mr. D'Urfey, who was so large a contributor to this treatise, and to whose humorous deductions so many rural squires in the remotest parts of this island are obliged for the dignity and ease which corpulency gives them. It is my opinion that the above pills would be extremely proper to be taken with asses' milk, and might contribute towards the renewing and restoring decayed lungs."

"Laugh where we must, be candid where we can." A line in POPE's *Essay on Man* (q.v.).

"Laughter holding both his sides." —MILTON's *L'Allegro*, line 32.

**Launce.** Servant to Proteus, in SHAKESPEARE's comedy of *The Two Gentlemen of Verona* (q.v.). "The scene of Launce and his dog (in the fourth act) is a perfect treat," says Hazlitt, "in the way of farcical drollery and invention."

**Launcelot, Sir, and Queen Guinevere.** A "fragment" by ALFRED TENNYSON, printed in 1842. See LANCELOT.

**Launfal, The Lay of Sir.** Translated into English by THOMAS CHESTER, in the reign of Henry VI. The original was by Mademoiselle Marie, a Breton poetess. The "lay" celebrates one of Arthur's famous knights, and appears in Ritson's collection as the romance of Sir Lambwell. See LOWELL's *Vision of Sir Launfal*.

**Laurana,** in the second part of *The History of Parismus* (q.v.), is the "King's Daughter of Thessaly," beloved by Parismus.

**Laureat, The Election of a.** A poem by JOHN SHEFFIELD, Duke of BUCKINGHAMSHIRE (1649—1721), published in 1719, and satirically characterising contemporary poets. It was occasioned by the appointment of Eusden to the office on the death of Rowe, and includes references to Blackmore, Congreve, Lansdowne, Bishop Atterbury, Philips, Gay, Cibber, D'Urfey, Prior, Pope, and others.

"At last in rushed Eusden, and cried, 'Who shall have it,  
But I, the true laureat, to whom the king gave it?'  
Apollo begged pardon, and granted his claim,  
But vowed, though, till then he'd ne'er heard of his name."

Compare with Suckling's *Session of the Poets*, and Leigh Hunt's *Feast of the Poets*.

**Laureate, Poets.** This term appears to have had its origin in the custom of the English universities, in the Middle Ages, of bestowing a wreath of laurel on those graduates in grammar who would undertake the composition of a hundred verses in praise of the university or on some stated topic. The graduates who fulfilled this undertaking were called *poeta laureati*. That is the origin of the term. The origin of the office of poet-laureate to English monarchs is involved in more obscurity. It is, in fact, unknown how it came first into vogue. The learned Selden investigated the matter (see his *Titles of Honour*, 1614), and could come to no conclusion on it. The probability is, that men would always be found willing to flatter the royal vanity in song, and that poets-laureate, whether under that name or another, existed from the earliest times. The first of whom we hear in England is a certain Walo, "versificator," who is described by Henry of Huntingdon as writing a "panegyric on Henry I." Next comes Robert Baston (q.v.), who composed a poem on Richard I.'s crusade, and is described as poet-laureate by Bale. The first recorded holder, however, of the



office now so called was, apparently, Henry D'Averanches, who is distinctly referred to as "Versificator Regis," and who is mentioned as receiving a yearly income of "one hundred shillings." This was in the reign of Henry III. In the reign of Edward II. we hear of Gulielmus Peregrinus writing an official celebration of the siege of Stirling. Chaucer (q.v.) does not appear to have been appointed specially as royal poet, but it is recorded that he assumed the title, and that in 1389 he received from Richard II. a grant of an annual allowance of wine. John Kay (q.v.) was poet-laureate to Edward IV., but has left behind him no specimens of laureate work. Henry VII. and Henry VIII. enjoyed the services of Andrew Bernard (q.v.), who wrote in Latin *An Address to Henry the Eighth for the most auspicious beginning of the tenth year of his reign*, with an *Epithalamion on the marriage of Francis the Dauphin of France with the King's daughter*, a *New Year's Gift* for 1515, and verses wishing prosperity to his majesty's thirteenth year of regal dignity. He appears to have been succeeded by John Skelton (q.v.), who is mentioned as "laureatus," and whose Latin poems seem to have been written in that character. After Skelton came, in order, Edmund Spenser (q.v.), Samuel Daniel (q.v.), and Ben Jonson (q.v.), during whose term of office under James I., the royal poet was granted a yearly income of a hundred marks—a sum which was augmented by Charles I. to £100 per annum, with an additional grant of a tierce of canary wine to be taken out of the king's store yearly. And this grant was continued until the appointment of Southey, when it was commuted for the sum of £27. When Ben Jonson died, in 1637, Sir William Davenant (q.v.) succeeded to the laurel, in the possession of which he was followed, in 1670, by John Dryden (q.v.). Thomas Shadwell (q.v.) was appointed in 1688, Nahum Tate (q.v.) in 1692. The last-named officially celebrated, in 1694, the birthday of William III. Nicholas Rowe (q.v.) followed Tate, and was followed in turn by the Rev. Lawrence Eusden (q.v.) in 1718. Under this laureate was begun a series of birthday and new year odes to royalty, which was kept up, with hardly an intermission, till 1813. In 1730, Colley Cibber (q.v.) assumed the laurel, which was afterwards offered to Gray, refused by him, and accepted by William Whitehead (q.v.), in 1757. The latter does not appear to have taken kindly to his task, for we find him uttering this complaint in reference to the work of laureate:—

"His muse, obliged by sack and pension,  
Without a subject or invention,  
Must certain words in order set  
As innocent as a gazette;  
Must some half meaning half disguise,  
And utter neither truth nor lies."

When Whitehead died, William Mason (q.v.) was offered the position, and on his declining it, it was conferred upon Thomas Warton (q.v.), of whom Park says that he "gave an historical dignity and a splendour of poetical diction" to the odes that

he composed "which would hardly leave a reader to conceive that the subjects were 'imposed by constraint.'" When Warton died the abolition of his office was proposed by Gibbon, who said, "This is the best time for not filling up the office, when the prince is a man of virtue, and the poet just departed was a man of genius." However, the suggestion was not accepted, Henry James Pye (q.v.) being appointed in 1790. He died in 1813, when the post was conferred on Robert Southey (q.v.), who was succeeded in 1843 by William Wordsworth (q.v.). The latter retained the office till 1850, when Alfred Tennyson (q.v.) received, as he himself described it, the—

"Laurel greener from the brows  
Of him that uttered nothing base."

His laureate poems are as follows:—*To the Queen*, prefixed to his *Poems* (1850); *On the Death of the Duke of Wellington* (1852); *The Charge of the Light Brigade* (1854); *Dedication* to the memory of the Prince Consort, in *Idylls of the King* (1862); *Ode on the Exhibition* (1862); *A Welcome to the Princess Alexandra* (1863); *Epitaph on the Late Duchess of Kent* (1864); and *A Welcome to the Grand-Duchess Marie* (1874).

**Laurence.** A monk and precentor of Durham (d. 1154). See Wright's *Biographia Literaria Britannica*. See HYPOGNOSTICON.

**Laurence, Friar.** A character in *Romeo and Juliet* (q.v.).

**Laurence, Slingsby.** The *nom de plum* under which GEORGE HENRY LEWES (b. 1817) has adapted, or helped to adapt, a number of plays from the French, including *The Game of Speculation* (q.v.). Mr. Lewes is the author of a play called *The Lawyers*. See LEWES, GEORGE HENRY.

**Laurie, Sir Peter.** See CUTE, ALDERMAN.

**Lauringtons, The.** A novel by Mrs. FRANCES TROLLOPE (1778—1863), published in 1843, and containing satirical sketches of "superior people," the "bustling Botherbys" of society."

**Lavaine.** A knight in Arthur's Court. See TENNYSON'S *Idylls* ("Elaine").

**Lavengro, the Scholar, the Gipsy, and the Priest.** A prose work by GEORGE BORROW (b. 1803), published in 1851, and containing "a half-authentic, half-fanciful" account of the author's wanderings through England as tinker, gipsy, postilion, and ostler, "after his desertion of London and literature." The description of his adventures, which were far from being of an agreeable character, is continued in *The Romany Rye*, published in 1857.

**Lavington, George,** Bishop of Exeter (b. 1683, d. 1762), wrote *The Enthusiasm of Methodists and Papists compared* (1754), (q.v.).

**Lavinia.** Daughter to Titus Andronicus, in the play of the latter name.



**avinia.** The heroine of an episodical narrative introduced by THOMSON into his *Seasons autumn*). Her lover is called Palemon.

**aw, Edmund,** Bishop of Carlisle (b. 1703, 1787), wrote *An Inquiry into the Ideas of Space Time, Considerations on the Theory of Religion, Reflections on the Life and Character of Christ.*

**aw is a Bottomless Pit.** See BULL, THE ORY OF JOHN.

**aw, William** (b. 1686, d. 1761), wrote *arks on the Fable of the Bees* (1721); *The Unlawfulness of Stage Entertainments* (1726); *A Treatise on Christian Perfection* (1726); *The Serious Call to a dut and Holy Life* (1729); *The Way to Divine vledge*, and other works. Dr. Johnson called *Serious Call* "the finest piece of hortatory ogy in our language."

**awlands o' Holland, The.** A ballad composed," says Stenhouse, "about the beginning of last century, by a young widow in Norway, whose husband was drowned on a voyage olland."

"I never lo'ed a lad but aye,  
And he's drown'd in the sea."

**Writ.** A comic character in BEAUMONT FLETCHER's *Little French Lawyer* (q.v.).

**Lawrence, George Alfred,** novelist (b. , d. 1876), was author of *Guy Livingstone, d and Gown, Barren Honour, Sans Merci, rice Dering, Anteros*, and other works of fiction. Also wrote a descriptive work entitled *Border Bastille*, and a volume of *Ballads*.

**Laws of Man's Nature and Development, The.** A series of letters, addressed by RIET MARTINEAU (1802—1876) to her friend, H. G. Atkinson, and published in 1851.

**Lawyer's Farewell to his Muse, The,** by WILLIAM BLACKSTONE (1723—1780), was ed in Southey's *Specimens of the English Poets*.

**Lay a garland on my hearse."** As a song in *The Maid's Tragedy*, by BEAUMONT FLETCHER. "'That's one of your sad songs, m.' 'Believe me, 'tis a very pretty one.'"

**Lay down in her loveliness, And."** Part 1 of COLERIDGE's poem of *Christabel*.

**Lay le Fraine:** "or, the Lay of Le ie." An antient and curious little poem, dated from the French of Marie, and preserved in Auchinleck MSS. See LAUNFAL, THE LAY R.

**Lay Monastery, The.** A periodical, published three times a week by Sir RICHARD BLACK- (1650—1729) and JOHN HUGHES (1677— ), who wrote every third paper. It was nded," we are told, "on the supposition that literary men, whose characters are described, retired to a house in the country to enjoy sophical leisure, and resolved to instruct the e by communicating their disquisitions and ements. Whether any real persons were con-

cealed under fictitious names is not known. The hero of the club is one Mr. Johnson." The papers reached the number of forty, and were then republished in one volume, under the title of *A Sequel to the Spectators*.

**Lay of the Labourer, The.** A poem by THOMAS HOOD, published in *Punch*, and intended as a sort of counterpart to *The Song of a Shirt*, to which it is very inferior in power.

**Lay of the Last Minstrel, The.** A poem in six cantos, by Sir WALTER SCOTT (1771—1832), published in 1805, and "intended," the author himself says, "to illustrate the customs and manners which aneiently prevailed on the Borders of England and Scotland. The poem is put into the mouth of an aneient minstrel, the last of the race, who, as he is supposed to have survived the Revolution, might have caught somewhat of the refinement of modern poetry, without losing the simplicity of his original model. The date of the tale is about the middle of the sixteenth century, when most of the persons actually flourished." "The metre" says Palgrave, "was borrowed from Coleridge's *Lady Christabel*. The old bard himself was an after-thought. In the poem the reader will find a romantic picture of the Borderers. Scott has brought out the solitary virtue—dauntless bravery—into the foreground, and has thrown the crimes into the shade. Of Scott's power of word-painting, there is, no doubt, more abundant and striking evidence in his later poems, but the descriptions of natural scenery in the *Lay* are not only very effective, but illustrate that peculiar perception of colour rather than form which has been pointed out in the very suggestive criticism of Mr. Ruskin in the *Modern Painters*." The *Lay* includes the passages beginning—

"If thou wouldst vlew fair Melrose aright" (canto ii., 1);

"Call it not vain: they do not err" (canto v., 1).

"Breathes there a man with soul so dead" (canto vi., 1);

"O Caledonia! stern and wild" (canto vi., 2);

the ballad of Rosabelle (canto vi., 23), and the version of the "Dies Iræ," beginning—

"That day of wrath, that dreadful day" (canto vi., 31).

**Lay of the Laureate, The:** "Carmen Nuptiale," by ROBERT SOUTHEY (1774—1843); published in 1816.

**"Lay on, Macduff."**—*Macbeth*, act v., scene 7.

**Lay Preacher, The.** A series of essays, founded on texts of Scripture, written by JOSEPH DENNIE (1768—1812), and published originally in *The Farmer's Museum*.

**Lay Sermons** were published by SAMUEL TAYLOR COLERIDGE in 1816, 1817, and 1839.

**Layamon.** "A priest of Ernleye-upon-Severne," who lived in the latter part of the twelfth century, and adapted *Le Brut d'Angleterre* of Maistre Wace into English verse, introducing many additions of his own. This work is remarkable, as indicating the period at



which the English and French elements of our language had become almost completely fused. "The whole style," says Ellis, "which is broken into a series of short, unconnected sentences, and in which the construction is as plain and artless as possible, and perfectly free from inversions, appears to indicate that little more than the substitution of a few French for the present Saxon words was now necessary to produce an exact resemblance with that Anglo-Norman, or English, of which we possess a few specimens, supposed to have been written in the early part of the thirteenth century." "Layamon's verse," says Morley, "is the old First English unrhymed measure with alliteration, less regular in its structure than in First English times, and with an occasional slip into rhyme. Battles are described as in First English poems. Here, as in First English poetry, there are few similes, and those which occur are simply derived from natural objects. There is the same use of a descriptive synonym for man or warrior. There is the old depth of earnestness that rather gains than loses by the simplicity of its expression. It appears that the poem was completed about the year 1205." Wace's work was itself but an Anglo-Norman version of Geoffrey of Monmouth's *History of the Britons*. Layamon's version was edited by Sir Frederick Madden, in 1847.

**Layard, Austen Henry, D.C.L.**, politician, archaeologist, and traveller (b. 1817), has written *Nineveh and its Remains* (1848); *Discoveries in the Ruins of Nineveh* (1853); and *Monuments of Nineveh* (1853).

**Layman, A.** A title which has frequently been assumed by writers in the publication of literary works. For instance, by Sir WALTER SCOTT, in his *Religious Discourses* (1828); Lord HOUGHTON, in his *One Tract More* (1841); SAMUEL AUSTIN ALLIBONE, in his *Critical Dictionary of English Literature* (1859); and many others, enumerated by Hamst in his *Handbook of Fictitious Names*.

**Lays of Ancient Rome.** A series of ballads by Lord MACAULAY (1800—1859), published in 1842. They include *Horatius*, *The Battle of the Lake Regillus*, *Virginia*, and *The Prophecy of Capys*.

**Lays of the Scottish Cavaliers**, by WILLIAM EDMONSTOUNE AYTOUN (1813—1865); published in 1849, and including *The Burial March of Dundee*, and other poems.

**Lazarus, The Raising of.** A mystery play by HILARIUS (q.v.). See Morley's *English Writers*, vol. i., pt. 2, for an analysis of it.

**Lazie, The Infamous History of Sir Lawrence.** A popular chapman's-book, "no doubt often printed in the black letter prior to the great fire of London. Mr. Halliwell possesses a copy, minus the title, printed about 1670." The date of its composition is uncertain. It tells of

the "birth and slothful breeding" of Sir Lawrence Lazie; "how he served the Schoolmaster, his Wife, the Squire's Cook, and the Farmer, which, by the laws of Lubberland, was accounted High Treason;" his "Arraignment and Trial, and happy deliverance from the many treasours laid to his charge."

**Le Beau.** A courtier in *As You Like It* (q.v.).

**Le Febre.** A poor lieutenant, whose story is told by STERNE in his *Life and Opinions of Tristram Shandy* (q.v.). Hazlitt characterises it as "perhaps the finest in the English language."

**Leader, The Lost.** See LOST LEADER, THE.

**Leake, Stephen Martyn** (b. 1702, d. 1773), was the author of *Nummi Britanniei Historia*.

**Leake, William Martin, LL.D.** (b. 1777, d. 1860), wrote a large number of works bearing on the topography of Greece.

"Lean and slipper'd pantaloon, The."—*As You Like It*, act ii., scene 7.

"Lean fellow beats all conquerors, There's a."—DEKKER, *Old Fortunatus*.

**Leapor, Mary**, the "untaught poetess" (b. 1722, d. 1746), was the author of a number of poems, published in 1748 and 1751, the volume produced in the latter year containing a play from her pen entitled *The Unhappy Father*.

**Lear, Edward.** Author of *The Journal of a Landscape Painter in Corsica* (1869), *The Book of Nonsense* (1870), and other works. He is said to be the E. L., to whom Tennyson addresses one of his lyrics:—

"All things fair,  
With such a pencil, such a pen,  
You shadow forth to distant men,  
I read and felt that I was there."

**Lear, King.** A tragedy by WILLIAM SHAKESPEARE (1564—1616), which, according to a suggestion by Malone, was first produced in 1605, in which year the old play of *King Leir*, "that had been entered at Stationers' Hall in 1594, was printed by Simon Stafford for John Wright, who, we may presume, finding Shakespeare's play successful, hoped to palm the spurious one on the public for his." It was certainly acted before James I. on Christmas Day, 1606, and three quarto editions of it appeared in 1609. It was afterwards printed, with additions, in the quarto of 1623. The original title in the quarto ran:—*Mr. William Shak-speare, his True Chronicle Historie of the Life and Death of King Lear and his Three Daughters. With the unfortunate Life of Edgar, sonne and heire to the Earll of Gloster, and his sullen and assumed humour of Tom of Bedlam*. For the plot of the play Shakespeare was indebted to the narratives recorded in Geoffrey of Monmouth, Holinshed, Higgins's *Mirror for Magistrates*, and the anonymous old play called, *The true Chronicle History of King Leir and his Three Daughters, Gonorill, Ragan, and Cordella*. The incident of Gloster's blindness, and



the difference in the character of his two sons, Edgar and Edmund, were possibly taken from the story of the blind king of Paphlagonia, in Sir Philip Sidney's *Arcadia*; and Shakespeare was probably acquainted with the story of King Lear, as given by Spenser in his *Faërie Queene*. The names of some of the fiends mentioned by Edgar, and some other minor details, were derived from Harsnet's *Discovery of Popish Impostors*, which appeared in 1603, and would therefore seem to fix upon 1604 as the date of the composition of the play. The reader should also compare with the tragedy the lamentable *Song of the Death of King Leir and his three Daughters*, reprinted by Bishop Percy from *The Golden Garland*. Hazlitt calls *King Lear* the best of Shakespeare's plays, because "it is the one in which he is most in earnest. He was here fairly caught in the web of his own imagination. The passion which he has taken as his subject is that which strikes its root deepest into the human heart, of which the band is hardest to be loosed, and the cancelling and tearing to pieces of which gives the truest revulsion to the frame. This depth of nature, this force of passion, this tug and war of the elements of our being, this firm faith in filial duty, and the giddy anarchy and whirling tumult of the thoughts at finding this prop failing it; the contrast between the fixed, immovable basis of natural affection, and the rapid, irregular starts of imagination, suddenly wrenched from all its accustomed holds and resting-places in the soul,—this is what Shakespeare has given, and what nobody else but he could give. The character of Lear itself is very finely conceived for the purpose. It is the only ground on which such a story could be built with the greatest truth and effect. It is his rash haste, his violent impetuosity, his blindness to every thing but the dictates of his passions or affections, that produces all his misfortunes, that aggravates his impatience of them, that enforces our pity for him." See LEIR AND HIS THREE DAUGHTERS.

**Learned Blacksmith, The.** A title bestowed upon ELIHU BURRITT (q.v.), who began life at the forge. One of his works is entitled *Sparks from the Anvil*.

**"Learned dust."**—COWPER, *The Task*, book iii., "The Garden."

**"Leather or prunello, The rest is all but."**—POPE, *Essay on Man*, epistle iv., line 204.

**Leatherhead**, in BEN JONSON'S *Bartholomew Fair* (q.v.), is identified by some authorities with Inigo Jones, the architect.

**Leatherstocking.** The sobriquet of Natty or Nathaniel Bumppo, in COOPER'S novels of *The Pioneers* and *The Prairie*. "Leatherstocking," says Duyckinck, "stands half-way between savage and civilised life; he has the freshness of nature and the firstfruits of Christianity—the seed dropped into vigorous soil. These are the elements of one of the most original characters in fiction."

**Leathes, Stanley**, clergyman (b. 1830), has published *The Witness of the Old Testament to Christ*, *The Witness of St. Paul to Christ*, *The Witness of St. John to Christ*, *The Gospel its own Witness*, *The Development of Christianity*, and other works.

**"Leaves that strow the brooks in Vallombrosa, Thick as autumnal."**—MILTON, *Paradise Lost*, book i., line 302.

**Lecky, William Edward Hartpole**, historian (b. 1838), was author of *The History of Rationalism in Europe* (1865), and *The History of European Morals, from Augustus to Charlemagne* (1869).

**Ledbury, Mr., The Adventures of.** A novel by ALBERT SMITH (1816—1860), published in 1844.

**Leddy Grippy.** The heroine of JOHN GALT'S novel of *The Entail*.

**Le Fanu, J. Sheridan**, novelist (d. 1874), published *The House by the Churchyard*, *Uncle Silas*, *Guy Deverell*, *All in the Dark*, *Wylder's Hand*, *Cheekmate*, and other works.

**Lee, Arthur**, American diplomatist (b. 1740, d. 1792), was the author of *Letters* under the pseudonyms of "Monitor" and "Junius Americanus." His *Life* was written by R. H. Lee (1829).

**Lee, Holme.** The *nom de plume* of Miss HARRIET PARR, author of *Sylvan Holt's Daughters*, and many other works. See PARR, HARRIET.

**Lee, John, D.D.**, Principal of the University of Edinburgh (d. 1859), was the author of *Lectures on the History of Scotland* (1860), and other works.

**Lee, Nathaniel**, dramatist (b. 1655, d. 1692), wrote *Nero* (1675); *The Rival Queens* (1677); *Theodosius* (1680); *The Princess of Cleves* (1689); *The Massacre of Paris* (1690); *Brutus*; *Mithridates*; and other plays published in 1734. He assisted Dryden in the composition of the tragedy of *The Duke of Guise*. He figures in Suckling's *Session of the Poets*:—

"Nat Lee stepp'd in next, in hopes of a prize,  
Apollo rememb'ring he had not once in thrice.  
By the rubies in 's face, he could not deny  
But he had as much wit as wine would supply;  
Confess'd that indeed he had a musical note,  
But sometimes strain'd so hard that it rattled in the throat;  
Yet own'd he had sence, and 't encourage him for 't  
He made him his Ovid in Augustus's court."

**Lee, Samuel**, Nonconformist divine (b. 1625, d. 1691), was author of *The Temple of Solomon*, *Israel Redux*, and other works.

**Lee, Samuel, D.D.**, Orientalist (b. 1783, d. 1852), published the Old and New Testaments in Syriac, the New Testament and the Prayer Book in Hindostanee, the New Testament in Malay, and many other works of a similar character.

**Lee, Sophia and Harriett.** Two sisters—of whom Sophia was b. 1750, d. 1824, Harriett b. 1756, d. 1851—who wrote *The Canterbury Tales* (1797—1805), (q.v.). Sophia also produced two comedies, *The Chapter of Accidents* (1780), (q.v.),



and *The Assignment* (1807), (q.v.); a tragedy, *Almeyda, Queen of Grenada* (q.v.), (1796); and two stories, *The Recess* (1784), (q.v.), and *The Life of a Lover* (1804). Harriett published two novels, *The Errors of Innocence* (1786), and *Clara Lennox* (1797); and three dramas, *The New Peerage* (1787), *The Mysterious Marriage* (1795); and *The Three Strangers* (1835). See *Blackwood's Magazine*, vol. xii.

**Leech, John**, the artist (b. 1817, d. 1864), was made the subject of an essay by WILLIAM MAKEPEACE THACKERAY, contributed to *The Quarterly Review*, December, 1854, and reprinted in the library edition of his works.

**Leg-of-Mutton School, The.** An epithet bestowed by LOCKHART, in *Blackwood's Magazine*, upon that body of rhymsters in his day who showed their gratitude to their noble entertainers by celebrating them in verse with fulsome adulation. See volume ix.

**Legend of Florence, A.** A play by LEIGH HUNT (1784—1859), produced in 1840.

**Legend of St. Alexius, The.** A poem by ADAM DAVIE (q.v.).

**Legend of the Rhine, A.** By WILLIAM MAKEPEACE THACKERAY (1811—1863).

**Legende of Goode Women, The.** A poem by GEOFFREY CHAUCER (1328—1400), consisting of a prologue and nine separate legends, which the poet seems to have intended to extend to twenty-five. Those given to the world are in honour of Cleopatra of Egypt, Thisbe of Babylon, Dido of Carthage, Hypsipyle and Medea, Lucrece of Rome, Ariadne of Athens, Philomela, Phyllis, and Hypermnestra; all of them being either translated or imitated from Ovid. The poem seems to have originated in a complaint by the ladies of the English Court that Chaucer "wrote large speeches against the untruth of women;" "therefore the queen enjoin'd him to compile this book in the commendation of sundry maidens and wives who show'd themselves faithful to faithless men." The *Legende* is notable as having inspired Tennyson with the idea of his *Dream of Fair Women* (q.v.), where he says—

"I read, before my eyelids dropt their shade,  
'The Legend of Good Women,' long ago  
Sung by the morning star of song, who made  
His music heard below."

**Legends:** including those of Robert, Duke of Normandy, Matilda the Fair, Pierce Gaveston, and Thomas Cromwell, Earl of Essex. Poems by MICHAEL DRAYTON (1563—1631), published in 1605.

**Leges Conviviales:** "Rules for the Tavern Academy," by BEN JONSON (1574—1637); "engraved in Marble over the Chimney, in the Apollo of the Old Devil Tavern, at Temple Bar: that being his Club Room."

**Legree.** A slave-dealer, in MRS. BEECHER STOWE'S novel of *Uncle Tom's Cabin* (q.v.).

**Leicester's School, Mrs.** A "charming work," by MARY LAMB (d. 1847), to which her brother Charles contributed three of the tales it contains. "The best, however, are his sister's, as he delighted to insist; and no tales," says Talfourd, "more happily adapted to nurture all sweet and child-like feelings in children, were ever written."

**Leigh, Amyas.** The hero of CHARLES KINGSLEY'S novel of *Westward Ho!* (q.v.); "a Devonshire youth, of good birth, and in no way distinguished from other sons of country gentlemen by either fortune, or learning, or genius, but of great bodily strength, of lively affection and sweet temper, combined with a marked propensity to combat from his earliest years."

**Leigh, Sir Edward,** Biblical critic (b. 1603, d. 1671), wrote a *Treatise of Divine Promises* (1633); *Analecta Caesarum Romanorum* (1635, 1657); *Critica Sacra, the Hebrew words of the Old and the Greek of the New Testament* (1639, 1650, and 1662); *Annotations on the New Testament*; and other works.

**Leighton, Alexander,** Scotch Puritan (b. 1568, d. 1644), was author of *An Appeal to the Parliament: or, Zion's Plea against the Prelacie* (1628).

**Leighton, Robert,** Archbishop of Glasgow, son of the above (b. 1613, d. 1684), wrote *Prælectiones Theologicae, a Commentary on the First Epistle of St. Peter*, sermons and charges. See the *Lives* and editions of the works by Pearson (1828), and West (1871), also the *Life* by Burnet, who credited Leighton with "the greatest elevation of soul, the largest compass of knowledge, the most mortified, and most heavenly disposition that he ever saw in mortal." Coleridge described him as deserving more than any other theologian of the title of "a spiritual divine."

**Leila.** The heroine of BYRON'S poem of *The Giaour* (q.v.).

**Leila:** "or, the Siege of Granada." A novel by EDWARD, Lord LYTTON, published, with *Calderon the Courtier*, in 1838.

**Leinster, The Book of.** A volume of Latin MSS. of the 8th and 9th centuries, compiled by FINIS M'GORMAN, Bishop of KILDARE (d. 1100). It is now in the library of Trinity College, Dublin, and contains more than 400 pages of large folio vellum.

**Leir and his Three Daughters, A Lamentable Song of King,** is in an old poetical collection called *The Golden Garland*, reprinted by Bishop Percy in his *Reliques*. "This ballad," says the bishop, "bears so exact an analogy to the argument of Shakespeare's play, that his having copied it could not be doubted, if it were certain that it was written before the tragedy. Here is found the hint of Lear's madness, which



the old chronicles do not mention, as also the extravagant cruelty exercised on him by his daughters; so in the death of Lear they likewise exactly coincide." See **LEAR, KING**.

**L. E. L.** The initials of the name of **LETITIA ELIZABETH LANDON** (afterwards Mrs. Maclean; 1802—1838), who adopted them as the signature she appended to her poems.

**Leland, Charles Godfrey.** See **BREITMANN, HANS**; **SLOPER, MACE**.

**Leland, John** (b. 1506, d. 1552), wrote an *Itinerary* (ed. 1701—5); *Commentarii de Scriptoribus Britannicis* (ed. 1709); *De Rebus Britannicis Collectanea* (ed. 1710); and other works, a list of which is given by Lowndes in his *Bibliographer's Manual*. See the *Biography* by Huddesford (1772). See **ITINERARY, THE**.

**Leland, John, D.D.**, dissenting divine (b. 1691, d. 1766), wrote *The Divine Authority of the Old and New Testament Asserted* (1739), *Deistical Writers of the 17th and 18th Centuries* (1754), *The Advantage and Necessity of the Christian Revelation* (1764), and *Discourses on Various Subjects* (1769).

**Leland, Thomas**, Irish divine (b. 1722, d. 1785), published an edition and translation of the *Orations of Demosthenes*, a *History of Philip of Macedon*, and a *History of Ireland*.

**Lemon, Mark**, novelist, dramatist, and journalist (b. 1809, d. 1870), was joint editor of *Punch* from its establishment in 1841 until 1843, when he became sole editor, which post he retained until his death. He wrote the following works:—*The Enchanted Doll* (1849); *A Christmas Hamper* (1859); *Wait for the End* (1863); *Loved at Last* (1864); *Falkner Lyle* (1866); besides several other novels, over sixty dramatic pieces, numerous articles in the magazines, and a collection of *jeux d'esprit* and amusing anecdotes called *The Jest Book*. See Joseph Hatton's *With a Show in the North*.

**Lempriere, John, D.D.** (b. 1765, d. 1824), published *Bibliotheca Classica: or, a Classical Dictionary* (1788); *Universal Biography* (1808); a single *Sermon* (1791); and the first volume of an English translation of Herodotus (1792).

**Le Neve, John**, antiquary (b. 1679, d. 1741), was the compiler of *Monumenta Anglicana* (1717—19), and *Fasti Ecclesie Anglicanæ*. See Nichol's *Literary Anecdotes*.

**Leng, John**, Bishop of Norwich (b. 1665, d. 1727), published an edition of the *Works of Terence* (1701), besides the *Phylus* and *Nubes* of Aristophanes, and volumes of lectures and sermons.

**Lennox, Charlotte**, novelist (b. 1720, d. 1804), wrote *Poems on Several Occasions* (1747); *Memoirs of Harriet Stuart* (1751); *The Female Quixote* (1752), (q.v.); *Shakespeare Illustrated* (1753), (q.v.); *The Sisters*; a version of Brumoy's *Greek Theatre*; and a translation of Sully's *Memoirs*.

**Lennox, Lord William Pitt** (b. 1799), has written *Merrie England, Fifty Years' Biographical Reminiscences, Drafts on My Memory, Celebrities I have Known*, and many other works, besides contributing to periodical literature.

**Lenore.** A ballad by the German poet, **BURGER**, translated by Spencer (1796), Stanley (1796), Julia Cameron (1847). Sir Walter Scott also published an imitation of the ballad, which he called *William and Helen*.

**Lenore.** The heroine of Poe's poem of *The Raven* (q.v.); "a rare and radiant maiden."

**Leo Hunter, Mr. and Mrs.**, in **DICKENS'S** *Pickwick Papers* (q.v.), figure as "lion hunters," at one of whose parties Mr. Pickwick and his friends are present.

**Leodogran.** King of Cameliard, in **TENNYSON'S** *Idylls of the King*.

**Leoline and Sydanis.** An "heroiek Romance, of the Adventures of Amorous Princes; together with sundry affectionate Addresses to his Mistress under the name of Cynthia," by **SIR FRANCIS KYNASTON** (1587—1642). "This romance," which was published in 1642, "contains," we are told, "much of the fabulous history of Mona, Wales, and Ireland, and, bating that it is now and then a little obscene, is poetical enough."

**Leonato.** Governor of Messina, in *Much Ado about Nothing* (q.v.).

**Leonidas.** A character in **DRYDEN'S** play of *Marriage à la Mode*. See **PRETTYMAN, PRINCE**.

**Leonidas.** A poem, in twelve books, by **RICHARD GLOVER**; once belauded with extravagant panegyric, and now doomed to undeserved neglect. It appeared in 1737.

**Leonine.** Servant to Dionyza, in *Pericles* (q.v.).

**Leontes**, in *The Winter's Tale* (q.v.), is King of Sicilia, and the husband of Hermione (q.v.).

"**Lesbia hath a beaming eye.**" An Irish melody by **THOMAS MOORE**.

**Lesley, Bonnie.** See **BONNIE LESLEY**.

**Lesley, John**, Bishop of Ross (b. 1527, d. 1596), is best known as the author of *De Origine, Moribus, et Rebus Gestis Scotorum*, published at Rome in 1578, and edited by Thomson in 1830. He wrote several minor works.

**Leslie, Charles**, Irish divine (b. 1650, d. 1722), was the author of *A Short and Easy Method with the Deists* (1694). Dr. Johnson described him as "a reasoner who was not to be reasoned against."

**Leslie, Sir John**, natural philosopher (b. 1766, d. 1832), wrote, among other works, *An Experimental Inquiry into the Nature and Propagation of Heat* (1804). See his *Life* by Macvey Napier.



**Lesly, Ludovic.** See BALAFRÉ, LE.

**Lessing's Laocoön, Epilogue to.** By MATTHEW ARNOLD (b. 1822). A poetical consideration of the province to be assigned to the poet, the painter, and the musician, in the region of art. Lessing's *Laocoön* appeared in 1766.

**L'Estrange, Harley,** in Lord LYTTON'S story of *My Novel*, is a young nobleman, "shy, dreamy, and delicate," who falls in love with Nora Avenel, "a girl wholly beneath him in rank, the daughter of retired tradespeople, and the protégé of his lady mother." He is characterised by Roseoe as "the most original, the most essentially distinct, of all Lord Lytton's pictures."

**L'Estrange, Sir Roger,** translator and journalist (b. 1616, d. 1704), wrote *Observations and Proposals in order to the Regulation of the Press* (1663); *A Brief History of the Times* (1687); and various other pamphlets which are now of no importance. He translated Josephus, Æsop's *Fables*, the *Colloquies* of Erasmus, Seneca's *Morals*, Cicero's *Offices*, and Quevedo's *Visions*; and edited *The Public Intelligencer*, *The News*, *The London Gazette*, and *The Observer*.

**"Let dogs delight."** See "DOGS DELIGHT."

**"Let me not to the marriage of true minds."** First line of SHAKESPEARE'S *Sonnet* No. exvi.

**"Let observation with extensive view."** Opening line of Dr. JOHNSON'S *Vanity of Human Wishes* (q.v.) :—

"Survey mankind from China to Peru."

**"Let the dead past bury its dead."** A line in LONGFELLOW'S poem, *A Psalm of Life*. The reader will find the same idea expressed in some eloquent passages in the Rev. F. W. ROBERTSON'S sermon on *The Irreparable Past*.

**"Let the toast pass."** The refrain of a song in SHERIDAN'S *School for Scandal*. See "HERE'S TO THE MAIDEN."

**"Let those now love who never loved before."** First line of a couplet translated by PARNELL from the *Pervigilium Veneris* :—

"Let those who always loved now love the more."

**"Let us do or die."**—BURNS, *Bannockburn*.

**"Let us take the road."** First line of a ballad in GAY'S *Beggar's Opera*, adapted by Pepusch to the march in Handel's *Rinaldo*.

**"Let's contend no more, love."** First line of *A Woman's Last Word*, a lyric by ROBERT BROWNING.

**Letter to a Friend,** "upon the occasion of the Death of his intimate Friend;" by Sir THOMAS BROWNE (1605—1682); first published as a folio pamphlet in 1690. It was reprinted in the author's posthumous works, and is full of fine thoughts and curious images. Its general tone

may be judged from the two concluding sentences: "And since there is something in us that must still live on, join both lives together, unite them in thy thoughts and actions, and live in one but for the other. He who thus ordereth the purposes of this life, will never be far from the next, and is in some manner already in it, by a happy conformity and elose apprehension of it."

**Letters,** by JONATHAN SWIFT (1667—1745), "to a young clergyman lately entered into holy orders," "to a very young lady on her marriage," and "to a young poet, together with a proposal for the encouragement of poetry in Ireland." See the *Works*.

**Letters from Italy, A:** "to the Right Honourable Charles Lord Halifax, in the year 1701," by JOSEPH ADDISON (1672—1719); in the course of which he says :—

"Me into foreign realms my fate conveys,  
Through nations fruitful in immortal lays;  
Whence the soft season and inviting clime  
Conspire to trouble your repose in rhyme."

**Letters from the South,** by THOMAS CAMPBELL, the poet; being the result of a visit to Algiers in 1832; published in 1837.

**Letters on Literature,** by ROBERT HERON, i.e., JOHN PINKERTON (1758—1826); published in 1785. This work, which is disfigured by many affectations and extravagances, procured for the writer the friendship of Horace Walpole.

**Letters to his Son, Philip Stanhope,** by PHILIP DORMER STANHOPE, Earl of CHESTERFIELD (1694—1773); published in 1774, having been sold to a bookseller by Mrs. Eugenia Stanhope, the widow of the writer for £1,500. These, "the letters," says M. Sainte Beuve, "which Lord Chesterfield wrote to his son, and which contain a whole world of *savoir vivre* and worldly science, are interesting in this particular, that there has been no idea of forming a model for imitation, but they are simply intended to bring up a pupil in the closest intimacy. They are confidential letters which, suddenly produced in the light of day, have betrayed all the secrets and ingenious artifices of paternal solicitude. . . . In applying himself to the formation of his son, Lord Chesterfield has not given us a treatise on *duty* as Cicero has, but he has given us letters, which, by their mixture of justness and lightness, by certain lightsome airs which insensibly mingle with the serious graces, preserve the medium between the *Mémoires du Chevalier Grammont* and *Télémaque*. . . . He never undertook long works, not feeling himself sufficiently strong, but he sometimes sent agreeable essays to a periodical publication, *The World*. These essays are quite worthy of his reputation for skill and urbanity. Nevertheless, nothing approaches the work—which was no work to him—of those letters, which he never imagined anyone would read, and which are yet the foundation of his literary success."



**Letters to the English Nation**, by JOHN SHEMBEARE (1709—1788), written under the *nom de plume* of "Battista Angeloni." They were followed by a series of *Letters to the People of England on the Present Situation and Conduct of Affairs*, the last of which was seized and suppressed, its writer being brought to trial for treason, and sentenced, on November 28, 1758, to pay a fine, to stand in the pillory, and to suffer imprisonment for a certain time.

**Lettice, John**, divine (b. 1737, d. 1832), wrote a poem on *the Conversion of St. Paul* (1764), and translated into English blank verse Browne's Latin poem on *The Immortality of the Soul* (1795), besides publishing sermons and other miscellanies.

**Letting Humour's Blood in the Head-Vayne.** See **DIAGENES'S LANTHORNE**.

"Letting 'I dare not' wait upon 'I would.'"—*Macbeth*, act i., scene 7.

**Lettsom, John Coakley**, physician (b. 1744, d. 1815), wrote many works on the subject of medical science, but is, perhaps, most famous as the author of the following humorous epigram on himself:—

"When people's ill, they comes to I,  
I physicks, bleeds and sweats 'em;  
Sometimes they live, sometimes they die;  
What's that to I? I lets 'em" (Lettsom).

His *Life* was written by Pettigrew (1817).

**Leucadio Doblado, Don.** The name assumed by JOSEPH BLANCO WHITE (1775—1841) in the publication of his *Letters from Spain* (1822).

**Lever, Charles James**, novelist (b. 1809, d. 1872), wrote *The Adventures of Harry Lorrequer* (1839); *Charles O'Malley* (1841); *Jack Hinton* (1842); *Tom Burke of Ours* (1844); *The O'Donoghue* (1845); *The Knight of Gwynne* (1847); *Roland Cashel* (1849); *The Daltons* (1852); *The Dodd Family Abroad* (1854); *The Martins of Cro' Martin* (1856); *The Fortunes of Glencore* (1857); *Davenport Dunn* (1859); *Barrington* (1863); *Luttrell of Arran* (1865); *A Day's Ride* (1863); *Tony Butler* (1865); *Sir Brook Fosbrooke* (1866); *The Bramleighs of Bishop's Folly* (1868); *That Boy of Norcott's* (1869); *Paul Gosslett's Confessions* (1871); *Lord Kilgobbin* (1872); and many other romances. Lever edited *The Dublin University Magazine* from 1842 to 1845. See **LORREQUER, HARRY**; **O'DOWD, CORNELIUS**.

**Leveson, Major.** See **H. A. L.**

**Leviathan of Literature, The.** A name sometimes given to **DR. JOHNSON**.

**Leviathan:** "or, the Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil." A work by **THOMAS HOBBS** (1588—1679), published in 1651, and censured by Parliament in 1666. Pepys is found writing in 1668 "To my bookseller for Hobbes' *Leviathan*, which is now mightily called for, and what was heretofore sold for 8s. I now give 24s. at the second-hand, and is sold for 30s., it being a book the bishops will not let be printed again." In *Leviathan*, Hobbes'

peculiar theories in politics received their fullest and ablest expression. They found an illustrious opponent in Lord Clarendon, who, in 1676, published *A Brief View and Survey of the Dangerous and Pernicious Errors to Church and State in Mr. Hobbes' book entitled Leviathan*.

**Lewes, George Henry**, novelist, biographer, critic, historian, and scientific writer (b. 1817), has written *A Biographical History of Philosophy* (1847); *Ranthorpe: a Tale* (1847); *The Spanish Drama—Lope de Vega and Calderon* (1848); *Rose, Blanche, and Violet* (1848); *A Life of Robespierre* (1850); *The Noble Heart*, a tragedy (1850); *Comte's Philosophy of the Sciences* (1859); *Life of Goethe* (1859); *Seaside Studies* (1859); *Physiology of Common Life* (1860); *Studies in Animal Life* (1861); *Aristotle* (1861); a *History of Philosophy from Thales to Comte* (1867); *Problems of Life and Mind* (1873—76); and *Physical Basis of Mind* (1877). Mr. Lewes has contributed to the leading reviews and magazines, and was editor of *The Leader* from 1849 to 1854, and of *The Fortnightly Review* (which he founded) during 1865—66. See **LAURENCE, SLINGSBY**; **VIVIAN**.

**Lewes, Mrs. George Henry**, née Marian Evans ("George Eliot"). See **ELIOT, GEORGE**.

**Lewes, John**, divine and archæologist (b. 1675, d. 1746), published *An Apology for the Clergy of the Church of England*, a *History of John Wycliffe*, a *History of the English Bible*, and *Lives of Caxton and Pecock*.

**Lewesdon Hall.** A poem by **CROWE**, of whom **Dr. Parr** said that he was "the brandy of genius mixed with the water of absurdity." See also **Rogers's Table Talk**.

**Lewis.** Landgrave of Thuringia, and husband of Elizabeth, in **CHARLES KINGSLEY's** dramatic poem of *The Saint's Tragedy* (q.v.). He is intended as a type of the husbands of the Middle Ages, and of the woman-worship of chivalry.

**Lewis, Estella Anna**, American authoress (b. about 1834), has written the following poems:—*Records of the Heart* (1846), *Child of the Sea* (1848), and *Myths of the Minstrel* (1852); tragedies: *Helemer* (1863), *Sappho of Lesbos* (1868); tales: *Blanche de Beaulieu*, and *Love and Madness*; besides *Leaves of my Diary*, under the *nom de plume* of "Stella."

**Lewis, Matthew Gregory**, novelist, poet, and dramatist (b. 1775, d. 1818), produced the following plays:—*The Castle Spectre* (1797), (q.v.); *The Minister* (1797), (q.v.); *Rolla* (1799); *The East Indian* (1800); *Adelmorn: or, the Outlaw* (1801); *Rugantio* (1805); *Adelgitha* (1806); *Venoni* (1809); *One o'Clock: or, the Knight and the Wood Demon* (1811); *Timour the Tartar* (1812); and *Riek and Poor* (1812). His novels are:—*The Monk* (1795); and *The Bravo of Venice*; his poetical productions:—*The Feudal Tyrants*; *Romantic Tales*; *Tales of Terror* (1799); and *Tales of Wonder* (1801). He also wrote the *Journal of a West India Proprietor, kept during a Residence in Jamaica* (1834).



"Lewis's *Jamaica Journal*," says Coleridge, "is delightful; it is almost the only unaffected book of travels or touring I have read of late years. You have the man himself, and not an inconsiderable man—certainly a much finer mind than I supposed before from the perusal of his romances, &c. It is by far his best work, and will live and be popular." His *Life and Correspondence*, "with many pieces, prose and verse, never before published," appeared in 1839. See Jeaffreson's *Novels and Novelists*. See ALONZO THE BRAVE; MONK, THE.

**Lewis, Sir George Cornewall**, politician and miscellaneous writer (b. 1806, d. 1863), wrote *Remarks on the Use and Abuse of Political Terms* (1832); *Local Disturbances in Ireland and the Irish Church Question* (1836); *Glossary of Herefordshire Provincial Words* (1839); *Essay on the Origin and Formation of the Romance Languages* (1840); *Essay on the Government of Dependence* (1841); *Essay on the Influence of Authority in Matters of Opinion* (1849); *A Treatise on the Methods of Observation and Reasoning in Politics* (1850); *An Inquiry into the Credibility of Early Roman History*; *Our Foreign Jurisdiction and the Extradition of Criminals*; and some translations. His *Letters* were published in 1870.

**Lewti**: "or, the Circassian Love-Chaunt." A poem by SAMUEL TAYLOR COLERIDGE, written in 1795, and "an early sample of his admirable melody."

**Lex Rex**: "a Treatise of Civil Policy concerning Prerogative," by SAMUEL RUTHERFORD (1600—1661); published in 1644, and teaching that "the power of creating a man a king is from the people," that "the law is not the king's own, but is given him in trust," that "power is not an immediate inheritance from heaven, but a birthright of the people, borrowed from them." This work, which was written in reply to the Bishop of Ross, was, after the Restoration, burnt, by order of the Committee of Estates, at the Cross of Edinburgh, and the author was deprived of office as rector of St. Andrews University, confined to his house, and finally ordered to appear before the next Parliament on a charge of treason.

**Leyden, John**, poet and Orientalist (b. 1775, d. 1811), wrote *Discoveries and Settlements of Europeans in Northern and Western Africa* (1799); edited *The Complaynt of Scotland* (1801—2); and contributed to Lewis's *Tales of Wonder* and Scott's *Border Minstrelsy*. His *Poetical Remains* were published, with a *Life* by the Rev. James Morton, in 1819; his *Poems and Ballads*, with a memoir by Sir Walter Scott, in 1858. See, also, the biographical notice by Sir John Malcolm.

**"Liar of the first magnitude, Thou."** —CONGREVE'S *Love for Love*, act ii., scene 1.

**Liar, The**. A farce, in two acts, by SAMUEL FOOTE, founded on *Le Menteur* of Corneille. It

was first produced at Covent Garden as a comedy in three acts. Among the characters are Sir James Elliot, Old and Young Wilding, Papillion, Miss Grantam, and Kitty.

**Liber Amoris**: "or, the New Pygmalion." A semi-fictitious, semi-autobiographical work by WILLIAM HAZLITT (1778—1830), published in 1823. In it he describes, in a most extraordinary and rhapsodical fashion, his courtship of the woman who became his second wife.

**Liber de Mensura Pœnitentiarum**. By ST. COLUMBANUS (d. 615).

**"Liberal Education."** See "LOVE HER WAS A LIBERAL EDUCATION, TO."

**"Libertine, Charter'd."** See "AIR, A CHARTER'D LIBERTINE."

**Liberty**. A poem by JAMES THOMSON (1700—1748), the first part of which was published in December, 1734, and the last in 1736. It is in five divisions, and is thrown, as the poet himself tells us, into the form of a poetical vision; its scene, the ruins of ancient Rome. The first division treats of *Ancient and Modern Italy Compared*; the second, of *Greece*; the third, of *Rome*; the fourth, of *Britain*; and the fifth includes a *Prospect* of future times, given by the Goddess of Liberty.

**Liberty and Order, Sonnets dedicated to**, by WILLIAM WORDSWORTH, are fourteen in number.

**Liberty Asserted**. A play by JOHN DENNIS (1657—1734), which, produced in 1704, owed much of its success to the violent expressions against the French with which the piece abounded. Indeed, its author was under the impression that his severity had caused him to become a peculiar object of detestation on the part of his Gallican neighbours. It is said that he besought the Duke of Marlborough to procure the insertion of an article in the Treaty of Utrecht, to protect him from the vengeance of the King of France, and that the duke replied, "I think I have done almost as much harm to the French as you have, and yet I have taken no precaution to escape their vengeance."

**Liberty, Ode to**, by PERCY BYSSHE SHELLEY, was written in 1820.

**Liberty, On**. An essay by JOHN STUART MILL (1806—1873), published in 1858.

**Liberty of Prophecy, A Discourse of the**. Published by Bishop JEREMY TAYLOR (1613—1667) in 1647, and "showing the Unreasonableness of Prescribing to other Men's Faith, and the Iniquity of Persecuting Differing Opinions." A fair and candid analysis of this famous treatise may be read in Principal Tulloch's *Rational Theology in England*. See TAYLOR, JEREMY.

**"Liberty's in every blow."**—BURNS, *Bannoekburn*.



**Libni**, in PORDAGE's satiric poem of *Azaria and Hushai* (q.v.), is intended for Titus Oates:—

"A Levite who had Baalite turn'd, and bin  
One of the order of the Chemarim."

See CHEMARIMS, THE.

**Librarian, The British.** See BRITISH LIBRARIAN, THE.

**Libraries.** The five chief libraries in the United Kingdom, entitled by Act of Parliament to receive a copy of every work published in the British Empire, are the British Museum, the Bodleian Library, Cambridge University Library, the Advocate's Library, Edinburgh, and the library of Trinity College, Dublin; the first, second, and fourth of which are referred to under separate headings. The privilege above mentioned was enjoyed up to 1836 by six other libraries, viz., those of Edinburgh, Glasgow, Aberdeen, and St. Andrews Universities, of Queen's Inn, Dublin, and of Sion College, London; but this was taken away by Act 6 and 7 Will. IV., c. 110, compensation for the loss of privilege being allowed in the form of an annual grant of money from the Consolidated Fund, the amount of which was determined by a computation of the average annual value of the books received during the three years immediately preceding the passing of the Act. The Universities accordingly receive in this proportion: Edinburgh, £575; Glasgow, £707; St. Andrew's, £630; Aberdeen, £320; whilst Queen's Inn, and Sion College receive respectively £433 and £363. The minor libraries in the kingdom, are, of course, too numerous to name in full; but reference may be made to that of the Society of Writers to the Signet, Edinburgh; the Hunterian Library, Glasgow; the Cheetham Library, Manchester; Dr. Williams' Library, Red Cross St., London; the Archiepiscopal Library, Lambeth; Marsh's Library, Dublin; and the collections belonging to the various colleges of Oxford and Cambridge. Several very large private libraries are in existence; and the Public Libraries Act of 1850 and 1855 has given an impulse to the erection of free libraries in most of our great cities. The following is a list of the chief events in connection with the history of British libraries:—Glasgow University Library founded, 1473; Cambridge University Library founded, 1475; Library commenced at Lincoln's Inn, 1522; Library of Trinity College, Dublin, founded, 1601; Bodleian Library opened, 1602; Sion College Library founded, 1635; Middle Temple Library founded, 1641; Cheetham Library, Manchester, founded, 1651; Advocate's Library, Edinburgh, founded, 1680; Ashmolean Library bequeathed to Oxford University, 1692; Archbishop Tenison's Library founded, 1695; Cottonian Library purchased for public use, 1700; a circulating library opened in Edinburgh, 1725; Dr. Williams' Library opened, 1729; a circulating library established in London, 1740; Radcliffe Library opened at Oxford, 1749; Harleian Library purchased by the nation, 1753; Royal

Institution Library founded, 1803; London Institution Library founded, 1806; Russell Institution Library, founded, 1809; Library of George III. given to British Museum, 1823; City of London Library founded at Guildhall, 1824; Taylor Institution Library founded at Oxford, 1830; Arundel Library added to British Museum, 1831; Congregational Library founded, 1831; London Library established, 1841; Grenville Library bequeathed to the British Museum, 1845; Public Libraries Act passed, 1850; free public libraries opened at Manchester and Liverpool, 1852; a free library established at Birmingham, 1865. A full list of the libraries in Great Britain and elsewhere is given, says Townshend, in *Notes and Queries*, 3rd series, vol. iii., 107. The general subject of libraries treated by Disraeli in his *Curiosities of Literature*, and much more fully by Edwards in his *Free Town Libraries, their Formation, &c.* (1869), *Libraries and Founders of Libraries* (1865), and *Lives of the Founders of the British Museum* (1870).

"**Library (My) was dukedom large enough.**"—*The Tempest*, act i., scene 2.

"**License they cry, when they mean liberty.**" See MILTON, *On Detraction*, sonnet xii.

**Licentia Poetica Discussed:** "or, the True Test of Poetry," by Dr. WILLIAM COWARD; published in 1709, and praised by Gay in his tenth *Epistle*.

**Liddel, Duncan**, Scottish physician and mathematician (b. 1561, d. 1613), was author of several works upon medical topics. See the *Life* by Stuart.

**Liddell, Henry George, D.D.**, Dean of Christ Church, Oxford (b. 1811), is the author of a *History of Rome* (1855), and joint author with Dr. Scott of the Greek lexicon now familiarly known as "Liddell-and-Scott" (1843).

**Liddon, Henry Parry, D.D.**, Canon of St. Paul's, has published *Lenten Sermons* (1858), *Some Words for God* (1865), *The Divinity of Our Lord and Saviour Jesus Christ* (1867), and *Some Elements of Religion* (1872).

"**Lie direct, The.**"—*As You Like It*, act v., scene 4.

"**Lie gently on my ashes, gentle earth.**"—BEAUMONT and FLETCHER, *Bonduca*, act iv., scene 3.

"**Lie in cold obstruction, To.**"—*Measure for Measure*, act iii., scene 1.

**Lie, The.** A lyric by Sir WALTER RALEIGH, written before 1596. "The style is his," says Kingsley, "solid, stately, epigrammatic." "It is probably the best instance," says Dr. Hannah, "of a poetical outburst of anger and scorn which we can find throughout the minor literature of the proud and hasty Tudor times." It is sometimes called *The Soul's Errand*.



"Lies like truth."—*Macbeth*, act v., scene 5.

**Lieschen.** Bed-maker and stove-lighter, washer and wringer, cook, errand-maid, and general provider to Professor Teufelsdröckh (q.v.), in CARLYLE'S *Sartor Resartus*.

"Life-blood of a master-spirit, The previous."—MILTON'S description of "a good book" in his *Areopagitica* (q.v.).

**Life-Drama, The.** A dramatic poem by ALEXANDER SMITH (1830—1867), published in 1852. The characters are Violet, a lady, Walter, Edward, Arthur, Charles, Mr. Willmott, and a peasant. "This poet," says Stedman, "wrote of

"A poem round and perfect as a star;"

but the work from which the line is taken is not of that sort. With much impressiveness of imagery and extravagant diction that caught the easily but not long-tricked public ear, it was vicious in style, loose in thought, and devoid of real vigour or beauty."

"Life! I know not what thou art." The first of some lines contained in a poem by ANNA LETITIA BARBAULD (1743—1825), and much admired by Rogers and Wordsworth:—

"Then steal away, give little warning,  
Choose thine own time;  
Say not good night,—but in some brighter clime,  
Bid me good morning."

"Life, I'm sure, was in the right, His."—COWLEY, *On the Death of Crashaw*.

**Life in London:** "or, the Day and Night Scenes of Jerry Hawthorn and Corinthian Tom." By PIERCE EGAN the elder. This work, illustrated by George Cruikshank, was at one time exceedingly popular, and Thackeray has an amusing description of it in that one of his *Roundabout Papers* which treats *De Juventute*. "As for Thomas and Jeremiah," he says "(it is only my witty way of calling Tom and Jerry), I went to the British Museum the other day on purpose to get it; but, somehow, if you will press the question too closely, on re-perusal, Tom and Jerry is not so brilliant as I had supposed it to be. The pictures are just as fine as ever; and I shook hands with Jerry Hawthorn and Corinthian Tom with delight, after many years. But the style of writing, I own, was not pleasing to me; I even thought it a little vulgar, and as a description of the sports and amusements of London in the ancient times, more curious than amusing."

"Life is a jest, and all things show it." First line of GAY'S own *Epitaph*. The second, and last, runs:—

"I thought so once, and now I know it."

"Life is as tedious as a twice-told tale."—*King John*, act iii., scene 4.

"Life is but an empty dream."—LONG-FELLOW, *A Psalm of Life*.

"Life is thorny, and youth is vain, And." A line in COLERIDGE'S poem of *Christabel* (q.v.).

"Life, like a dome of many-coloured glass." See SHELLEY'S poem of *Adonais*, stanza lii.:—

"Stains the white radiance of eternity."

**Life, The Battle of.** See BATTLE OF LIFE, THE.

"Life (The best of), is but intoxication."—BYRON, *Don Juan*, canto ii., stanza 179:—

"Man being reasonable, must get drunk."

**Life, The Conduct of.** A series of essays by RALPH WALDO EMERSON (b. 1803), published in 1860, and treating of such subjects as Fate, Power, Wealth, Culture, Behaviour, Worship, Considerations by the Way, Beauty, and Illusions.

"Life, 'tis all a cheat."—DRYDEN, *Aureng-zebe*, act iv., scene 1.

"Life upon a coast, I have set my."—*King Richard III.*, act v., scene 4.

"Life! we've been long together." A line in a poem on *Life* by MRS. BARBAULD. See "LIFE! I KNOW NOT."

"Life's a short summer,—man a flower."—JOHNSON, *Winter*.

"Life's but a means unto an end." A line in BAILEY'S poem of *Festus*:—

"That end,  
Beginning, mean, and end to all things—God."

"Life's dull round."—SHENSTONE, *Lines written on the Window of an Inn*.

"Life's fitful fever."—*Macbeth*, act iii., scene 2.

"Life's poor play."—POPE, *Essay on Man*, epistle ii., line 275.

"Light as air."—*Othello*, act iii., scene 3.

"Light fantastic toe, On the." See MILTON'S poem, *L'Allegro*, line 34.

"Light flows our war of mocking words, and yet."—*The Buried Life*, lyric by MATTHEW ARNOLD (b. 1822).

"Light for after times, A."—SOUTHEY'S *Ode Written during the War with America* (1814). The allusion is to Washington's "awful memory."

**Light, Hymn to,** by THOMAS YALDEN (1671—1736), was intended as a rival to Cowley's ode on the same subject. See DARKNESS, HYMN TO.

"Light of Love." See GAWAIN, SIR.

**Light of Nature Pursued, The,** by "Edward Search," i.e., ABRAHAM TUCKER (1705—1774), was published in a complete form in 1768. A fragment of it, entitled *Free Will, Foreknowledge, and Fate*, had been issued in 1763, and had been severely criticised in *The Monthly Review* for July of that year. Tucker afterwards replied to his



assailant, under the name Cuthbert Comment, in his *Man in Quest of Himself: or, a Defence of the Individuality of the Human Mind or Self*. "I have found in this writer," wrote Dr. Paley, "more original thinking and observation upon the several subjects that he has in hand, than in any other, not to say in all others put together. His talent for illustration is unrivalled, but his thoughts are diffused through a long, various, and irregular work." *The Light of Nature* was abridged and published by William Hazlitt in 1807.

"Light of other days, The."—MOORE, *Oft in the Stilly Night*.

Light of the Harem, The. One of the tales told by Feramors in MOORE's *Lalla Rookh* (q.v.).

"Light, seeking light, doth light of light beguile."—*Love's Labour's Lost*, act i., scene 1.

"Light that lies in woman's eyes, The."—MOORE, *The Time I've Lost*.

"Light that never was on sea or land, The." A line in stanza 4 of WORDSWORTH's verses, *Suggested by a Picture of Peele Castle in a Storm*.

Light Woman, A. A lyric by ROBERT BROWNING (b. 1812):—

"She crossed his path with her hunting noose,  
And over him drew her net."

Lightfoot, John, D.D., divine and scholar (b. 1602, d. 1676), produced *Erubhin: or, Miscellanies, Christian and Judaical* (1629); *Observations on Genesis* (1642), *Gleanings out of Exodus* (1643), *Harmony of the Evangelists* (1644—50), and *Horæ Hebraicæ and Talmudicæ* (1658), which, together with the rest of his works, were republished by Pitman in 1822—25.

Lightfoot, John, botanist (b. 1735, d. 1788), was author of *Flora Scotica* (1775).

Lightfoot, Joseph Barber, D.D., Canon of St. Paul's (b. 1828), has published *St. Paul's Epistle to the Galatians* (1865), *St. Paul's Epistle to the Philippians* (1870), and *The Revision of the New Testament* (1871).

Lights and Shadows of Scottish Life. A collection of tales by Professor JOHN WILSON (1785—1854), published in 1822.

"Lights of mild philosophy, The calm."—ADDISON, *Cato*, act i., scene 1.

"Lights that do mislead the morn."—SHAKESPEARE, "Take, O take those lips away," a song in *Measure for Measure* (act iv., scene 1).

"Like angels' visits." See "ANGELS' VISITS."

"Like, but oh! how different."—WORDSWORTH, *Poems of the Imagination*, xxix.

"Like hermit poor in pensive place obscure." First line of a poem by Sir WALTER RALLIGH, written before 1593.

"Like souls that balance joy and pain."—*Sir Launcelot and Queen Guinevere*, a fragment, by ALFRED TENNYSON.

"Like the dew on the mountain."—SCOTT's *Lady of the Lake*, canto iii., stanza 16.

"Like to the clear in highest sphere." First line of a lyric by THOMAS LODGE, written by the author on a voyage. The "clear" is the crystal or outermost heaven of the old cosmography.

"Like to the falling of a star." A lyric, *Sie Vita*, by HENRY KING, Bishop of CHICHESTER (1591—1669).

Like will to like, quod the Devil to the Colier. A moral play by ULPIN FULWELL, printed in 1568, and described in the title as "very godly and ful of pleasant mirth." Its moral purpose is stated in the prologue:—

"To what ruin ruffins and roisters are brought,  
You may heer see of them the final end:  
Begging is the best, though that end be nought,  
But hanging is the woorse, if they do not amend.  
The virtuous life is brought to honor and dignitie,  
And at the last to everlasting eternitie."

The hero is called Nichol Newfangle.

Lilburne, John, pamphleteer (b. 1618, d. 1657), wrote various tracts of a republican character, a full list of which is given in Wood's *Athenæ Oxonienses* and the *Biographia Britannica*.

Lilian. "Airy, fairy Lilian;" a feminine portrait, by ALFRED TENNYSON.

Lilliburlero. A famous popular song, which "had once a more powerful effect than either the Philippics of Demosthenes or Cicero, and contributed not a little towards the revolution of 1688." "At that time," says Bishop Burnet, "a foolish ballad was made, treating the Papists, and especially the Irish, in a very ridiculous manner, which had a burden said to be in Irish words, 'Lero, lero, lilliburlero,' that made an impression on the [king's] army that cannot be imagined by those that saw it not. The whole army, and at last the people, both in city and country, were singing it perpetually; and perhaps never had so slight a thing so great an effect." The authorship of the song is attributed to Lord Wharton in a small pamphlet published in 1712.

Lilliput. The imaginary country, peopled by diminutive human beings, which was visited by Gulliver in his *Travels* (q.v.). By Lilliput, SWIFT intends, of course, the England of the time of George I. The term Lilliputian has now passed into the language.

Lilliput, The Prince of Little, figures in DISRAELI's *Vivian Grey*.

Lillo, George, dramatist (b. 1693, d. 1739), wrote *George Barnwell* (q.v.), *The Fatal Curiosity* (q.v.), and *Arden of Feversham* (q.v.). His *Works* were published in 1770, with "an account of his *Life*" by Thomas Davies. "His strength," says Campbell, "lies in conception of situations, not in



beauty of dialogue, or in the eloquence of the passions. Yet the effect of his plain and homely subjects was so strikingly superior to that of the vapid and heroic productions of the day, as to induce some of his contemporary admirers to pronounce that he had reached the acme of dramatic excellence, and struck into the best and the most genuine path of tragedy."

**Lilly, John.** See **LYLY, JOHN.**

**Lillyvick, Mr.** The collector, uncle of Mrs. Kenwigs, in DICKENS'S novel of *Nicholas Nickleby* (q.v.).

**Lily Maid of Astolat, The.** See **ASTOLAT, THE LILY MAID OF.**

"**Lily, To paint the.**"—*King John*, act iv., scene 2.

**Lily, William.** See **SIDROPHEL.**

"**Limit of becoming mirth, The.**"—*Love's Labour's Lost*, act i., scene 1.

"**Limited Monarchy.**" A stock phrase which has not yet been traced to its origin. SIDNEY, in his *Arcadia*, uses the expression, "unlimited monarchy" (book iii.).

**Linacre, Thomas**, physician and scholar (d. 1524), was author of *De Emendata Structura Latina Sermonis, Libri VI.*, and an elementary *Latin Grammar*.

**Lincoln, Bishop of.** See **WORDSWORTH, CHRISTOPHER.**

**Lincoln's Inn Library, The**, was commenced in 1522.

**Lindabrides.** A heroine of the romance of *The Mirror of Knighthood*.

**Lindisfarne, Elegy on the Destruction of.** A Latin poem by **ALCUIN** of **TOURS** (735—804).

**Lindley, John**, botanical writer (b. 1799, d. 1865), wrote, among other works, *Elements of Botany* and *The Vegetable Kingdom*.

**Lindsay, Lizzie.** A ballad printed by Jamieson, Buchan, and Whitelaw, and bearing some resemblance in its *motif* to Tennyson's ballad of *The Lord of Burleigh*. Both poems turn upon the wooing of a "village maiden" by a lover of high degree.

**Lindsay, Robert**, of Pinescottie, Scottish chronicler (b. about the beginning of the sixteenth century), wrote a *Chronicle* of Scotland's history from 1436 to 1565. Scott said of him that "his naïveté and humour, his minute touches of individuality, his picturesque and graphic style, and the high spirit of chivalry and warmth of heart that glow through his every page, render him by far the most entertaining of the old Scottish chroniclers." His *History* was edited by Dalrymple in 1814.

**Lindsay, Sir David**, poet (b. 1490, d. 1557), wrote *The Dreme* (1528); *The Complaynt of the*

*King's Papingo* (1530), (q.v.); *The Testament of the Papingo* (1530); *Ane Pleasant Satyre of the Three Estatis* (1535); *The Historie of Squyer William Meldrum* (1550); *The Monarchie* (1553); and some minor works. His productions were first collected and published in 1568. An edition of the poetical *Works*, with a *Life* of the author, was published by George Chalmers in 1806. See **KITTIE'S CONFESSION**; **MELDRUM**; **MONARCHIE**; **PEDDER COFFEIS**; **THREE ESTATIS**.

**Lindsey, Theophilus**, Unitarian minister (b. 1723, d. 1808), wrote *An Apology* for resigning his living in the Church of England (1773), besides several other works. See the *Life* by Belsham (1812).

**Lindwood, Thomas**, Bishop of St. David's (d. 1446). See **CONSTITUTIONS OF THE ARCHBISHOPS OF CANTERBURY**.

**Linen, The Praise of Cleane:** "with the commendable use of the Laundress." A "merry Poeme" by **JOHN TAYLOR**, the "water-poet" (1580—1654), published in the *Works* (1630).

"**Linen you're wearing out, It is not.**"—*Hood's Song of a Shirt*.—

"But human creatures' lives."

**Lines to an Indian Air**, by **PERCY BYSSHE SHELLEY**; beginning:—

"I arise from dreams of thee."

"**Lines where beauty lingers, The.**"—**BYRON**, *The Giaour*.

**Lines Written in the Churchyard of Richmond, Yorkshire**, by **HERBERT KNOWLES** (1798—1817), when the writer was only eighteen years of age. They were printed by Southey in an article contributed to *The Quarterly Review* (vol. ii., p. 396), and soon attracted attention. They are founded on St. Matthew xvii. 4. "The reader will remember," says Southey, "that they are the verses of a schoolboy, who had not long been taken from one of the lowest stations of life, and he will then judge what might have been expected from one who was capable of writing with such strength and originality upon the tritest of all subjects."

**Lingard, John, D.D.**, historian (b. 1771, d. 1851), wrote *Antiquities of the Anglo-Saxon Church* (1806, 1810, and 1844); a *History of England* (1819, 1830, and 1849), various controversial works, and numerous contributions to reviews and magazines.

**Lingon, Parson.** A character in **GEORGE ELIOT'S** novel of *Felix Holt, the Radical* (q.v.).

**Lingua:** "or, the Combat of the Tongue and the Five Senses for Superiority." An allegorical play, first printed in 1607, and attributed to **ANTHONY BREWER** (b. circa 1580). It turns upon the claim of the tongue to be admitted to the dignity of a sixth sense. "When this play was acted at Cambridge," says Chetwood, "Oliver



Cromwell performed the part of Tactus, which he felt so warmly, that it first fired his ambition, and from the possession of an imaginary crown, he stretched his views to a real one; to accomplish which he was content to wade through a sea of blood. The speech by which he was so affected is the following:—

“Roses and bays, pack hence! this crown and robe  
My brows and body circles and invests;  
How gallantly it fits me!”

and so on.

“**Linkèd sweetness long drawn out,**  
Of.” Line 140 of MILTON’s poem of *L’Allegro*.

“**Linked with one virtue, and a**  
thousand crimes.”—BYRON, *The Corsair*, canto iii., stanza 24. See CORSAIR, THE.

**Linkinwater, Tim.** Clerk to Cheeryble Brothers (q.v.), in DICKENS’s novel of *Nicholas Nickleby* (q.v.); afterwards married to Miss La Creevy (q.v.).

**Linn, John Blair,** American poet (b. 1777, d. 1804), was author of *The Powers of Genius*.

**Linnæan Society of London, The,** was instituted in 1788.

**Linne, The Heir of.** An old ballad, preserved in Bishop Percy’s *Reliques*.

**Linsie-Woolsie:** “or, Two Centuries of Epigrams. Written by WILLIAM GAMAGE, Bachelor in the Arts,” and published at Oxford in 1613.

**Linton, Eliza Lynn,** novelist and miscellaneous writer (b. 1822), has written *Azeth, the Egyptian* (1846); *Anymone: a Romance* (1848); *Realities* (1851); *Witch Stories* (1861); *Grasp your Nettle* (1865); *Lizzie Lorton of Greyrigg* (1866); *Sowing the Wind* (1867); *Joshua Davidson* (1872); *Patricia Kemball* (1874); *The Atonement of Leam Dundas* (1875); *From Dreams to Waking* (1876); *The World Well Lost* (1877); also, *The Lake Country* (1864); and *Ourselves: Essays on Women* (1867).

**Linton, William James,** poet and artist, husband of the above (b. 1812), was the author of *Claribel and other Poems* (1865), *A History of Wood Engraving*, *A Life of Thomas Paine*, and other works. See STEDMAN’S *Victorian Poets*.

**Lippincott, Sara Jane,** *née* Clarke. See GREENWOOD, GRACE.

**Lips and Eyes.** A lyric by THOMAS CAREW (1589—1639).

“**Lips, lips, open.**” First line of a lyric “To a Sleeping Child,” by ARTHUR HUGH CLOUGH.

**Lirriper’s Lodgings, Mrs.** The title of the Christmas number of *All the Year Round* for 1863, written by CHARLES DICKENS (1812—1870). “The quaint manner and ideas of Mrs. Lirriper, lodging-house keeper, of 81, Norfolk Street, Strand—her troubles with the domestics, willing Sophy, Mary Anne—the fiery Carolina fighting

with the lodgers, and being sent off to prison—the odious Miss Wozenham, an opposition lodging-house keeper—the adoption of poor little Jemmy, under the joint guardianship of her eccentric but good-hearted lodger, Major Jackman, his education at home, and then his being sent off to a boarding-house, are inimitably sketched.” A sequel appeared in December, 1864, entitled *Mrs. Lirriper’s Legacy*.

**Lisa, Monna.** Mother of Tessa, in GEORGE ELIOT’s novel of *Romola* (q.v.).

**Lisle, William,** antiquary and poet (d. 1637), wrote *The Fair Ethiopian* (1631), and *Seaven Straines of the Soul*; translated a work by Ælfricus Abbas (1623), and edited Du Bartas’ *Ark* in French and English (1637).

**Lismahago, Captain.** A superannuated half-pay officer, in SMOLLETT’s novel of *Humphrey Clinker* (q.v.), of whom Hazlitt writes that he is “the flower of the flock,” and “the best preserved and most severe of all Smollett’s characters.” “His tenaciousness in argument is not so delightful as the relaxation of his logical severity when he finds his fortunes mellowing in the wintry smiles of Mrs. Tabitha Bramble.”

**Lismore, Book of the Dean of,** is a collection of Highland traditions before 1550, made by Dean James M’Gregor, of Lismore, in Argyllshire, and his brother Duncan. It includes twenty-eight Fenian poems, nine attributed to Ossian and to Fergus Fibheoil (q.v.), one to Caeilte McRonan, three to a couple of hands not elsewhere named, and the rest to hands not named. The volume is in the Edinburgh Advocate’s Library. A selection from it was edited and published by McLaughlan and Skene in 1862.

“**Lisped in numbers, for the numbers**  
came; I.” Line 128 in POPE’s *Epistle to Dr. Arbuthnot*.

**Lissardo.** See FLIPPANTA.

**Lissoy.** See DESERTED VILLAGE, THE.

“**Listened like a three-years’ child,**  
And.” One of the lines which WORDSWORTH added to *The Ancient Mariner* (q.v.).

**Lister, Martin, M.D.,** naturalist (b. 1712), was the author of *Historia Conchyliorum*.

**Lister, Thomas Henry,** novelist and dramatist (b. 1801, d. 1842), wrote *Granby* (1826), *Herbert Lacy* (1827), *Arlington* (1832), and *Epicharis* (1829); besides a *Life of Clarendon* (1838).

**Listless, Mr.** A dandy, in PEACOCK’s novel of *Nightmare Abbey* (q.v.).

**Literary Anecdotes of the Eighteenth Century:** “comprising Biographical Memoirs of William Bowyer, Printer, F.S.A., and many of his learned friends,” by JOHN NICHOLS, published, in nine volumes, in 1812—15. A sequel to this work, entitled *Illustrations of the Literary*



*History of the Eighteenth Century*, appeared in 1817—58.

**Literary Life, Recollections of a**, by MARY RUSSELL MITFORD (1786—1855); published in 1851.

**Literature and Art, The Guild of**, was instituted in London in 1851.

“Literature is a very bad crutch, but a very good walking-stick.”—CHARLES LAMB, in a letter to Bernard Barton.

**Literature, Royal Society of**, was instituted in London in 1823.

**Lithgow, William**, Scottish traveller and poet (b. 1580, d. 1640), wrote *The Rare Adventures and Painful Peregrinations of Long Nineteen Years' Travayles from Scotland to the most Famous Kingdoms in Europe, Asia, and Africa* (1614, 1623, 1632, and 1640); *The Pilgrime's Farewell to His Native Country of Scotland* (1618); *Scotland's Teares* (1625), (q.v.); *Scotland's Welcome to King Charles* (1633); *The Last Siege of Breida* (1637); *The Gushing Teares of Godly Sorrow* (1640), (q.v.); two *Tracts on London* (1643); and *The Siege of Newcastle* (1645). See **TOTAL DISCOURSE, THE**.

**Little Dorrit**. A novel by CHARLES DICKENS, published in 1855.

“Little Ellie sits alone.” First line of *The Romance of the Swan's Nest*, by ELIZABETH BARRETT BROWNING.

**Little-Endians**. See **BIG-ENDIANS**.

“Little fleas have lesser fleas.” A misquotation of the first line of a quatrain in SWIFT's poetical *Rhapsody on Poetry*, which runs—

“So, naturalists observe, a flea  
Has smaller fleas that on him prey;  
And these have smaller still to bite 'em,  
And so proceed *ad infinitum*.”

**Little French Lawyer, The**. An amusing comedy by BEAUMONT and FLETCHER, of which “the story and most of the characters are,” says Hallam, “manifestly of French derivation.”

**Little John**. A companion of Robin Hood, who figures frequently in the ballads devoted to that famous robber. His real name is said to have been Nailor.

**Little-John, Hugh**. The name bestowed by Sir WALTER SCOTT upon his grandson, John Hugh Lockhart, to whom he dedicated his *Tales of a Grandfather* (q.v.).

**Little John Nobody**. A witty satire on the Reformation, in the form of a ballad, written about the year 1550, and preserved in the Pepys collection, the British Museum, and Strype's *Memoirs of Cranmer*.

“Little learning is a dangerous thing, A.” Line 15 of POPE's *Essay on Criticism*, pt. ii.:—

“Drink deep, or taste not the Pierian spring.”

**Little Lilliput, The Prince of**. See **LILLIPUT, THE PRINCE OF LITTLE**.

“Little more than kin, and less than kind.”—*Hamlet*, act i., scene 2.

**Little Nell**. See **NELL, LITTLE**.

**Little Pedlington**. See **PEDLINGTON, LITTLE**.

“Little pitchers have wide ears.”—GEORGE HERBERT's *Jacula Prudentum*.

**Little Red Riding Hood**. A lyric by LETITIA ELIZABETH LANDON:—

“Red Riding Hood, the darling,  
The flower of fair lore.”

“Little said is soonest mended.” This proverb occurs in one of GEORGE WITHER's minor works.

**Little Sister, The**. See **CAROLINE GANN**.

**Little, Thomas, The Poetical Works of the late**, by THOMAS MOORE (1779—1852); published in 1801. A volume of erotic poetry, which the poet regretted in later years. The name of Little was assumed in allusion to the author's diminutive stature.

**Little Travels and Roadside Sketches**, by WILLIAM MAKEPEACE THACKERAY (1811—1863); contributed to *Fraser's Magazine*, under the *nom de plume* of “Michael Angelo Titmarsh” (q.v.).

“Little tyrant of his fields withstood, The.” GRAY, *Elcgy written in a Country Churchyard*, stanza 15.

**Little, William**. See **WILLIAM OF NEWBURY**.

**Littleton, Adam, D.D.**, lexicographer (b. 1627, d. 1694), was the author of a *Latin Dictionary* (1678), superseded by that of R. Ainsworth (q.v.).

**Littleton, Edward, D.D.**, divine and poet (d. 1734), contributed a poem on *The Spider* to Dodsley's *Collection*, edited by Reed (1782). His *Sermons* were published posthumously in 1735, with a *Life* by Morell.

**Littleton, Sir Thomas**, judge of Common Pleas (b. 1421, d. 1481), wrote the famous *Treatise on Tenures*, printed in 1584, on which Sir Edward Coke wrote his no less famous *Commentary* (1628).

**Liturgy, The English**. See **COMMON PRAYER, BOOK OF**.

“Live and Learn, We.”—JOHN POMFRET, *Reason*.

“Live in deeds, not years, We.” See BAILEY's poem of *Festus* (q.v.). The whole passage runs:—

“We live in deeds, not years; in thoughts, not breaths;  
In feelings, not in figures on a dial.  
We should count time by heart-throbs. He lives most  
Who thinks most, feels the noblest, acts the best.”

“Live laborious days, And.”—MILTON, *Lycidas*, line 70.



"Live to please (We that) must please to live."—JOHNSON, *Prologue on the Opening of Drury Lane Theatre*.

"Live while you live, the epicure would say." First line of an epigram by DODDRIDGE, *On his Family Arms*.

"Lived in Settle's numbers one day more, But."—POPE's *Dunciad*, book i., line 90.

"Lively to severe, From." See "GRAVE TO GAY."

"Lives along the line."—POPE, *Essay on Man*, epistle i., line 217.

"Lives of great men all remind us." A line in LONGFELLOW's poem, *A Psalm of Life*.

**Living in London, The Art of.** A poem by WILLIAM COOKE (d. 1814).

**Living in London, The Art of:** "or, a Caution how Gentlemen, Countrymen, and Strangers, drawn by occasion of Business, should dispose of themselves in the Thriftiest Way; not only in the Citie, but in all other populous Places. As also, a direction to the poorer Sort, that come thither to seek their Fortunes." This curious work by HENRY PEACHAM (1576?—1650), published in 1642, is reprinted in the ninth volume of the *Harleian Miscellany*.

**Livingstone, David, LL.D., D.C.L.,** missionary and traveller (b. 1817, d. 1873), wrote *Missionary Travels* (1857), *Cambridge Lectures* (1858), *Expedition to the Zambesi* (1865), and *Last Journals* (1874). Several short biographies of Livingstone have been published.

**Livingstone, Guy.** A novel by GEORGE ALFRED LAWRENCE (1827—1876).

**Livy.** The great work of this Roman historian—which has only come down to us in a fragmentary shape—has been frequently translated. See *Ancient Classics for English Readers*.

**Lloyd, Charles,** poet (d. 1839), wrote, in conjunction with Charles Lamb, *Blank Verse* (1798), besides *Poetical Essays on Pope*, and other works. See ALFIERI.

**Lloyd, David,** biographer (b. 1625, d. 1691), wrote *State Worthies* (1665), and other works.

**Lloyd, Robert,** poet and miscellaneous writer (b. 1733, d. 1764), wrote *The Actor* (1760), (q.v.), and other works, which were collected and published with a *Life* by Dr. Kenrick in 1774. Among these are *The Progress of Envy* (1751); *Tears and Triumphs of Parnassus* (1760); *Arcadia: or, the Shepherd's Wedding* (1761); and *The Capricious Lovers* (1764), (q.v.). See OBSCURITY; PUFF, THE.

**Llywarch Llew Cad.** A Welsh bard (circa 1190). See Stephens's *Literature of the Kymri*.

**Llywelyn ap Gruffyd.** The subject of an elogy by BLEDDYN VARDY (circa 1250). Llywelyn

was the last native Prince of Wales, and an ode to his memory was written by Llygad Gwyr (circa 1270).

**L. N. R.** The initials adopted by Mrs. RAN-YARD, in the publication of *The Book and its Story*, and other works.

"Lo, here is God, and there is God." First line of *The New Sinai*, a lyric, by ARTHUR HUGH CLOUGH (1819—1861).

"Lo! when the rosy-bosom'd hours." First line of GRAY's *Ode to Spring*.

**Loadstone, Lady.** A character in BEN JONSON's play of *The Magnetic Lady*.

"Loan oft loses both itself and friend."—*Hamlet*, act i., scene 3.

"And borrowing dulls the edge of husbandry."

**Loathly Lady, The.** A character in the old ballad of *The Marriage of Sir Gawain*. As soon as she is married to the knight, she is transformed into a beautiful woman.

"Local habitation and a name, A."—*A Midsummer Night's Dream*, act v., scene 1.

**Lochaber no More.** A song by ALLAN RAMSAY (1686—1758):—

"I gae then, my lass, to win honour and fame,  
And if I should luck to come gloriously hame,  
I'll bring a heart to thee with love running o'er,  
And then I'll leave thee and Lochaber no more."

**Lochart, Alexander,** Scotch politician (b. 1675, d. 1732), was author of *Memoirs of Scotland*.

**Lochiel's Warning.** A lyrical dialogue, by THOMAS CAMPBELL.

**Lochleven.** A descriptive poem, in blank verse, by MICHAEL BRUCE (1746—1767), first printed in 1770.

**Lochinvar.** A ballad by Sir WALTER SCOTT, sung by Lady Heron in *Marmion* (q.v.). The hero is a youth who runs off with his ladylove under the very eyes of her expectant bridegroom and relations.

**Locis Sanctis, De.** A work by St. ADAMNAN (q.v.), which Morley, in *English Writers*, calls "our first book of travel." It is the result of a visit to Adamnan at Iona of a Frankish bishop, who had journeyed much in the East, and whose descriptions of sacred places in Palestine and Egypt are here reproduced.

**Lock, James** (b. 1780, d. 1855), was author of *The County of Sunderland*.

**Locke, Alton.** See ALTON LOCKE.

**Locke, John,** philosophical writer (b. 1632, d. 1704), wrote *A Letter on Toleration* (1689), *A Second Letter on Toleration* (1690), *Two Treatises on Government* (1690), *An Essay concerning Human Understanding* (1690), *The Inspiration of the Holy Scriptures* (1690), *A Third Letter of Toleration* (1692), *Thoughts concerning Education* (1693), *The Reasonableness of Christianity* (1695), (q.v.), *On the Conduct of the Understanding*, *Examination of Male-*



*branche, Elements of Natural Philosophy, Thoughts on Reading and Study, Essay for the Understanding of St. Paul's Epistles by consulting St. Paul himself*, and some minor works, included in the edition of the *Works* published in 1777. His life has been written by Le Clerc (1713), Lord King (1829), and Fox-Bourne (1876). See also the essay by J. A. St. John, prefixed to the *Philosophical Works*, published in 1843. See EDUCATION, THOUGHTS ON; GOVERNMENT, TWO TREATISES ON CIVIL; HUMAN UNDERSTANDING; PAUL'S EPISTLES, &c.; TOLERATION, LETTERS CONCERNING.

**Locker, Arthur**, novelist and miscellaneous writer, has written *Sweet Seventeen*, *Stephen Seudamore*, *The Village Surgeon*, and other works.

**Locker, Frederick**, poet (b. 1821), has published *London Lyrics* (1857), a volume of *vers de société* which has run into various editions. He has also edited a little book of drawing-room poetry called *Lyra Elegantiarum*. Selections from his works appeared in 1865.

**Lockhart, John Gibson**, novelist, biographer, and critic (b. 1794, d. 1854), wrote *Peter's Letters to his Kinsfolk* (1819), (q.v.); *Ancient Spanish Ballads* (1821); *Essay on Cervantes* (1822); *Adam Blair* (1822), (q.v.); *Reginald Dalton* (1823), (q.v.); *Matthew Wald* (1824), (q.v.); *Valerius* (1824), (q.v.); *Life of Burns* (1825); and *Life of Scott*. (1832—37). Lockhart was for some time editor of *The Quarterly Review*, to which he contributed numerous biographical and critical essays (1826—52). Carlyle has described Lockhart's style as "good, clear, direct, and nervous;" and "so," says Miss Martineau, "it is; and with a genuine beauty in it, too, both of music and of pathos." All his novels, she says, "are more remarkable for power in the delineation of passion, and for beauty of writing, than for higher qualities." See MORRIS, PETER; WASTLE, WILLIAM.

**Lockit**. The gaoler, in GAY's *Beggar's Opera* (q.v.); intended for Lord Townshend.

**Lockman, John**, miscellaneous writer (b. 1698, d. 1771), translated Voltaire's *Henriade* into English (1732), besides producing a couple of dramas and some verses.

**Locksley**. An outlawed archer, in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.). He is Robin Hood, the famous robber, in disguise.

**Locksley Hall**. A poem by ALFRED TENNYSON (b. 1809), published in 1842. It has been admirably parodied in the *Bon Gaultier Ballads* (q.v.).

**Lodge in some vast wilderness, O for a.**—COWPER, *The Task*, book ii. ("The Time-piece"). The allusion is to Jerem. ix. 2.

**Lodge, Edmund**, historian (b. 1756, d. 1839), published *Illustrations of British History* (1791), *Portraits of Illustrious Persons of Great Britain* (1821—34), and other works.

**Lodge, Thomas**, poet and dramatist (b. 1555, d. 1625), wrote a *Reply to the Schoole of Abuse* (1579—80), (q.v.); *An Alarm against Usurers* (1584), (q.v.); *Seillæ's Metamorphosis* (1589); *Rosalynde* (1590); *Catharos* (1591), (q.v.); *Euphuos' Shadow* (1592); *Phillis* (1593), (q.v.); *William Longbeard* (1593); *The Wounds of Civill War* (1594); *A Looking-Glasse for London and England* (with Robert Greene), (1594), (q.v.); *A Fig for Momus* (1595), (q.v.); *The Divil Conjured* (1596); *Wit's Miserie and the World's Madnesse* (1596), and others. See Hazlitt's *Handbook to Early English Literature*, Collier's *Dramatic Poetry and Poetical Decameron*, Wood's *Athenæ Oxonienses*, Beloe's *Anecdotes of Literature*, Ritson's *Bibliographia Poetica*, Brydges' *Censura Literaria*, *The Retrospective Review*, and the Shakespeare Society's publications (1853). See DEFENCE OF STAGE PLAYS; LONGBEARD; ROSALINE; ROSALYNDE; WOUNDS OF CIVILL WAR, THE.

**Lodore, The Cataract of**: "described in rhymes for the nursery." By ROBERT SOUTHEY (1774—1843).

**"Lo'ed him like a vera brither, Tam."**—BURNS, *A Winter's Night*:—

"They had been fou for weeks together."

**"Lofty Rhyme, The."** See MILTON's poem of *Lycidas*, lines 10, 11:—

"He knew  
Himself to sing, and build the lofty rhyme."

**Logan Braes**. A ballad by JOHN MAYNE (1759—1836), published in 1781; two lines of which BURNS incorporated into his poem of *Logan Water*.

**Logan, John**, divine, poet, and miscellaneous writer (b. 1748, d. 1788), wrote *Lectures on the Philosophy of History* (1781), *The Government of Asia* (1782), *Poems* (1782), *Runnimede* (1783), (q.v.). *Charges against Warren Hastings* (1784), and *Sermons* (1790—91). Logan also contributed to *The English Review*. An edition of his poems, with a *Life of the author*, appeared in 1805. See CUCKOO. ODE TO THE; WARREN HASTINGS.

**Logan Water**. See LOGAN BRAES.

**Logic, A Treatise on**, by Dr. ISAAC WATTS (1674—1748); published in 1724. The full title runs *Logie: or, the Right Use of Reason*.

**Logic, Bob**. "The Oxonian," in PIERCE EGAN's story of *Life in London* (q.v.).

**Lollardie, Against**. See AGAINST LOLLARDIE.

**London**. A poem by Dr. JOHNSON, published in 1738. It is written in imitation of the third satire of Juvenal.

**London, A Survey of**: "conteyning the Originall Antiquity, Increase, Moderne Estate, and description of that City, written in the year 1598, by JOHN STOW" (1525—1605). This famous work, on which all succeeding histories of the metropolis have been based, was republished by the author



in 1603, "increased with divers rare Notes of Antiquity;" again "corrected and much enlarged by A[unthony] M[unday]," in 1618; "enlarged by A[nthony] M[unday] and H[enry] D[yson]," in 1633; and by W. J. Thoms, with notes and a memoir of the author, in 1842.

**London, An Alarum for.** See ALARUM FOR LONDON, AN.

**London Florentine, The.** A play, in two parts, written by HENRY CHETTLE and THOMAS HEYWOOD, and produced in 1602.

**London Institution Library** was founded in 1806, Professor Porson being the first librarian.

**London, Library of the Corporation of,** at Guildhall, was founded in 1824.

**London Library, The,** in St. James's Square, was opened on May 1, 1841. Its first catalogue appeared in 1847.

**London Lyckpenny, The.** A poem by JOHN LYDGATE (1375—1460), containing some curious particulars of London in the fifteenth century.

**London Magazine, The.** A monthly periodical, to which James Boswell, the biographer of Dr. Johnson, contributed a series of papers entitled *The Hypochondriac*, between the years 1777 and 1782. Another magazine, of the same name, established in 1820, included among its earlier contributors Charles Lamb, Hazlitt, Carlyle, De Quincey, Allan Cunningham, Hood, Keats, James Montgomery, Landor, J. C. Hare, Hartley Coleridge, and others.

**London Review, The.** A periodical founded in 1775 by Dr. WILLIAM KENRICK (1720—1779).

**London, The Art of Living in.** See LIVING IN LONDON, THE ART OF.

**London, The Four Prentises of:** with "The Conquest of Jerusalem." A play by THOMAS HEYWOOD, printed in 1615. Warton points out that this drama is burlesqued in Beaumont and Fletcher's *Knight of the Burning Pestle* (q.v.). It was evidently designed to ridicule the prevalent fashion of reading chivalrous romances.

"**Long-drawn aisle and fretted vault, The.**" See GRAY'S *Elegy written in a Country Churchyard*, stanza 10.

**Long, Edward,** miscellaneous writer (b. 1734, d. 1813), was author of a *History of Jamaica* (1774).

**Long, George,** classical scholar (b. 1800), has written works on *Roman Law* (1846), *France and its Revolutions* (1849), and *The Decline and Fall of the Roman Republic* (1864—74); besides translations from Marcus Aurelius, Herodotus, Plutarch, Cicero, Sallust, and Cæsar.

**Long Story, A.** A humorous descriptive poem by THOMAS GRAY (1716—1771). The mansion

with its "passages that led to nothing" was Lady Cobham's seat.

**Long, Thomas,** Non-juring divine (b. 1621, d. 1700), wrote *The Unreasonableness of Separation*; *Dr. Walker's True, Modest, and Faithful Account of the Author of Eikon Basilike*; and many other works. See Wood's *Athenæ Oxonienses*.

**Long, Tom.** The hero of a popular story called *The Merry Conceits of Tom Long, the Carrier, containing many Pleasant Passages and Mad Pranks which he observed in his Travels*.

**Long Tom Coffin.** See COFFIN, LONG TOM.

**Longaville.** A courtier in attendance on the King of Navarre, in *Love's Labour's Lost* (q.v.).

**Longbeard, The Life and Death of William:** "the most famous and wittie English traitor, borne in the Citie of London, accompanied with many other pleasant and prettie histories," by THOMAS LODGE (1555—1625); printed in 1593. Dr. Charles Mackay has made the life of Longbeard the subject of an interesting work.

**Longer thou livest the more Foole thou art, The:** "a very Mery and Pythie Commedie," or moral play, by W. WAGER, which appears to have been written soon after Elizabeth came to the throne. It must, says Collier, have been an amusing production of its kind, consisting of fifteen characters, though the title states that "foure may play it easily." The moral enforced is the necessity of giving children a pious education. See MOROS.

**Longfellow, Henry Wadsworth,** American poet and prose writer (b. 1807), has published *Outre-Mer* (1835); *Hyperion* (1839); *Voices of the Night* (1841); *Ballads and Other Poems* (1842); *Poems on Slavery* (1843); *The Spanish Student* (1845); *Poets and Poetry of Europe* (1847); *The Belfry of Bruges* (1847); *Evangeline* (1848); *Kavanagh* (1849); *The Seaside and the Fireside* (1851); *The Golden Legend* (1851); *The Song of Hiawatha* (1855); *Miles Standish* (1858); *Tales of a Wayside Inn* (1863); *Flower de Luce* (1866); a translation of the *Divina Commedia* (1867—70); *New England Tragedies* (1869); *The Divine Tragedy* (1871); *Three Books of Song* (1872); *Aftermath* (1873); *The Hanging of the Crane* (1874); *The Masque of Pandora* (1875); and *Poems on Places* (1877). "Longfellow," says one of his countrymen, "has studied the principles of verbal melody, and rendered himself master of the mysterious affinities which exist between sound and sense, word and thought, feeling and expression. His tact in the use of language is probably the chief cause of his success. There is an aptitude, and gracefulness, and vivid beauty, in many of his stanzas, which at once impress the memory, and win ear and heart. There is in the tone of his poetry little passion, but much quiet earnestness. His ideas and metaphors are often very striking and poetical, but there is no affluence of



imagery, or wonderful glow of emotion, such as take us captive in Byron or Shelley; the claim of Longfellow consists rather in the wise and tasteful use of his materials than in their richness or originality. The spirit of Longfellow's muse is altogether unexceptionable in a moral point of view. He illustrates the gentler themes of song, and pleads for justice, humanity, and particularly the beautiful, with a poet's deep conviction of their eternal claims upon the instinctive recognition of the man." See AUGUSTINE, *THE LADDER OF*; BLIND GIRL OF CASTÈL-CUILLÈ; COFFIN, JOSHUA; COPLAS DE MANRIQUE; COURTSHIP OF MILES STANDISH; DRIFT WOOD; EDENHALL, LUCK OF; ENDYMION; EVANGELINE; EXCELSIOR; FILOMENA, SANTA; FLOWERS; HIAWATHA, SONG OF; HYPERION; KAVANAGH; OUTRE-MER; PROMETHEUS; PSALM OF LIFE, A; SHIP, BUILDING OF THE; SILENT LAND, SONG OF; SKELETON IN ARMOUR, THE; SLAVERY, POEMS ON; SPANISH STUDENT, THE; VOICES OF THE NIGHT; WAYSIDE INN, TALES OF A.

**"Longing ling'ring look behind, Nor cast one."**—GRAY'S *Elegy written in a Country Church-yard*.

**Longinus:** "On the Sublime." Translated by EDMUND SMITH (1668—1710), (q.v.). See also SMITH, WILLIAM.

**"Look ere you leap."** See TUSSEY'S *Five Hundred Points of Good Husbandry*, ehap. lvii.; and BUTLER'S *Hudibras*, part ii., canto ii., line 502.

**"Look here upon this picture, and on this."**—HAMLET, act iii., scene 4.

**"Look on her face, and you'll forget them all."**—POPE, *The Rape of the Lock*, canto ii., line 17:—

"If to her share some female errors fall."

**"Look out, bright eyes, and bless the air."** Song in *The False One*, by JOHN FLETCHER (q.v.).

**"Looked unutterable things, Or sighed and."**—THOMSON, *The Seasons* ("Summer,") line 1, 188.

**"Looker-on here, A."**—*Measure for Measure*, act v., scene 1.

**"Looking before and after."**—HAMLET, act iv., scene 4.

**Looking-Glass for Ladies, A:** "or, a Mirror for Married Women." A ballad which celebrates the constancy of Penelope, the wife of Ulysses, and in which fair ladies all are exhorted—

"All youthful follies to forsake,  
And vice from virtue to discern."

**Looking-Glasse for London and England, A.** "A tragi-comedy," by THOMAS LODGE, assisted by ROBERT GREENE; published in 1594. "It applies the Scriptural story of Nineveh to the city of London, and amidst much drunken buf-

foocery and clownish mirth, contains some powerful writing." See RASNI.

**"Loopholes of retreat, Through the."**—COWPER, *The Task*, book iv. ("The Winter Evening.")

**Lorbrulgrud.** The capital town of Brobdingnag in the *Travels of Gulliver*. The word is said by SWIFT to mean "pride of the universe."

**"Lord Fanny spins a thousand such a day."**—POPE, *Imitations of Horace*. See FANNY, LORD.

**Lord Gregory.** See ANNIE OF LOCHROYAN.

**"Lord Harry has written a novel."** First line of a lyric by THOMAS HAYNES BAYLY (1797—1839), containing the following lines—

"Haut ton finds her privacy broken,  
We trace all her ins and her outs;  
The very small talk that is spoken  
By very great people at routs. . .  
Our lips in derision we curl,  
Unless we are told how a Duchess  
Conversed with her cousin, the Earl."

**Lord of Burleigh, The.** A ballad by ALFRED TENNYSON, published in 1842, and founded on fact.

**"Lord of himself, that heritage of woe."**—BYRON, *Lara*, canto i., stanza 2. SHAKESPEARE had written in *King John*, act i., scene 1:—

"Lord of thy presence, and no land beside;"

Sir HENRY WOTTON, in his *Character of a Happy Life*:—

"Lord of himself, though not of lands."

**"Lords of human kind, The."** A description applied to the English nation by GOLD-SMITH, in line 328 of *The Traveller* (q.v.).

**Lord of the Isles, The.** A poem in six cantos by Sir WALTER SCOTT, published in 1815. The scene is laid near Stirling, the story opening in the spring of 1307. Scott's authorities for it were Lord Hailes and Archdeacon Barbour. "We must attribute," says Palgrave, "the defects of *The Lord of the Isles* to other cares than business anxieties, overwork, or want of privacy. Scott had now discovered his power as a novelist, and was conscious of his decline as a poet. There was probably also something in the subject which impeded its success. Although the author's reputation was sufficient to secure a sale of 15,000 copies, it failed to make a favourable impression upon the public."

**"Lord of the lion-heart and eagle-eye."**—SMOLLETT'S apostrophe *To Independence*.

**Lord Thomas and fair Ellinor:** "a tragical ballad" on their unfortunate love, "together with the downfall of the browne girl." There is another ballad on a similar subject, called *Lord Thomas and Lady Annet*.

**Lord Ullin's Daughter.** A ballad by THOMAS CAMPBELL, printed in 1809.

**"Lordly pleasure-house, I built my soul a."**—TENNYSON, *Palace of Art* (q.v.).



**"Lords of ladies intellectual, But O ye."**—BYRON, *Don Juan*, canto i., stanza 22 :—

"Inform us truly. Have they not henpecked you all?"

**Lorenzo**, in *The Merchant of Venice* (q.v.), is in love with, and beloved by, Jessica (q.v.).

**Lorenzo**. A character in YOUNG's *Complaint*, or *Night Thoughts*, who is described in somewhat lurid colours, and who was for some time supposed to be intended for the poet's son. Dr. Johnson points out, however, that in 1741, when the poem was written, "this Lorenzo, this finished infidel, this father to whose education vice had for some years put the last hand, was only eight years old." Hence he is inclined to believe either that Lorenzo was entirely a fictitious person, or that some other individual sat for this detestable portrait.

**Lorgnette, The**. Sketches of society in New York, by DONALD G. MITCHELL, "Ik Marvel" (b. 1822). *Fudge Doings*, by the same writer, is a work of a similar character.

**Lorraine, Mrs. Felix**, in *Vivian Grey* (q.v.), is described as "a clever woman, but vain."

**Lorrequer, Harry**. A novel by CHARLES JAMES LEVER (1809—1872); also a pseudonym of the author.

**Lost Leader, The**. A lyric by ROBERT BROWNING (b. 1812) :—

"Shakespeare was of us, Milton was for us,  
Burns, Shelley, were with us—they watch from their graves;  
He alone breaks from the van and the freemen,  
He alone sinks to the rear and the slaves!"

See "JUST FOR A HANDFUL OF SILVER."

**Lost Mistress, The** : "a Complaint against the Countess of —." A poem by GEORGE VILLIERS, Duke of BUCKINGHAM (1627—1688). The "mistress" referred to is said to have been the Countess of Shrewsbury, for whose sake the duke killed her husband in a duel; the countess, disguised as a page, holding the duke's horse during the combat.

**Lost Mistress, The**. A lyric by ROBERT BROWNING :—

"I will but say what mere friends say,  
Or only a thought stronger;  
I will hold your hand as long as all may,  
Or so very little longer!"

**"Lost (Not), but gone before."** The origin of this quotation is uncertain. ROGERS, in his *Human Life*, has—"not dead, but gone before."

**Lost Pleiad, The**. A poem by LETITIA ELIZABETH LANDON (1802—1838), published in 1829.

**Lost Tales of Miletus, The**. By EDWARD, Lord LYTTON (1805—1873). A series of old legends, reproduced in unrhymed metre, and published in 1866.

**"Lost to life, and use, and name, and fame."**—TENNYSON's *Idylls of the King* ("Vivien").

**"Lost to sight, to memory dear, Though."** A "familiar line," which has hitherto baffled all research.

**Lot, Parson**. The pseudonym under which the Rev. CHARLES KINGSLEY (1819—1875) published his pamphlet entitled *Cheap Clothes and Nasty* (q.v.).

**Lothair**. A novel by BENJAMIN DISRAELI (b. 1805), published in 1871, and recounting the adventures of a young nobleman of unsettled opinions, who, after coquetting for some time with Roman Catholicism, at length succumbs to the charms of Lady Corisande, and joins the Church of England. Among the characters are Theodora Campion, Hugo Bohun, St. Aldegonde, Mr. Phoebus, Pinto, and Monsignor Catesby.

**Lothario**, in ROWE's play of *The Fair Penitent* (q.v.), is a handsome libertine, who is supposed to have suggested to Richardson the character of Lovelace (q.v.), and who has stood as the prototype of many of the splendid but treacherous villains of later romances. "Lothario," says that severe moralist, Dr. Samuel Johnson, "with gaiety which cannot be hated, and bravery which cannot be despised, retains too much of the spectator's kindness." The line

"Is this that haughty gallant, gay Lothario?"

occurs in act v., scene 1.

**Lothrop, Amy**. The *nom de plume* adopted by ANNA B. WARNER (q.v.) in several of her publications.

**Lotos-Eaters, The**. A poem by ALFRED TENNYSON (b. 1809), printed in 1830. "An allegory, full of picture and music, which figures forth the tendency to abandon the battle of life, to retire from a fruitless, ever-renewed struggle :—

"What pleasure can we have  
To war with evil. Is there any peace  
In ever climbing up the climbing wave?"

**"Loud but deep, Curses not."**—*Macbeth*, act v., scene 3.

**Loudon, Jane**, wife of John C. Loudon (b. 1800, d. 1858), wrote *The Mummy*, a tale (1827), (q.v.), and various works on the subject of horticulture generally.

**Loudon, John Claudius**, botanist and horticulturist (b. 1783, d. 1843), wrote encyclopædias of *Gardening* (1822); *Agriculture* (1825); *Plants* (1829); *Cottage, Villa, and Farm Architecture* (1832); *Arboretum Britannicum* (1838); and many other publications of a similar character, for a list of which see Lowndes' *Bibliographer's Manual*. His *Life* was written by his wife, and prefixed to her *Self Instruction for Young Gardeners* (1845).

**Lounger, The**. A weekly periodical, published in Edinburgh from Saturday, February 5, 1785, to January 6, 1787, under the editorship of HENRY MACKENZIE, the novelist (1745—1831), who was also a leading contributor. He was as-



sisted by George Home, clerk of the Court of Sessions; William, Lord Craig; Alexander, Lord Abercromby; William Macleod, Lord Bannatyne; and others. See *Kay's Portraits* and *Drake's Essays*.

**Louse, To a:** "on seeing one on a lady's bonnet at church." A lyric by ROBERT BURNS (1759—1796), containing the oft-quoted lines:—

"O wad some Pow'r the giffle gie us  
To see oursel's as others see us!  
It wad frae monie a blunder free us  
And foolish notion;  
What airs in dress an' gait wad lea'e us,  
And ev'n Devotion!"

**Lousiad, The.** "A heroi-comic poem," in five cantos, by JOHN WOLCOT (1738—1819), founded on the fact that an obnoxious insect had been discovered on the king's plate among some green peas, and thus induced a decree to the effect that all the servants in the royal kitchen must have their heads shaved! See PINDAR, PETER.

**Love.** A play by JAMES SHERIDAN KNOWLES (1784—1862). Also the title of a poem by SAMUEL TAYLOR COLERIDGE:—

"All thoughts, all passions, all delights,  
Whatever stirs this mortal frame,  
All are but ministers of Love,  
And feed his sacred flame."

**Love à la Mode.** A comedy by CHARLES MACKLIN (1690—1797), produced in 1760.

**Love, All for.** See ALL FOR LOVE.

**Love and a Bottle.** A comedy by GEORGE FARQUHAR (1678—1707), produced in 1698. It was its author's first dramatic composition.

**Love and Death.** A sonnet by ALFRED TENNYSON (b. 1809), printed in 1830.

**Love and Duty.** A poem by ALFRED TENNYSON, published in 1842.

**Love and Truth,** "in two modest and peaceable Letters concerning the Distempers of the present Times; written from a quiet and conformable citizen of London to two busie and factious shop-keepers in Coventry." A work ascribed by Archbishop Sancroft to IZAAK WALTON (1593—1683), and reprinted in Zouch's edition of that writer's *Lives*. It is doubtful, however, if Walton was more than the editor of the letters.

**Love Breathing Thanks and Praise.** A work by RICHARD BAXTER (1615—1691), remarkable as containing the famous couplet:—

"I preached as never sure to preach again,  
And as a dying man to dying men."

**"Love can hope where reason would despair."** Second line of an epigram by Lord LYTTLETON (1709—1773).

**Love Chase, The.** A comedy by JAMES SHERIDAN KNOWLES (1784—1862), produced in 1837, and played at the Haymarket Theatre, London, for one hundred nights.

**Love for Love.** A comedy by WILLIAM CONGREVE, produced in 1695. The dialogue is distinguished by a brilliancy of wit and polish of

style which towards the close become almost oppressive. It was produced at a new theatre which Betterton and some other actors had opened in a tennis-court, near Lincoln's Inn. "Scarcely any comedy within the memory of the oldest man," says Macaulay, "had been equally successful. The actors were so elated that they gave Congreve a share in their theatre."

**"Love gives itself, but is not bought."**  
—LONGFELLOW, *Endymion*.

**"Love her was a liberal education, To."** A saying which occurs in STEELE's *Tatler*, No. 49. It has reference to Lady Elizabeth Hastings.

**Love, Hope, and Patience in Education.** A poem by SAMUEL TAYLOR COLERIDGE (1772—1834).

**Love in a Forest.** A comedy by CHARLES JOHNSON (1679—1748), acted in 1721, and founded upon Shakespeare's comedy of *As You Like It* (q.v.).

**"Love in a hut, with water and a crust."**—KEATS, *Lamia* (q.v.):—

"Is, Lord forgive us! cinders, ashes, dust."

**Love in a Riddle.** A comedy by COLLEY CIBBER (1671—1757); written in hopeless competition with Gay's *Beggar's Opera* (q.v.). The author himself informs us of the reception it met with at the hands of the public. "My new fangled performance," he says, "was so vilely damned and hooted at as so vain a presumption in the idle cause of virtue could desire."

**Love in a Village.** A comic opera by ISAAC BICKERSTAFF (1735—1787), to a great extent founded on Johnson's *Village Opera*, and other pieces, and played in London in 1762—63. Hazlitt describes it as "one of the most delightful comic operas on the stage. It is truly pastoral," he says, "and the sense of music hovers over the very scene like the breath of morning."

**"Love in her eyes sits playing."** First line of a song in GAY's *Aeïs and Galatea* (q.v.).

**"Love in her sunny eyes does basking play."** First line of *The Change*, a lyric by ABRAHAM COWLEY (1618—1667) in *The Mistress* (q.v.)—

"Love walks the pleasant mazes of her hair,  
Love does on both her lips for ever stray,  
And sows and reaps a thousand kisses there;  
In all her outward parts Love's always seen,  
But oh! he never went within."

**"Love in my bosom, like a bee."** First line of a lyric in LODGE's *Rosalynde* (q.v.).

**Love in Several Masques.** A comedy by HENRY FIELDING (1707—1754), produced in 1728.

**"Love, indeed, is light from heaven."**  
—BYRON, *The Giaour*, line 1, 131:—

"A spark of that immortal fire,  
With angels shared, by Allah given,  
To lift from earth our low desire."



"Love is a sickness full of woes." First line of a lyric by SAMUEL DANIEL.

"Love is hurt with jar and fret."—TENNYSON, *Miller's Daughter*.

"Love is indestructible." See stanza 10, canto x., of SOUTHEY'S poem of *The Curse of Kehama*—

"Its holy flame for ever burneth;  
From Heaven it came, to Heaven returneth."

"Love is loveliest when embalmed in tears." See stanza 1, canto iv., of SCOTT'S poem, *The Lady of the Lake*.

"Love is not love that alters when it alteration finds." See SHAKESPEARE'S *Sonnet*, cxvi.

Love, James, dramatist (d. 1774), wrote *Pamela*, a comedy (1742); *Cricket: an Heroic Poem* (1770), and other pieces.

Love Letters, addressed by Mrs. PIOZZI (1740—1821) to Augustus W. Conway, when she was eighty years of age, were published in 1843.

"Love lost between us, There's no."—GOLDSMITH, *She Stoops to Conquer*, act i., scene 4.

"Love me little, so you love me long," occurs in one of HERRICK'S shorter pieces. *Love me Little, Love me Long*, is the title of one of CHARLES READE'S novels.

"Love not, love not! ye hapless sons of clay." First line of a lyric by the Hon. Mrs. NORTON (b. 1808):—

"Love flings a halo round the dear one's head,  
Faultless, immortal, till they change or die."

Love of King David and Fair Bethsabe, The. See KING DAVID AND FAIR BETHSABE, THE LOVE OF.

"Love of life increased with years, That." A line in Mrs. PIOZZI'S *Three Warnings*:—

"So much, that in our latter stages,  
When pains grow sharp, and sickness rages,  
The greatest love of life appears."

"Love of praise, howe'er concealed by art, The."—YOUNG, *The Love of Fame*, satire i., line 51:—

"Reigns more or less, and glows in every heart."

"Love of women, The."—BYRON'S *Don Juan*, canto ii., stanza 199:—

"It is known  
To be a lovely and a fearful thing."

"Love rules the court, the camp, the grove."—SCOTT, *Lay of the Last Minstrel*, canto iii., stanza 2:—

"And men below, and saints above."

Love-Sick King, The: "an English Tragic History, with the Life and Death of Cartesimunda, the fair Nun of Winchester;" published in 1655, and revised in 1680, under the title of *The Perjured Nun*.

Love-Songs made Easy. By WILLIAM MAKEPEACE THACKERAY (1811—1863).

"Love sought is good, but given unsought is better."—*Twelfth Night*, act iii., scene 1.

"Love that hath us in the net." A song, by ALFRED TENNYSON.

Love, The Economy of. A poem by JOHN ARMSTRONG, M.D. (1709—1779), published in or about 1737, but suppressed on account of its indecency and generally licentious tone. It was, however, revised, corrected, and republished in 1768. It had been intended as a burlesque upon certain didactic writers.

"Love the offender, yet detest the offence."—POPE, *Eloisa to Abelard*, line 192.

Love, A Play of, by JOHN HEYWOOD, was written in 1533.

Love, The Testament of. A prose work by GEOFFREY CHAUCER, in which he defends himself against certain imputations that had been cast upon his character.

"Love thou thy land, with love far-brought." A poem by ALFRED TENNYSON, in which he gives expression to what may be termed the high poetic view of politics and patriotism.

"Love to hatred turned." See act iii., scene 8, of CONGREVE'S tragedy, *The Mourning Bride*—

"Heaven has no rage like love to hatred turned,  
Nor Hell a fury like a woman scorned."

"Love took up the harp of life, and smote on all its chords with might."—TENNYSON, *Locksley Hall*.

Love Unveiled, The Picture of: "Effigies Amor." A philosophical poem by JOHN NORRIS (1657—1711), in which, says Professor Fraser, love is represented as the one essential natural principle. It was published in 1682.

Love Will Find out the Way. A comedy by "T. B.," printed in 1661, and founded on *The Constant Maid*, by Shirley.

Love Will Find out the Way. A fine old lyric, printed by Bishop Percy in his *Reliques*, and by F. T. Palgrave in his *Golden Treasury*.

"Loved and lost." See "BETTER TO HAVE," &c. It may be noticed here that CONGREVE makes Mrs. Marwood say, in *The Way of the World* (act ii., scene 1), "'Tis better to be left than never to have been loved."

"Loved not at first sight, Who ever loved that." A line in MARLOWE and CHAPMAN'S poem of *Hero and Leander*. SHAKESPEARE quotes this in *As You Like It*, act iii., scene 5.

"Loved not wisely, but too well, One that."—*Othello*, act v., scene 2.

Lovel, Lord. The hero of an old and popular Scottish ballad.

Lovel the Widower. A novel by WILLIAM MAKEPEACE THACKERAY (1811—1863), which originally appeared in *The Cornhill Magazine*. It is founded upon the author's unacted comedy of *The Wolves and the Lamb* (q.v.).



**Lovelace.** The hero of RICHARDSON'S novel of *Clarissa Harlowe* (q.v.). See **LOTHARIO**.

**Lovelace, Richard,** poet (b. 1618, d. 1658), wrote *Lucasta: Odes, Sonnets, Songs, &c.* (q.v.), (1649); and some posthumous pieces (1659). Also, *The Scholar*, a comedy; and *The Soldier*, a tragedy, neither of which is extant. His *Poems* were edited in 1864 by CAROL HAZLITT. See **WOOD'S** *Athenæ Oxonienses*. See **ALTHEA, To**.

**Lovelick, Richard.** See **ST. GRAAL, THE**.

**"Lovely and a fearful thing, A."** See **"LOVE OF WOMEN, THE."**

**Lovely, Anne.** The heroine of Mrs. CENTLIVRE'S comedy of *A Bold Stroke for a Wife* (q.v.); a heiress with £30,000, who is sought by Captain Feignwell for his wife.

**"Lovely woman stoops to folly, When."** First line of a lyric, by GOLDSMITH, in *The Vicar of Wakefield*, chapter xvii.

**Lover and her Husband, The.** A novel by Mrs. GORE, published in 1841. It is a free translation of M. Bertrand's *Gerfaut*.

**Lover, Samuel,** dramatist, novelist, and poet (b. 1797, d. 1868), produced the following, among other pieces for the stage:—*Grana Uile, The Beau Ideal, Olympic Pic-Nic, The White Horse of the Peppers, The Happy Man, The Greek Boy*, and *Il Paddy Whack in Italia*. His best known stories are *Handy Andy, Rory O'More*, and *Legends and Stories*; his best songs, *Under the Rose, Molly Carew*, and *Rory O'More*. See the *Life* by Bayle Bernard (1874).

**Lover, The Lying.** A comedy by Sir RICHARD STEELE, produced in 1704; "so moral and religious, as poor Dick insisted, so dull the town thought, that it was damned."

**Lover, The Fond.** A ballad written by WILLIAM FALCONER (1730—1769), on board "The Royal George," in 1764, in honour of his lady-love, who afterwards became his wife. See **MIRANDA**.

**Loveres Lyfe, The Complaynt of a.** A poem, by GEOFFREY CHAUCER (1328—1400).

**Lover's Complaint, A.** A tender and picturesque poem by SHAKESPEARE, first printed in 1609, and containing the quotation:

"O father, what a hell of witchcraft lies  
In the small orb of one particular tear!"

**Lover's Lute, The.** A lyric by Sir THOMAS WYATT (1503—1542).

**Lover's Melancholy, The.** A tragedy by JOHN FORD (1586—1639) acted in 1629. The plot turns upon the exhibition of a deep-seated love-melancholy in one leading character, and of a confirmed madness in another. The play is notable further as including a fine description of a contention between a musician and a nightingale, such as Crashaw has treated in his *Musick's Duel* (q.v.).

**"Lovers' perjury."** See **"JOVE BUT LAUGHS," &c.**

**Lovers' Quarrel, The:** "or, Cupid's Triumph; being the pleasant history of Fair Rosamond of Scotland. Being daughter to the Lord Arundel, whose love was obtained by the valour of Tommy Pots, who conquered the Lord Phenix and wounded him, and after obtained her to be his wife. Being very delightful to read." An old ballad, printed in Ritson's *Ancient Popular Poetry*.

**"Lovers love the western star."**—SCOTT, *Lay of the Last Minstrel*, canto iii., stanza 24.

**"Lovers are plenty, but fail to relieve me."**—GOLDSMITH, *She Stoops to Conquer*. The line occurs in an incidental song sung by Miss Hardcastle.

**Lovers, The Cunning.** A comedy by ALEXANDER BROME, produced in 1654.

**Lovers, The School for.** A comedy, by WILLIAM WHITEHEAD (1715—1785), produced at Drury Lane in 1762, and founded on a suggestion of Fontenelle's, included in the eighth volume of that writer's works and entitled *Le Testament*. Among the *dramatis personæ* are Celia, Araminta, Belmour, and Sir John Dorilant.

**Lover's Watch, The.** A novel by Mrs. APHRA BEHN, published in 1686.

**Loves of the Angels, The.** A poem by THOMAS MOORE, chiefly written in Paris, and published in 1823. See **ARISTEAS**.

**Love's Dominion.** A play by RICHARD FLECKNOE (d. 1678), printed in 1654, and dedicated to the Lady Elizabeth Claypole, to whom the author commends it, in a preliminary essay on the English drama, as being full of excellent morality, and written as a pattern to the reformed stage. McCarthy says of this essay that it is "one of the earliest and most valuable of the kind in the English language." It was probably Flecknoe's strictures on the licence of his brother dramatists that brought down upon him the satiric wrath of Dryden and Marvell in their *MacFlecknoe* and *Flecknoe* (q.v.). *Love's Dominion* was republished in 1664 under the title of *Love's Kingdom*.

**Love's Labour's Lost.** A comedy by WILLIAM SHAKESPEARE (1564—1616), published in 1598 as *A pleasant conceited comedie called Loves Labors Lost. As it was presented before Her Highness this last Christmas. Newly corrected and augmented by W. Shakespere*. Of the comedy in its earlier form no copy is known to exist, nor can we hope to ascertain the exact date at which it was written. There is every evidence, however, that it was one of its author's first productions for the stage, and it appears to be of earlier date than *The Two Gentlemen of Verona*, though "the style is more measured, the language more perfect, the art more polished." There is reason to believe that the comedy is in all respects original. It does not



appear to have been founded on any poem, romance, legend, or historical record. The best brief description of it is to be found, perhaps, in Schlegel's criticism; that "it is a humorous display of frolic; a whole cornucopia of the most vivacious jokes emptied into it. Youth is certainly perceivable in the lavish superfluity of labour in the execution; the unbroken succession of plays on words, and sallies of every description, hardly leave the spectator time to breathe; the sparkles of wit fly about in such profusion, that they resemble a blaze of fireworks; while the dialogue, for the most part, is in the same hurried style in which the passing masks at a carnival attempt to banter each other."

**Love's Last Shift:** "or, the Fool in Fashion." A comedy by COLLEY CIBBER (1671—1757), produced in 1695. The hero is a Sir Novelty Fashions (q.v.).

**Love's Metamorphosis:** "a witty and courtly Pastorall," by JOHN LYLY; published in 1601.

**Love's Philosophy.** A lyric, by PERCY BYSSHE SHELLEY, written in 1820.

"Nothing in the world is single,  
All things by a law divine  
In one another's being mingle—  
Why not I with thine?"

**Love's Pilgrimage.** A comedy, by JOHN FLETCHER.

**"Love's proper hue."** See "CELESTIAL ROSY RED."

**Love's Sacrifice.** A play, by JOHN FORD (1586—1639), published in 1633; the plot and leading characters of which closely resemble those of *Othello* (q.v.).

**Love's Victory.** A tragi-comedy, by WILLIAM CHAMBERLAYNE, published in 1658. It contains some fine descriptive passages.

**Love's Young Dream.** A lyric, by THOMAS MOORE (1779—1852):

"There's nothing half so sweet in life  
As Love's young dream."

**Lovibond, Edward,** poet (d. 1775). His *Life and Poems* will be found in vol. xi. of Anderson's edition of *The British Poets*.

**"Low flowing breezes are roaming  
the broad valley dimmed in the gloaming."**—*Elegiacs*, by ALFRED TENNYSON, printed in 1830, and afterwards suppressed.

**Lowe, John** (b. 1750, d. 1798), wrote the ballad of *Mary's Dream*, and some other pieces.

**Lowell, James Russell,** poet and essayist (b. 1819), has published *A Year's Life* (1841), *Poems* (1844), *Conversations on some of the Old Poets* (1845), *Poems* (1848), *The Vision of Sir Launfal* (1848), *The Biglow Papers* (1848), (q.v.), *A Fable for Critics* (1848), *Fireside Travel* (1864), *Under the Willows* (1869), *The Cathedral* (1869), *Among my Books* (1870), and *My Study Windows* (1871). His *Complete Poetical Works* appeared in England

in 1873. See CRITICS, FABLE FOR; WONDERFUL QUIZ, A.

**Lower, Mark Antony** (b. 1813, d. 1876), wrote *English Surnames* (1842), *Curiosities of Heraldry* (1845), *Patronymica Britannica* (1860), *The Worthies of Sussex* (1865), *History of Sussex* (1870), and other works.

**Lowndes, William Thomas,** bibliographer (d. 1843), published *The British Librarian* (1829), and *The Bibliographer's Manual* (1834 and 1858), (q.v.).

**Lowten.** Clerk to Perker the lawyer in *The Pickwick Papers* (q.v.).

**Lowth, Robert, D.D.,** Bishop of St. David's, Oxford, and London (b. 1710, d. 1787), wrote *Prælectiones Academicæ de Sacra Poesi Hebræorum* (1753), a *Short Introduction to English Grammar* (1762), a *Translation of Isaiah with dissertation and notes* (1778), a *Life of William of Wykeham*, and *Sermons and other Remains*, collected and published, with a *Life of the author* by Peter Hall in 1834.

**Lowth, William,** Prebendary of Winchester, D.D. (b. 1661, d. 1732), wrote a *Vindication of the Divine Authority and Inspiration of the Old and New Testaments* (1692), *Directions for the Profitable Reading of the Holy Scriptures* (1708), a series of *Commentaries on the Old Testament*, and other works. His *Life* was written in the *Biographia Britannica* by his son, Robert. (See preceding paragraph).

**Loyal Convert, The.** A pamphlet, by FRANCIS QUARLES (1592—1644), in which he argued that Roman Catholics might justifiably be employed in the armies of Charles I. This so displeased the Puritan Parliament that it ordered the poet's property to be confiscated, and had him denounced as a Papist.

**Loyal Subject, The.** A play by JOHN FLETCHER (q.v.), partly founded on *The Royal King and Loyal Subject* of Heywood. Its leading characters are two sisters, distinguished respectively for their boldness and timidity.

**Loyalty Confined.** A Royalist ballad, attributed to Sir ROGER L'ESTRANGE, and printed in David Lloyd's *Memoirs of those who suffered in the Cause of Charles I.* (1668); also in *Westminster Drollery: or, a Choice Collection of Songs and Poems* (1691).

**Lubbock, Sir John,** miscellaneous writer (b. 1834), has written *Pre-historic Times* (1865), *The Origin of Civilisation and the Primitive Condition of Man* (1870), *The Origin and Metamorphoses of Insects* (1874), *British Wild Flowers* (1875), &c.

**Lucan, The First Book of.** A translation in blank verse by Christopher Marlowe, which is full of "mighty lines." Gorge's version of the *Pharsalia* appeared in 1614; May's, in 1627 and 1633. Nicholas Rowe's possesses uncommon merits, and has not been superseded by later versions. It was published after Rowe's death.



**Lucas, Frederick**, journalist and politician (b. 1812, d. 1855), founded *The Tablet*.

**Lucas, Richard, D.D.**, divine (b. 1648, d. 1715), wrote *The Enquiry after Happiness* (1685), and *Practical Christianity* (1700).

**Lucas, Samuel**, journalist (b. 1818, d. 1865), published *The Causes and Consequences of National Revolutions* (1845), *History and Condition of Social Progress* (1853), and other works, including contributions to magazines and reviews. He was editor of *Once a Week* from 1859, and, at one time, a leading literary critic of *The Times*.

**Lucasta**: "Odes, Sonnets, Songs," &c., by RICHARD LOVELACE (1618—1658), published in 1649. *Lucasta*—i.e., *Lux casta*—the lady of his love, was Miss Lucy Sacheverell, a lady of beauty and fortune, who married another on the report of his death from wounds received at Dunkirk.

**Luce**. A servant to Adriana (q.v.), in *The Comedy of Errors* (q.v.).

**Lucentio**. Son of Vicentio (q.v.), in *The Taming of the Shrew* (q.v.).

**Lucetta**. Waiting-maid to Julia, in the *Two Gentlemen of Verona* (q.v.).

**Luciana**, in *The Comedy of Errors* (q.v.), is sister-in-law to Antipholus of Syracuse (q.v.).

**"Lucid interval."** A phrase used by BACON in his *History of Henry VII.*, by FULLER in his *Pisgah Sight of Palestine*, by SOUTH in one of his *Sermons*, by DRYDEN in his satire *MacFlecknoe*, by JOHNSON in his *Life of Lyttelton*, and by BURKE in his *History of the French Revolution*.

**Lucifer**. One of the *dramatis personæ* in BAILEY's poem of *Festus* (q.v.). "In the character of Lucifer, the spirit of evil, as conceived by the author, there is nothing human. It is not," says Hepworth Dixon, "a bold, bad man, like Marlowe's; nor a proud, defying one, like Milton's; nor a sneering, sarcastic one, like Goethe's. It is the impersonation of a principle."

**Lucifer**. A character in LONGFELLOW's dramatic poem of *The Golden Legend* (q.v.).

**Lucile**. A poem by ROBERT, LORD LYTTON (b. 1831), published in 1860; "his best poem," says Stedman; "a really interesting, though sentimental, parlour-novel, written in fluent verse."

**"Lucilia, wedded to Lucretius found."**—*Lucretius*, by ALFRED TENNYSON.

**Lucio**. A character in *Measure for Measure* (q.v.).

**Lucius**. A tragedy by Mrs. DE LA RIVIÈRE MANLEY (1672—1724), produced in 1717, and having for its hero "the first Christian king of Britain." It was honoured with a prologue from the pen of Steele, and an epilogue from that of Prior.

**Lucius** is the name of a lord in *Timon of Athens*, and of a servant both in *Timon of Athens* and *Julius Caesar*. It is also that of a son of Titus Andronicus in that play.

**Luck of Roaring Camp, The**. See ROARING CAMP, THE LUCK OF.

**Lucrece, The Rape of**. A poem by WILLIAM SHAKESPEARE (1564—1616), first printed in 1594, dedicated to the Earl of Southampton, and reprinted in 1598, 1600, 1607, and 1616. "Lucretia," says Warton, "was the grand example of conjugal fidelity throughout the Gothic ages." He also suggests that Shakespeare's poem may have had its origin in two ballads on the subject, printed in 1568 and 1569.

**Lucretia**: "or, the Children of the Night." A novel by EDWARD, LORD LYTTON, published in 1847, and so severely criticised that the author thought fit to vindicate himself in a reply to his censors, entitled, *A Word to the Public*.

**Lucretia**, in *Coningsby* (q.v.), is said to be intended for Madame Zichy.

**Lucretius**. A dramatic monologue, put in the mouth of the great Roman poet and philosopher, by ALFRED TENNYSON. See in *Macmillan's Magazine* a criticism by R. C. Jebb. The works of Lucretius were translated by Thomas Creech (q.v.).

**Lucy**. The heroine of MACKENZIE's novel of *The Man of the World* (q.v.).

**Lucy Deane**. A character in GEORGE ELIOT's novel of *The Mill on the Floss* (q.v.).

**Lucy Gray**: "or, Solitude." A ballad by WILLIAM WORDSWORTH, written in 1799.

**Lucy's Flittin**. A song by WILLIAM LAIDLAW (1780—1845), the last four lines of which were added by James Hogg, who printed it:—

"Ah, weel may young Jamie gang dowie and cheerless!  
And weel may he greet on the bank o' the burn!  
For bonny sweet Lucy, sae gentle and peerless,  
Lies cauld in her grave, and will never return."

**Lucydary, The**. Referred to in the Harleian catalogue as "a lytell treatyse, good and profitable for every well-disposed person." It was printed by Caxton, and was a translation from an old French poem, *Li Lusidaire*, itself a version of the *Elucidarium*, described by Warton as a large work in dialogue, containing the sum of Christian theology, by some attributed to Anselm, Archbishop of Canterbury.

**Ludicra, Epigrammata Juvenilia**, by JOHN PARKHURST, Bishop of NORWICH (1511—1574); published in 1573.

**Ludo Scæcorum, De**. See AILWARD, SIMEON.

**Ludovico**. A Venetian, kinsman of Brabantio in *Othello* (q.v.).

**Ludus Coventriæ**. A volume of miracle plays said to have been represented at Coventry on the Feast of Corpus Christi, the MS. of which was



written, Collier thinks, as early as the reign of Henry VII.

**Luggie, The.** A poem by DAVID GRAY (1838—1861), which “shows,” says Stedman, “a poverty due to the want of proper literary models in his stunted cottage-home. It is an eighteenth century poem, suggested by a too close reading of Thomson and the like.”

**Luggnagg,** in *Gulliver's Travels*, is an imaginary island, about a hundred leagues south-east of Japan, certain inhabitants of which have received the gift of eternal life, without the corresponding accompaniments of health and intellect.

**Luke.** The hero of MASSINGER's *City Madam*, who, from a state of poverty, suddenly comes into the possession of unbounded wealth; a type of vindictive hypocrisy, drawn and conceived with great power.

**Lumpkin, Tony,** in GOLDSMITH's comedy of *She Stoops to Conquer* (q.v.), is described by Hazlitt as “that vulgar nickname, a *hobbetyhoy*, dramatised; forward and sheepish, mischievous and idle, cunning and stupid, with the vices of the man and the follies of the boy; fond of low company, and giving himself all the airs of consequence of the young squire.”

**Lumsden, Matthew,** Orientalist (b. 1777, d. 1835), produced a *Grammar of the Persian Language* (1810), and a *Grammar of the Arabic Language* (1811).

**Lunatic Lover, The.** *A Mad Song* in the *Pepys Collection*. See Percy's *Reliques*.

“**Lunatic (The), the lover, and the poet.**”—*A Midsummer Night's Dream*, act v., scene 1.

**Lunel, Albert:** “or, the Château of Languedoc.” A novel written by Lord BROUGHAM (q.v.), and suppressed on the eve of its publication, in 1844. It was reprinted in 1872.

**Lupin, Mrs.** The landlady of the “Blue Dragon” in DICKENS's novel of *Martin Chuzzlewit* (q.v.).

**Lupton, Daniel,** wrote the *History of the Protestant Divines* (1637), *London and the Country carbonadoed and quartered into Several Characters* (1632), and other works.

**Lupus Episcopus.** Old English homilies by WOLFSTAN, Bishop of WORCESTER (d. 1023). The most remarkable is the *Sermo Lupi ad Anglos*, written in 1012, and affording a graphic picture of that period of intrigues and treasons.

**Luria.** A poetical drama by ROBERT BROWNING (q.v.). The hero is a Moor, and, says a critic, “like Othello in many ways: a brave and skilful general, who serves Florence instead of Venice. He is sacrificed by the Florence he has saved, and destroys himself at the moment when love and honour are hastening, too late, to crown him.

The language of *Luria* is often in the grand manner.”

**Lusiad, The.** A translation from the Portuguese of CAMOËNS by WILLIAM JULIUS MICKLE (1734—1788), published in 1775. The *Lusiad* had previously been translated by Sir Richard Fanshawe in 1655.

**Lusignan,** in AARON HILL's tragedy of *Zara* (q.v.), is the “last of the blood of the Christian kings of Jerusalem.”

“**Lustely, lustely, lustely, let us saile forth.**” A pirates' song in the dramatic fragment of *Common Conditions* (q.v.); “perhaps,” says Collier, “the oldest of the kind in English.”

**Lust's Dominion:** “or, the Lascivious Queen.” A tragedy by CHRISTOPHER MARLOWE (1564—1593), published some years after his death, and, in Collier's opinion, probably written by Dekker and others. There is internal evidence, however, that Marlowe had a hand in it. “It has been characterised as a striking picture, or rather, caricature, of the unrestrained love of power, as connected with regal ambition and external sway.”

**Lusty Juventus.** A moral play, “lyvely describing the Frailtie of Youth, of Nature prone to Vyce, of Grace and Good Councell traynable to vertue;” written either very late in the reign of Henry VIII., or very early in the reign of his son, and reprinted in the first volume of Hawkins's *Origin of the British Drama*. It is rather a tedious production when compared with the *Interlude of Youth* (q.v.); but it contains a song by the hero, beginning

“In a herber greene, aslepe where as I lay,”

which may be referred to as a very early specimen of an English lyric.

**Lute, in Musicke, A Song to,** ascribed to RICHARD EDWARDS in the *Paradise of Dainty Devices* (q.v.), and ridiculed by Shakespeare in *Romeo and Juliet*, act iv., scene 5.

**Luther, the Pope, a Cardinal, and a Husbandman, A Ballad of,** written in the time of Edward VI.

**Luther, Doctor.** A song, by WILLIAM MAKEPEACE THACKERAY (1811—1863), in *The Adventures of Philip* (q.v.):

“If the ditty sound but oddly,  
’Twas a father wise and godly  
Sang it so long ago.”

**Luttrell, Henry,** poet (b. 1770, d. 1851), wrote *Advice to Julia: a Letter in Rhyme* (1820), *Crockford House* (1827); and *Memoirs of Tom Moore*.

“**Luve of life's young day, The.**”—MOTHERWELL, *Jeanie Morrison*.

“**Luve's like a red, red rose, O my.**” The first line of a song called *The Red, Red Rose*, by ROBERT BURNS (1759—1796). See “O MY LUVE'S LIKE A RED, RED ROSE.”



"Luxury of doing good, He tried the."—CRABBE, *Tales of the Hall*, book iii. See also GARTH, *Claremont*, line 148:—

"For all their luxury was doing good."

"Luxury of woe, I'll taste the."—MOORE, *Anacreon*.

**Lyall, William Rowe, D.D.**, Dean of Canterbury (b. 1788, d. 1857), was at one time editor of *The British Critic* (1815), and, at another of the *Encyclopædia Metropolitana* (1820). He published *Propædia Prophetica* (1840).

**Lychorida.** A nurse, in *Pericles* (q.v.).

**Lycidas.** By JOHN MILTON (1608—1674). A poetical monody on the death of his friend and college companion, Edward King, who perished by shipwreck on his passage from Chester to Ireland, August 10, 1637. The poem was written at Horton, in Buckinghamshire, about the close of the same year. Lycidas, it will be remembered, is the name of a shepherd in Virgil's third *Elogue*. Compare with Shelley's *Adonais* (q.v.), Tennyson's *In Memoriam* (q.v.), and Matthew Arnold's *Thyrsis* (q.v.).

**Lycidus:** "or, the Lover in Fashion." A novel, by MRS. APHRA BEHN, published in 1688.

**Lyckpenny, The London.** See LONDON LYCKPENNY, THE.

**Lycus the Centaur.** A poem, by THOMAS HOOD, published in 1827.

**Lydgate, John**, monk of Bury (b. 1375, d. 1460), wrote *The Hystory, Sege, and Destructioun of Troye* (1513); *The Storie of Thebes* (1561); *The Falls of Princes* (1494); and several minor works, including *The Werke of Sapience*; *The Lyf of our Ladye*; *The Chorle and the Byrde*; *A Lytell Treatise of the Horse, the Shepe, and the Goos*; *Proverbes*; *The Temple of Glass*; and *The Cronycle of all the Kynges Names*. His leading works were first printed in the years indicated. The minor works were edited for the Percy Society in 1842. See Warton's *English Poetry* and Morley's *English Writers*. See FALLS OF PRINCES, THE; LONDON LYCKPENNY; REGIMINE; TEMPLE OF GLASSE; THEBES, THE STORY OF; TROYE.

**Lydgate, Mr.** The doctor in GEORGE ELIOT's novel of *Middlemarch* (q.v.); eventually married to Rosamond.

"Lydian airs." See "LAP ME IN SOFT," &c.

**Lyell, Sir Charles** (b. 1797, d. 1875), wrote *The Principles of Geology* (1830, 1831, 1833, and 1834); *A Visit to the United States* (1841 and 1845); and various contributions to the *Transactions of the Geological Society of London*, *The Edinburgh Journal*, and *The Quarterly Review*.

**Lying in all its Branches, Illustrations of.** By AMELIA OPIE (1769—1853).

**Lyke-Wake Dirge, A.** Printed by Scott in his *Border Minstrelsy*. "Lyke-wake" means "dead-watch," and the dirge seems to have been

sung over corpses, in the North of England, so far down as 1624. The "Brigg o' Dread" to which, the ballad says, "we come at last," is described, says Scott, in the legend of Sir Owain; and Allingham says that the Orientals have a similar fancy of a narrow bridge over an abyss.

**Lyle, Mr.**, in DISRAELI's *Coningsby* (q.v.), is supposed to be intended for Lord Surrey.

**Lyly, or Lilly, John**, dramatic poet (b. 1553, d. 1601), wrote *Euphues: The Anatomy of Wit* (1579); *Euphues and his England* (1580); *Alexander and Campaspe* (1584); *Sappho and Phao* (1591); *Pap with a Hatchet* (1589), (q.v.); *Endymion, the Man in the Moon* (1592); *Euphues' Shadow* (1592); *Galathea* (1592); *Midas* (1592), (q.v.); *Mother Bombie* (1594), (q.v.); *The Woman in the Moon* (1597), (q.v.); *The Maydes Metamorphoses* (1600); *Loves Metamorphosis* (1601); *Six Court Comedies* (1632); and *Euphues and Lucilla* (1716). For Biography, see Collier's *History of Dramatic Poetry* and W. C. Hazlitt's *Handbook to Early English Poetry*. For Criticism, Hazlitt's *Age of Elizabeth*; Hallam's *Literature of Europe*; Lamb's *Specimens of English Dramatic Poets*; Coleridge's *Remains*; H. Coleridge's *Notes and Marginalia*. An edition of Lyly's dramatic works was edited by F. W. Fairholt in 1858. See also ALEXANDER AND CAMPASPE; ENDYMION; EUPHUES; GALATHEA.

**Lynch, John**, scholar (b. about 1599, d. about 1674), was the author of *Cambrensis Eversus* (1662), afterwards translated into English from the Latin by Kelly, for the Celtic Society; also, of *Alithinologia*.

**Lynde, Sir Humphrey** (b. 1579, d. 1636). Author of *Via Tuta* and *Via Devia*.

**Lyndon, Barry, Esq., The Memoirs of.** A novel, by WILLIAM MAKEPEACE THACKERAY.

**Lyndsay, Sir David.** See LINDSAY.

**Lynette.** The heroine of one of TENNYSON's *Idylls of the King*.

"A damsel of high lineage, and a brow  
May-blossom, and a cheek of apple-blossom,  
Hawk-eyes; and lightly was her tender nose  
Tip-tilted like the petal of a flower."

It is she whom Gareth (q.v.) wins to be his bride.

**Lynn, Eliza.** See LINTON, ELIZA LYNN.

**Lyon, Rufus.** The Dissenting minister, in GEORGE ELIOT's novel of *Felix Holt* (q.v.); father of Esther.

**Lyra Elegantiarum.** A volume of *vers de société*, selected and arranged by FREDERICK LOCKER (q.v.).

**Lyra Hibernica:** "The Poems of the Molony of Kilballymolony," written in a humorous imitation of the Irish dialect, by WILLIAM MAKEPEACE THACKERAY (1811—1863). They include, among others, *The Crystal Palace* and *The Battle of Lime-riek*.



**Lyra Innocentium:** "Thoughts in Verse on Christian Children, their Ways and Privileges," by the Rev. JOHN KEBLE (1792—1866); published in 1846.

**Lyric Odes to the Royal Academicians for 1782.** See PINDAR, PETER.

**Lyrical Ballads.** A famous volume, published by Joseph Cottle, at Bristol, in 1798, in which WORDSWORTH made his first appearance as a poet, in conjunction with COLERIDGE.

**Lysander,** in *A Midsummer Night's Dream* (q.v.), is in love with Hermia (q.v.).

**Lyte, Henry Francis,** clergyman and poet (b. 1793, d. 1847), was the author of some tales in verse, illustrative of the Lord's Prayer, and of various hymns, some of which are very popular, notably "Abide with me." An edition of his *Miscellaneous Poems* appeared in 1868; of his *Spirit of the Psalms* in 1864. See Riddell Carre's *Border Memories* (1876) for a sketch of Lyte's life.

**Lyttelton, George, Lord,** statesman and author (b. 1709, d. 1773), wrote *Letters from a Persian in England to his friend in Ispahan* (1735), *The Conversion of St. Paul* (1747), *Dialogues of the Dead* (1760), *The History of Henry II.* (1764), and several poems, including *Blenheim*, *The Progress of Love*, and others. See the *Life* by Phillimore (1845).

**Lytton, Lord.** Edward George Earle Lytton Bulwer-Lytton, novelist, poet, dramatist, miscellaneous writer, and politician (b. 1805, d. 1873), wrote *Ismael, with other Poems* (1820); prize poem on *Sculpture* (1825); *Weeds and Wild Flowers*, poems (1826); *O'Neill: or, the Rebel* (1827); *Falkland* (1827); *Pelham: or, the Adventures of a Gentleman* (1827); *The Disowned* (1828); *Devereux* (1829); *Paul Clifford* (1830); *The Siamese Twins, and other Poems* (1831); *Eugene Aram* (1831); *Godolphin* (1833); *England and the English* (1833); *The Pilgrims of the Rhine* (1834); *The Last Days of Pompeii* (1834); *The Crisis*, a pamphlet (1834); *The Student*, essays (1835); *Rienzi, the Last of the Tribunes* (1835); *The Duchess de la Vallière*, a play (1836); *Athens: its Rise and Fall* (1836); *Ernest Maltravers* (1837); *Allice: or, the Mysteries* (1838); *Leila: or, the Siege of Granada*, and *Calderon the Courtier* (1838); *The Lady of Lyons*, a play (1838); *Richelieu*, a play (1839); *The Sea Captain*, a play (1839); *Money*, a play (1840); *Night and Morning* (1841); *Zanoni* (1842); *Eva and the Ill-omened Marriage* (1842); *Poems and Ballads of Schiller*, translated (1844); *The Last of the Barons* (1843); *Confessions of a Water Patient* (1845); *The New Timon* (1845); *Lucretia: or, the Children of the Night* (1847); *King Arthur* (1848); *The Caxtons: a Family Picture* (1849); *Harold, the Last of the Saxons* (1850); *Not so Bad as we Seem*, a play (1851); *My Novel: or, Varieties of English Life* (1853); *What will he do with it?* (1858); *A Strange Story* (1862); *Caxtoniana: or, Essays on Life, Literature, and Manners*

(1863); *The Lost Tales of Miletus* (1866); *The Rightful Heir*, a play (1868); *Walpole* (1869); *The Coming Race* (1871); *The Parisians* (1873); *Kenelm Chillingley* (1873); and *Pausanias the Spartan* (1876). An edition of his *Dramatic Works* appeared in 1863; of his *Poems* in 1865; and of his *Miscellaneous Prose Works* in 1868. His *Novels* are published in numerous editions. "Bulwer," says an American writer, "was a novelist-poet, and one of the most persistent. During middle age he renewed the efforts made in his youth to obtain for his metrical writings a recognition always accorded to his ingenious and varied prose-romance; but whatever he did in verse was the result of deliberate intellect and culture. The fire was not in him, and his measures do not give out heat and light, and his shorter lyrics never have the true ring; his translations are somewhat rough and pedantic; his satires were often in poor taste, and brought him no great profit; his serio-comic legendary poem of *King Arthur* is a monument of industry, but never was labour more hopelessly thrown away. In dramas, like *Richelieu* and *Cromwell*, he was more successful; they contain passages which are wise, eloquent, and effective, though rarely giving out the subtle aroma which comes from the essential poetic principle. Yet Bulwer had an honest love for the beautiful and sublime, and his futile effort to express it was almost pathetic." For *Biography*, see the *Memoir* prefixed by Robert, Lord Lytton (q.v.) to his father's *Speeches* (1874). For *Criticism*, see *Essays* by George Brimley, *Essays on Fiction* by Nassau W. Senior, *Essays* by W. C. Roscoe, *Quarterly Review* for January, 1865, *Blackwood's Magazine* for March, 1873. Detailed notices of most of the above-named works will be found under the respective titles. See also BULL, Esq., LETTERS TO JOHN, ON THE MANAGEMENT OF HIS LANDED ESTATES; CRISIS, THE; STEPHEN'S, ST.

**Lytton, Lord.** Edward Robert Bulwer-Lytton, poet and statesman (b. 1831), has written *Clytemnestra and other Poems* (1855); *The Wanderer* (1859); *Lucile* (1860); *Julian Fane: a Memoir* (1861); *The Ring of Amasis* (1863); *Chronicles and Characters* (1868); *Orval: or, the Fool of Time* (1869); and *Fables in Song* (1874); also, in conjunction with Julian Fane (q.v.), *Tamihäuser: or, the Battle of the Bards* (1861). See preceding article. "Lytton," says Stedman, "adds to an inherited talent for melodramatic tale-writing a poetical ear, good knowledge of effect, and a taste for social excitements. His society-poems, with their sensuousness and affected cynicism, present a later aspect of the quality that commended *Ernest Maltravers* and *Pelham* to the young people of a former day. Some of his early lyrics are tender, warm, and beautiful; but more are filled with hothouse passion, with the radiance, not of stars, but of chandeliers and gaslights. His voluminous later works, in which every style of poetry is essayed, certainly have not fulfilled the promise of his youth." See MEREDITH, OWEN; TEMPLE, NEVILLE.



## M

**Mab, Queen.** A poem by PERCY BYSSHE SHELLEY (1792—1822), written in 1810, and containing many passages of imaginative beauty, but disfigured by a crudeness, not to say an immorality, of thought, of which the poet learned afterwards to be ashamed.

**Mab.** The queen of the fairies, famous in English literature if only on account of the exquisite description of her put into the mouth of Mercutio, in *Romeo and Juliet*, act i., scene 4, beginning,—

“O, then, I see Queen Mab hath been with you.”

Compare this with the lines on Mab in DRAYTON'S *Nymphidia*. BEN JONSON also alludes to

“Mab, the mistress fairy,  
That doth nightly rob the dairy,  
She that pinches country wenches  
If they rub not clean their benches.”

She also figures in one of HERRICK'S lyrics.

**Mabinogion, The:** “or, Fairy Tales of the Welch,” so far as we know them, are included in a MS. book of the fourteenth century, preserved in Jesus College, Oxford, and known as the Red Book of Hergest. This has been published both in the original Cymric and in an English translation by Lady Charlotte Guest (1838—49). It contains Welsh versions of three French Arthurian romances, two British tales, ascribed to the time of Arthur, a history of Taliesin not older than the thirteenth century, and other tales. Mabinogion, Morley tells us (*English Writers*, I., ii.), is the plural of the Welsh word Mabinogi, which means entertainment or instruction for the young, the word being derived from Mab, a child, or Maban, a young child.

**Macaronic Verse** takes its name from the combination of burlesque Latin and Mantuan dialect, in which THEOPHILUS FOLENGO (1491—1544) wrote the adventures of a certain Baldus. These he divided into parts called Macaronea Prima, Secunda, and so on, in reference to the favourite dish in Italy, which bears much the same significance there as our Jack Pudding does in England, signifying a booby and looby combined, such as Baldus is represented. Since then, any combination of burlesque Latin with a modern dialect in verse is termed Macaronic. It was at one time very popular in England. See Warton's *History*, iii., 284—5. See also, POLEMO-MIDDINIA.

“Macassar! Thine incomparable oil.”  
—BYRON, *Don Juan*, canto i., stanza 17.

**Macaulay, Lord,** Thomas Babington (b. 1800, d. 1859), wrote several papers in *Knight's Quarterly Magazine* (1823—24); *Essays in The Edinburgh Review* (1825—44); *Lays of Ancient Rome* (1842), (q.v.); *History of England* (unfinished) (1849—58); biographies in *The Encyclopædia Britannica* (1857—58); *Speeches*, and various miscellanies.

His *Life* has been written by Dean Milman (1862), the Rev. Frederick Arnold (1862), and G. O. Trevelyan (1876). The last-named has also published *Selections* from his writings (1876). “Macaulay,” says Alexander Smith, “recognised men mainly as Whigs and Tories. His idea of the universe was a parliamentary one. His insight into man was not deep. He painted in positive colours. He is never so antithetical as when describing character. His criticism is good enough as far as it goes, but it does not go far. He did not, as Carlyle often does, take hold of an individual, and view him against immensity; he takes a man and looks at him in connection with contemporary events. His pictorial faculty is amazing; neither pomp nor circumstance cumbers it; it moves along like a triumphal procession, which no weight of insignia and banner can oppress. He is the creator of the historical essay, and in that department is not likely soon to have a successor. His unfinished *History* is only a series of historical pictures pieced together into one imposing panorama, but throughout there is wonderful splendour and pomp of colour. Every figure, too, is finished down to the buttons and the finger nails.” “Lord Macaulay's *Lays of Ancient Rome*,” says Stedman, “was a literary surprise, but its poetry is the rhythmical outflow of a vigorous and affluent writer, given to splendour of diction and imagery in his flowing prose. He spoke once in verse, and unexpectedly. His themes were legendary, and suited to the author's heroic cast, nor was Latinism ever more poetical than under his thoroughly sympathetic handling. The *Lays* are criticised as being stilted and false to the antique, but to me they have a charm, and to almost every healthy young mind are an immediate delight. Where in modern ballad-verse will you find more ringing stanzas, or more impetuous movement and action? Within his range—little as one who met him might have surmised it—Macaulay was a poet, and of the kind which Scott would have been the first to honour. ‘Horatius’ and ‘Virginius,’ among the Roman lays, and that resonant battle-cry of ‘Ivry,’ have become, it would seem, a lasting portion of English verse.” See MERTON, TRISTRAM.

**Macbeth.** A tragedy by WILLIAM SHAKESPEARE (1564—1616), first printed in the Folio of 1623, but probably written in 1606. The foundation of the plot is to be found in Holinshed's *History of Scotland*. Middleton's play of *The Witch* from which Shakespeare was at one time supposed to have borrowed his supernatural machinery, was not written until 1613. “*Macbeth*,” says Hazlitt. “(generally speaking) is done upon a stronger and more systematic principle of contrast than any other of Shakespeare's plays. It moves upon the verge of an abyss, and is a constant struggle of life and death. The action is desperate, and the reaction is dreadful. It is a huddling together of fierce extremes, a war of opposite natures, which of them shall destroy the other. There is nothing but what had a violent end or a violent beginning.



The lights and shades are laid on with a determined hand; the transitions from triumph to despair, from the heights of terror to the repose of death, are sudden and startling; every passion brings in its fellow-contrary, and the thoughts pitch and jostle against each other as in the dark. The play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespeare's genius here took its full swing, and trod upon the furthest bounds of nature and passion. Macbeth himself," continues the same critic, "appears driven along by the violence of his fate, like a vessel drifting before a storm. He is not equal to the struggle between fate and conscience. In thought he is absent and perplexed, sudden and desperate in act, from a distrust of his own resolution. His energy springs from the anxiety and agitation of his mind. His blindly rushing forward on the objects of his ambition and revenge, or his recoiling from them, equally betrays the harassed state of his feelings. This part of his character is admirably set off by being brought in connection with that of Lady Macbeth, whose obdurate strength of will and masculine firmness give her the ascendancy over her husband's faltering virtue. She at once seizes the opportunity that offers for the accomplishment of their wished-for greatness, and never flinches from her object till all is over. The magnitude of her resolution almost covers the magnitude of her guilt. She is a great bad woman, whom we hate, but whom we fear more than we hate." Mrs. Jameson says of Lady Macbeth, that "her amazing power of intellect, her inexorable determination of purpose, her superhuman strength of nerve, render her fearful in herself as her deeds are hateful; yet she is not a mere monster of depravity, with whom we have nothing in common, nor a meteor whose destroying path we watch in ignorant affright and amaze. She is a terrible impersonation of evil passions, and mighty powers, never so far removed from our own nature as to be cast beyond the pale of our sympathies; for the woman herself remains a woman to the last, still linked with her sex and with humanity." See also Coleridge's *Remains* and Schlegel's *Dramatic Art*.

**Macbriar, Ephraim.** A preacher, in Sir WALTER SCOTT's novel of *Old Mortality* (q.v.).

**Macbride, Miss.** A proud heiress, whose story is humorously told in verse by JOHN GODFREY SAXE, the American writer.

**McCarthy, Denis Florence,** poet and miscellaneous writer (b. about 1820), has published *Ballads, Poems, and other Lyrics* (1850), *Under Glimpses, and other Poems* (1857), *Bell-Founder, and other Poems* (1857), *Shelley's Early Life* (1872), *The Poets and Dramatists of Ireland*, and a translation of Calderon's dramas into English.

**McCarthy, Justin,** novelist and journalist (b. 1830), has published *The Waterdale Neighbours*; *My Enemy's Daughter*; *Lady Judith*; *A Fair*

*Saxon*; *Linley Roehford*; *Dear Lady Disdain*; *Miss Misanthrope*; and *Con Amore*; *Critical Essays*; besides contributions to reviews and magazines.

**Macchiavelli, Niccolo.** A person in GEORGE ELIOT's novel of *Romola* (q.v.).

**McCosh, James, D.D.** (b. 1811), has published *The Method of the Divine Government*; *The Supernatural in Relation to the Natural*; *Christianity and Positivism*; *The Scottish Philosophy, from Hutcheson to Hamilton*; *Examination of Mill's Philosophy*; *The Laws of Discursive Thought*; and other works.

**MacCrie, Thomas, D.D.,** biographer (b. 1772, d. 1835), wrote a *Life of Knox* (1811), a *Life of Andrew Melville* (1819), a *History of the Reformation in Spain* (1827), a *History of the Reformation in Italy* (1829), and other works, which were edited, with a memoir, by his son (1840).

**McCulloch, John Ramsay,** political economist (b. 1789, d. 1864), wrote a *Discourse on Political Economy* (1815), *Principles of Political Economy* (1825), a *Dictionary of Commerce* (1834), a *Statistical Account of the British Empire* (1837), a *Dictionary, Geographical, Statistical, and Historical, of the World* (1842), a *Treatise on Taxation and the Funding System* (1845), *The Literature of Political Economy* (1845), *Treatises on Subjects Connected with Economical Policy* (1859); articles on *Money* and *Taxation* in the eighth edition of the *Encyclopædia Britannica*, and other works. He edited the works of Ricardo, with a *Memoir*; Adam Smith's *Wealth of Nations*, with *Dissertations*; and volumes of scarce tracts on the subject of trade. He contributed to *The Scotsman* for some years, and was for some time editor of *The Edinburgh Review*.

**MacDiarmid, John,** miscellaneous writer (b. 1779, d. 1808), wrote an *Inquiry into the System of Military Defence in Great Britain* (1803), an *Inquiry into the Nature of Civil and Military Subordination* (1804), and *Lives of British Statesmen* (1807).

**M'Diarmid, John,** journalist (b. 1789, d. 1852), edited *The Dumfries Courier*, and wrote several works.

**MacDonald, Andrew,** Scottish dramatic writer (b. 1755, d. 1790), was the author of *Velina* (1782), *The Independent*, *Vimonda* (1782), and of numerous other productions.

**MacDonald, George,** novelist and miscellaneous writer (b. 1824), has written the following works in verse:—*Within and Without* (1855); *Poems* (1857); *The Hidden Life, and other Poems* (1864); and *The Disciple, and other Poems* (1868); also, the following books of fiction:—*Phantastes* (1858); *David Elginbrod* (1862); *Adela Cathcart* (1864); *The Portent* (1864); *Alec Forbes, of Howglen* (1865); *Annals of a Quiet Neighbourhood* (1866); *Guild Court* (1867); *Dealings with the Fairies* (1867); *The Seaboard Parish* (1867); *Robert Falconer* (1868);



*Ranald Bannerman's Boyhood* (1869); *At the Back of the North Wind* (1870); *The Princess and the Goblin* (1871); *The Vicar's Daughter* (1872); *Wilfrid Cumberland* (1872); *Gutta Serena* (1873); *Malcolm* (1874); *St. George and St. Michael* (1875); *The Wise Woman* (1875); *Thomas Wingfold, Curate* (1876); and *The Marquis of Lossie* (1877); also, *Unspoken Sermons* (1866); *England's Antiphon* (1868); *The Miracles of Our Lord* (1870); and *Exotics*, a series of translations (1876). "MacDonald," says Stedman, "has great abilities as a preacher and novelist, and in various literary efforts has shown himself possessed of deep emotion, and a fertile, delicate fancy. Some of his realistic, semi-religious tales of Scottish life are admirable. His poetry, too often, when not common-place, is vague, effeminate, or otherwise poor. Is it defective vision, or the irresistible tendency of race, that inclines even the most unimaginative North-country writers to what is termed mysticism?"

**Macduff.** A Scottish thane, in *Macbeth* (q.v.).

**"Macedonia's Madman."** Alexander the Great. See POPE'S *Essay on Man*, epistle iv., line 220.

**Macey, Mr.** A character in GEORGE ELIOT'S novel of *Silas Marner* (q.v.).

**Macfarlane, Robert**, political writer (b. 1734, d. 1804), was the author of *The Reign of George III.* See the *Life* by Lawson (1862).

**Macfarren, George** (b. 1788, d. 1843), wrote the librettos of *Malvina*, *The Devil's Opera*, and *Don Quixote*, besides some miscellaneous verse.

**MacFingall.** A satirico-political poem, in the Hudibrastic stanza, by JOHN TRUMBALL (1750—1831), the hero of which is described as a New England squire of the Royalist or Tory party in the American Revolution, who is continually engaged in controversial warfare with Honorius, the leader of the Whigs or rebels.

**MacFlecknoe:** "or, a Satire on the True-Blue Protestant Poet T. S." (Thomas Shadwell, the dramatist): by the author of *Absalom and Achitophel* (JOHN DRYDEN), (q.v.); published on October 4th, 1682. Richard Flecknoe (q.v.), an Irish priest, from whom the piece takes its title, was so distinguished for his wretched verses that his name had become proverbial. Dryden describes Shadwell as the adopted son of this reverend monarch, who so long

"In prose and verse was own'd without dispute  
Through all the realms of Nonsense absolute."

The solemn inauguration of Shadwell as his successor forms the plan of this scathing satire, which Pope has imitated and scarcely surpassed in his *Dunciad* (q.v.). See Hazlitt's *English Poets*.

**MacFlimsey, Flora.** The heroine in BUTLER'S humorous poem of *Nothing to Wear* (q.v.).

**Macgregor, Malcolm.** The *nom de plume* under which WILLIAM MASON (1725—1797) wrote his *Heroic Epistle to Sir William Chambers* (q.v.).

**Macheath, Captain.** The highwayman-hero of GAY'S *Beggar's Opera*; "a fine, gay, bold-faced ruffian," as Scott calls him, "who is game to the last."

**MacIvor, Fergus.** Chief of Glennaquoicks, in Sir WALTER SCOTT'S novel of *Waverley* (q.v.).

**MacIvor, Flora.** The heroine of *Waverley* (q.v.); sister of Fergus MacIvor (q.v.).

**Mackay, Charles, LL.D.**, poet and miscellaneous writer (b. 1814), has produced *Poems* (1834), *Memoirs of Extraordinary Popular Delusions* (1841), *The Salamandrine* (1842), *Legends of the Isles* (1845), *Voices from the Mountains* (1846), *Town Lyrics* (1847), *Egeria* (1850), *The Lump of Gold* (1856), *Under Green Leaves* (1857), *A Man's Heart* (1860), *Studies from the Antique and Sketches from Nature* (1864), *Under the Blue Sky* (1871), *Lost Beauties of the English Language* (1874), and other works. A collected edition of his poems appeared in 1876. He was editor of the *Glasgow Argus* from 1844 to 1847. See his *Forty Years' Recollections* (1876). "Dr. Mackay, in the course of a long and prolific career, has furnished many good songs. Some of his studied productions have merit, but his proper gift is confined," says an American critic, "to lyrical work."

**Mackenzie, George**, biographer (d. 1726), wrote *Lives and Characters of the most Eminent Writers of the Scots Nation* (1708—1722).

**Mackenzie, Sir George**, Scotch lawyer and miscellaneous writer (b. 1636, d. 1691), wrote *Religio Stoici*, *Moral Essays upon Solitude*, *Laws and Customs in Matters Criminal*, and other works. His *Memoirs* were published by M'Crie. Mackenzie was the founder of the Edinburgh Advocate's Library (q.v.).

**Mackenzie, Henry**, essayist and novelist (b. 1745, d. 1831), wrote *The Man of Feeling* (1771); *The Man of the World*, and *Julia de Roubigné*; besides contributing largely to *The Mirror* (q.v.), (1778); *The Lounger* (1785), (q.v.); and the *Transactions of the Royal Society of Edinburgh*. He also published a volume of translations and dramatic pieces, in 1791; a *Life of Blacklock*, in 1793; and a *Life of John Home*, author of *Douglas* (q.v.), in 1812. An edition of his *Works* was published in 1808. See ADDISON OF THE NORTH.

**Mackey, John**, writer and politician (d. 1726), was author of the *Court of St. Germain's*.

**Mackintosh, Sir James**, statesman, historian, and miscellaneous writer (b. 1765, d. 1832), wrote *The Regency Question* (1788); *Vindiciæ Galliæ* (1791), (q.v.); contributions to *The Monthly Review* (1796); *On the Study of the Law of Nature and Nations* (1799); *The Trial of John Peltier, Esq.* (1803); a *Dissertation on Ethical Philosophy* (1830); a *History of England* (1830—32); *History of the Reformation in England in 1688* (1834); a *Life of Sir Thomas More* (1844); and other publications. His miscellaneous *Works* have been published in three



volumes. His *Memoirs* were edited by his son Robert, in 1835.

**Macklin, Charles**, dramatist and actor (b. 1690, d. 1797), wrote *The Man of the World* (q.v.); *Love à la Mode* (1760), (q.v.); and *The Married Libertine* (1761). The two former were printed in 1793. His *Life* was written by Kirkman in 1799, and by William Cooke. His *Memoirs* appeared in 1804.

**M'Knight, James, D.D.**, Scotch Presbyterian minister (b. 1721, d. 1800), wrote *A Harmony of the Gospels* (1756), *The Truth of the Gospel History* (1763), and *A New Translation of the Apostolical Epistles* (1795).

**MacLagan, Alexander**, poet (b. 1811), published *Poems* (1841), *Sketches from Nature* (1849), and *Ragged and Industrial School Rhymes*.

**Maclaren, Charles**, miscellaneous writer (b. 1782, d. 1866), wrote *The Geology of Fife and the Lothians* (1839), a *Dissertation on the Topography of the Plain of Troy* (1822), and other works. His *Select Writings* were published, with a *Memoir*, in 1869. He was the original editor of *The Scotsman* newspaper, which first appeared in 1817.

**Maclehose, Mrs.** See CLARINDA.

**Macleod, Norman, D.D.**, Presbyterian minister and miscellaneous writer (b. 1812, d. 1872), was the author of *The Old Lieutenant and his Son*; *The Starling*; *Wee Davie*; *The Gold Thread*, and other stories; *Eastward*; *Peeps at the Far East*; *Reminiscences of a Highland Parish*; *Simple Truths Spoken to Working People*; and some fugitive sermons. See the *Life* by his brother (1876); also, *The Church Quarterly Review* for the same year (article by W. E. Gladstone).

**M'Nally, Leonard**, lawyer and dramatist (b. 1752, d. 1820), was the author of some now forgotten tragedies.

**MacNeill, Hector**, poet and miscellaneous writer (b. 1746, d. 1818), wrote *The Harp* (1789); *Scotland Skaith: or, the History o' Will and Jean* (1795); *The Links of Forth* (1796); *The Waes o' War* (1796); *Memoirs of Charles Macpherson*; *The Pastoral and Lyric Muse of Scotland*; *Town Fashions*; *By-gone Times*; and *The Scottish Adventurer*.

**Macnish, Robert, LL.D.** (b. 1802, d. 1837), was the author of *The Metempsychosis* (1825), *The Anatomy of Drunkenness*, *The Philosophy of Sleep*, and other works. His miscellaneous works were collected and published by his friend, D. M. Moir.

**Macpherson, James**, poet (b. 1738, d. 1796), wrote *The Highlanders* (q.v.); *Fragments of Ancient Poetry* (1760); *Fingal* (1762), (q.v.); *Temora* (1763), (q.v.); an *Introduction to the History of Great Britain and Ireland*; a prose translation of *The Iliad*; a *History of Great Britain from the Restoration to the Accession of the House of Hanover* (1771—75); and two volumes of *Original Papers* (1775). See *Shorter English Poems*, by Henry Morley. See also OSSIAN.

**Macquoid, Katherine S.**, novelist, has written *Hester Kirton*, *Patty*, *Through Normandy*, *Through Brittany*, and many other works.

**Macrabin, Mark**. The pseudonym under which a Cameronian, possibly Allan Cunningham (q.v.), contributed to *Blackwood's Magazine* a series of *Recollections*.

**Macrabin, Peter**. One of the interlocutors in the *Noctes Ambrosianæ* (q.v.).

**Macready, To William Charles**. A sonnet by ALFRED TENNYSON, read by John Forster at a dinner given to the celebrated actor on his retirement from the stage, in 1851. It has never been republished in England, though some of the lines are notable:—

"Thine is it, that our drama did not die,  
Nor flicker down to brainless pantomime,  
And those gilt gauds men-children swarn to see.  
Farewell, Macready; moral, grave, sublime,  
Our Shakespeare's bland and universal eye  
Dwells pleased, thro' twice a hundred years on thee."

**MacSycophant, Sir Pertinax**. The leading character in MACKLIN's comedy of *The Man of the World* (q.v.).

**MacTab, The Hon. Miss Lucretia**, in COLMAN's comedy of *The Poor Gentleman* (q.v.), is a Scotch maiden lady, at once proud and poor.

**MacTurk, Captain Hector**, in Sir WALTER SCOTT's novel of *St. Ronan's Well*, is one of the managing committee of the spa.

**Mad Dog, Elegy on the Death of a**. A comic ballad by OLIVER GOLDSMITH (1728—1774); telling how

"A dog, to gain some private ends,  
Went mad, and bit a man;"

and how, strangely enough, though

"The man recovered of the bite,  
The dog it was that died."

**Mad Lover, The**. A play by BEAUMONT and FLETCHER.

**Mad World, my Masters, A**. A comedy by THOMAS MIDDLETON, written in 1608.

**Madagascar**. A poem by Sir WILLIAM DAVENANT (1605—1668), published in 1638.

**Madden, Richard Robert, M.D.**, poet and miscellaneous writer (b. 1798), has written *The Infirmities of Genius* (1833); *Poems on Sacred Subjects* (1838); *Poems on Cuban Slavery*, translated from the Spanish (1840); *Lives and Times of United Irishmen* (1842, 1843, and 1846); *Memoirs of the Countess of Blessington* (1855); *Phantasmata: or, Illusions and Fanaticisms of an Epidemic Character* (1857); *Irish Periodical Literature* (1867); and other works.

"Madden round the land, They rave,  
recite, and."—POPE, *Prologue to his Satires*, line 6.

"'Made,' quoth the fellow, with a  
smile, 'to sell.'"—WOLCOT ("Peter Pindar"), *Odes*, ode iii.

**Madeline**. The heroine of Lord LYTTON's novel of *Eugene Aram* (q.v.).



**Madeline.** A feminine portrait by ALFRED TENNYSON, published in 1830.

"Smiling, frowning, evermore,  
Thou art perfect in love lore;  
Ever varying Madeline."

"**Madness in the brain, Doth work like.**"—COLERIDGE, *Christabel*, part ii.

"**Madness laughing wild, Moody.**"—GRAY, *Ode on Eton College*.

"**Madness, Moonstruck.**"—*Paradise Lost*, xi., 486.

"**Madness, That fine.**"—DRAYTON, *Polyolbion* :—

"Which rightly should possess a poet's brain."

"**Madness (though this be), yet there's method in it.**"—*Hamlet*, act ii., scene 2.

"**Madness to defer, 'Tis.**"—YOUNG, *Night Thoughts*, i., 390.

**Madoc.** A poem, in two parts, by ROBERT SOUTHEY (1774—1843), published in 1805, and founded upon some sort of historical basis. It relates

"How Madoc from the shores of Britain spread  
The adventurous sail, explored the ocean paths,  
And quelled barbarian powers, and overthrew  
The bloody altars of idolatry,  
And planted in its fanes triumphantly  
The cross of Christ."

The first part relates the adventures of the hero in Wales; the second, his adventures in Aztlan.

**Madoc ap Iddon**, King of Gwent, in South Wales (d. 1180). See Stephen's *Literature of the Kymri*.

**Madonilla.** See ASTELL, MARY.

**Mæcenæ, The Last English.** A name bestowed on SAMUEL ROGERS (q.v.).

**Mæoniæ:** "certain excellent poems and spiritual hymnes," by ROBERT SOUTHWELL (1560—1595), published in 1595.

**Mæviad, The.** A satirical poem by WILLIAM GIFFORD (1757—1826), published in 1795, and directed against certain dramatists of the day, who had become infected by the absurdities of the Della Cruscan school.

**Maga.** See BLACKWOOD'S MAGAZINE.

**Mageoghegan, James** (b. 1702, d. 1764), wrote *A History of Ireland*.

**Maggots:** "or, Poems on Several Subjects, never before handled. By a Scholar," i.e., SAMUEL WESLEY (1662—1735). It was published in 1685. "Prefixed to this singular effusion of metrical jocoseness is a figure of a man writing at a table, with a laurel crown, and a large maggot on his forehead, said to represent Samuel Wesley, the elder."

"**Magic numbers and persuasive sound, By.**"—CONGREVE, *The Mourning Bride*, act i., scene 1.

"**Magic of a name, The.**"—CAMPBELL'S *Pleasures of Hope*, pt. ii., line 6.

"**Magic of the mind, The.**"—BYRON, *The Corsair*, canto i., stanza 8.

**Magician, The Great.** See GREAT MAGICIAN, THE.

**Maginn, William, LL.D.**, journalist and miscellaneous writer (b. 1794, d. 1842), wrote *Shakespeare Papers*, *Homeric Ballads*, and numerous contributions to *Blackwood's Magazine*, *The Representative*, *John Bull*, *The Standard*, and *Fraser's Magazine*. See *The Dublin University Magazine* for January, 1844. See ODOHERTY, SIR MORGAN.

**Magnetic Lady, The:** "or, Humours Reconciled." A comedy by BEN JONSON, produced in 1632.

**Magnificence.** See MAGNIFYCENCE.

**Magnus, Mr. Peter**, is the hero of a humorous episode in DICKENS'S *Pickwick Papers* (q.v.).

**Magnifycence.** A moral play by "Mayster SKELTON, poet-laureate, late deceased," probably written before the end of the reign of Henry VII., and while the poet was tutor to Henry VIII. Its moral purpose is to demonstrate the vanity of earthly grandeur. See DRAMA.

**Magus:** "or, the Celestial Intelligencer," being a complete system of occult philosophy, by FRANCIS BENNETT, published in 1801.

**Magwitch, Abel.** The convict, in DICKENS'S novel of *Great Expectations* (q.v.).

**Mahogany Tree, The.** A lyric by WILLIAM MAKEPEACE THACKERAY.

**Mahony, Francis.** See PROUT, FATHER.

**Mahu.** The fiend of stealing in *King Lear*, act iv., scene 1.

**Maid Marion.** A romance by THOMAS LOVE PEACOCK (1785—1866), published in 1822.

"**Maid-mother by the crucifix, Or the.**"—TENNYSON, *The Palace of Art*.

"**Maid of Athens, ere we part.**" First line of the famous lyric by Lord BYRON (1788—1824), which was written at Athens in 1810. The subject of it afterwards married a gentleman named Black. The Greek refrain, Ζών μου, σὰς ἀγαπῶ (Zoë mou, sas agapo), means "My life, I love you." "Istambol" is Constantinople.

**Maid of Elvar, The.** A "rustic epic," in twelve parts, by ALLAN CUNNINGHAM (1784—1842), published in 1832.

"**Maid of my love, sweet Genevieve.**"—*Genevieve*, by SAMUEL TAYLOR COLERIDGE.

**Maid of the Oaks, The.** A play by General JOHN BURGON (q.v.).



**"Maiden meditation, fancy free, In."**  
A description applied to Queen Elizabeth by SHAKESPEARE in *A Midsummer Night's Dream*, act ii., scene 1.

**"Maiden of bashful fifteen, The."**  
Celebrated, together with "the widow of fifty," "the flaunting, extravagant quean," and "the housewife that's thrifty," in a song by SHERIDAN in *The School for Scandal*, act iii., scene 3.

**Maidenhood.** A lyric by HENRY WADSWORTH LONGFELLOW:—

"Standing with reluctant feet,  
Where the brook and river meet,  
Womanhood and childhood fleet."

**"Maidens withering on the stalk."**—WORDSWORTH, *Personal Talk*, stanza 1.

**Maid's Revenge, The.** A tragedy by JAMES SHIRLEY (1594—1666).

**Maid's Tragedy, The.** A play by FRANCIS BEAUMONT and JOHN FLETCHER, first printed in 1619. "Unfortunately," says Hallam, "beautiful and essentially moral as it is, it cannot be called a tragedy for maids, abounding as it does in that protracted indecency which distinguished Fletcher beyond all our early dramatists." "The character of Evadne" (q.v.), says Hazlitt, "her naked, unblushing impudence—her utter insensibility to any motive but her own pride and inclination—her heroic superiority to any signs of shame or scruples of conscience, are well described. Amintor (q.v.), who is meant to be the hero of the piece, is a feeble, irresolute character; his slavish, recanting loyalty to his prince, who has betrayed and dishonoured him, is of a piece with the tyranny and insolence of which he is the sport. Aspasia (q.v.) is a beautiful sketch of resigned, broken-hearted melancholy." It is related by Fuller, in connection with this play, that "Beaumont and Fletcher, meeting once in a tavern to continue the rude draught of a tragedy, Fletcher undertook to kill the king therein; these words being overheard by a listener (though his loyalty not to be blamed therein, he was accused of high treason, till the mistake soon appearing that the plot was only against a dramatic and scenical king, all wound off in merriment."

**"Main chance, Be careful still of the."**  
—DRYDEN's translation of the *Satires* of Persius, sat. vi.

**Mair, or Major, John**, Professor of Divinity at St. Andrews (b. 1469, d. 1550), wrote a *History of Great Britain* (1521), and various moral and theological treatises.

**Maitland Club, The**, consisting of one hundred (formerly fifty) literary antiquaries, was instituted at Glasgow, in 1828. A large number of important works have been published under its auspices.

**Maitland MSS. of the Sixteenth Century.** Collected by Sir RICHARD MAITLAND in

1555, and consisting of a collection of miscellaneous poetry, in two volumes, ending with the year 1585. They are preserved in the Pepysian Library, Magdalen College, Cambridge.

**Maitland, Sir Richard** (b. 1496, d. 1586), was the collector of the *Maitland MSS.* (q.v.), and the author of some moral and conversational pieces.

**"Majestic silence!"**—HEBER, *Palestine*.

**"Majestic though in ruin."**—*Paradise Lost*, bk. ii., line 305.

**Majesty in Misery:** "or, an Imploration to the King of Kings." A lyric, in twenty-four triplets, "written by his late Majesty, King CHARLES I. of ENGLAND, during his captivity at Carisbrook Castle, 1648," and printed by Burnet in his *Memoirs of the Duke of Hamilton*. "This prince," says Horace Walpole, "like his father, did not confine himself to prose. Bishop Burnet has given us a pathetic elegy, said to be written by Charles in Carisbrooke Castle. The poetry is most uncouth and inharmonious, but there are strong thoughts in it, some good sense, and a strain of majestic piety." "The truth of the sentiment," says Hume, "rather than the elegance of the expression, renders them very pathetic."

**Major, John.** See MAIR, JOHN.

**"Make a vertue of necessity, To."**  
See CHAUCER's poem of *The Knight's Tale*, line 3,044. See also *The Two Gentlemen of Verona*, and DRYDEN's poem of *Palamon and Arcite*.

**"Making night hideous."**—*Hamlet*, act i., scene 4.

**Malagigi.** A character in ARIOSTO's *Orlando Furioso*.

**Malagrowther, Malachi.** The signature appended by Sir WALTER SCOTT to several letters contributed to *The Edinburgh Weekly Journal* in 1826. They were written in condemnation of the proposal by the British Government that the circulation of bank notes in Scotland should be restricted to those of five pounds or more; and they produced, says Lockhart, "a sensation not perhaps inferior to that of the Drapier's letters (q.v.) in Ireland; a greater one, certainly, than any political tract had excited in the British public at large since the appearance of Burke's *Reflections on the French Revolution*."

**Malagrowther, Sir Mungo**, in Sir WALTER SCOTT's novel of *The Fortunes of Nigel*, is "a man of birth and talents, but naturally unamiable and soured by misfortune, who now endeavours, by the unsparing exercise of a malicious penetration and a caustic wit, to retaliate on an unfriendly world, and to reduce its happier inhabitants to a momentary level with himself."

**Malaprop, Mrs.**, in SHERIDAN's *Rivals* (q.v.), is a pretentious, meddling old lady, who indulges in fine language and fine airs, and in her ignorance



perverts the meanings of words in the most ludicrous manner. If some of her mistakes are extravagantly absurd, they are always amusing; and many of her sayings, such as "Comparisons are odorous," "Like Cerberus, three gentlemen at once," and "Headstrong as an allegory on the banks of the Nile," have become proverbial. She is evidently the prototype of Mrs. Ramsbottom, Mrs. Partington, and others. The name, of course, is from the French "mal-à-propos."

**Malbecco.** A character in SPENSER's *Faërie Queene*.

**Malcolm.** The eldest son of Duncan, King of Scotland, in *Macbeth* (q.v.).

**Malcolm, Sir John,** soldier, diplomatist, and author (b. 1769, d. 1833), wrote *A History of Persia* (1815), *A Sketch of the Political History of India from 1784 to 1811*, *Sketches of the Sikhs, Persia*, a poem, and a *Life of Clive*. His own *Life* was written by Sir W. Kaye (1856).

**Malcontent, The.** A tragi-comedy by JOHN MARSTON (b. 1575, d. after 1633), produced in 1604, and afterwards revised and augmented by the author, with additions by John Webster. Dyce has included it in his edition of Webster's works.

**Maldon, The Battle of.** The subject of an old English poem, of which there is still extant the copy of a fragment containing about 650 lines. The whole was printed by Thomas Hearne, as prose, at the end of his edition of *The Chronicle of John of Glastonbury*.

**Malfy, The Duchess of.** A tragedy by JOHN WEBSTER, first printed in 1623, of which Charles Lamb says:—"To move a horror skilfully, to touch a soul to the quick, to lay upon fear as much as it can bear, to wear and weary a life till it is ready to drop, and then step in with mortal instruments to take its last forfeit—this only a Webster can do." "I do not know," says Hazlitt, "but the occasional strokes of passion are even profounder and more Shakespearian [than in the *White Devil*, q.v.], but the story is more laboured, and the horror is accumulated to an overpowering and insupportable height. The scenes of the mad-house and the interview between the duchess and her brother exceed, to my thinking, the just bounds of poetry and tragedy."

**Mallet, David,** poet and miscellaneous writer (b. 1700, d. 1765), wrote *William and Margaret* (1727), (q.v.); *The Excursion* (1728), (q.v.); *Eurydice* (1731); *Verbal Criticism* (1733), (q.v.); *Mustapha* (1739); a *Life of Bacon* (1740); *Amyntor and Theodora* (1747), (q.v.); *Truth in Rhyme* (1761), (q.v.); and *Elvira* (1763). His poetical *Works* are included in vol. ix. of Anderson's edition of *The British Poets*. See ALFRED.

**Malmesbury, William of.** See WILLIAM OF MALMESBURY.

**Malone, Edmund,** critic and commentator (b. 1741, d. 1812), published an edition of Goldsmith's works in 1776; an *Attempt to Ascertain the Order in which Shakespeare's Plays were Written* (1778); an edition of the poems and doubtful plays of Shakespeare (1780); an edition of the plays and poems of Shakespeare (1790); *Cursory Remarks on the Rowley Controversy* (1782); an *Inquiry into the Authenticity of certain Papers attributed to Shakespeare* (1796); a *Memoir of Sir Joshua Reynolds* (1797); an edition of the works of Dryden, with a *Life* of the author (1800); and an edition of Gerard Hamilton's works, with *Memoir* (1808). The *Life* of Malone has been written by Sir James Prior (1860).

**Malory, Sir Thomas.** See ARTHUR, KING OF GREAT BRITAIN. Also Warton's *English Poetry*, ii., 3.

**Malthus, Thomas Robert,** political economist (b. 1766, d. 1834), wrote an unpublished pamphlet, *The Crisis* (1792), *An Essay on the Principle of Population* (1803), *An Inquiry into the Nature and Progress of Rent* (1815), *Principles of Political Economy* (1820), and various other works, a list of which will be found in MacCulloch's *Literature of Political Economy*. A *Life* of Malthus was written by Dr. Otter in 1836. "Malthus," says Southey, "tells us that the way to reduce our poor-rates is to persuade our lower orders to continence; to discourage them as much as possible from marrying; to preach wedding sermons to them, if they will marry, upon the immorality of breeding—that being a luxury reserved only for those who can afford it—and if they will persist in so improper and immoral a practice, after so solemn and well-timed a warning, to leave them to the punishment of severe want, and rigidly deny all parish assistance. The rich are called upon for no sacrifices; nothing more is required of them than that they should harden their hearts. That we may not be suspected of exaggerating the detestable hard-heartedness of his system, we present it in his own language." "Whether," says Nassau Senior, "in the absence of disturbing causes, it be a tendency of subsistence or of population to advance with greater rapidity, is a question of slight importance, if it be acknowledged that human happiness or misery depends principally on their relative advance, and that there are causes within human control by which that advance can be regulated. These are propositions which Malthus has established by facts and reasonings which, opposed as they were to long-rooted prejudice, and assailed by every species of sophistry and clamour, are now admitted by the majority of reasoners, and even by a large majority of those who take their opinions on trust." See PRINCIPLE OF POPULATION.

**Maltravers, Ernest.** A novel by Lord LYTTON, published in 1837, and followed, in 1838, by a sequel, entitled *Alice: or, the Mysteries*.



**Malvil.** A character in MURPHY'S comedy of *Know your own Mind*, which formed the foundation on which Sheridan erected the character of Joseph Surface (q.v.).

**Malvolio.** Steward to Olivia in *Twelfth Night* (q.v.). "We have a regard," says Hazlitt, "for Malvolio, and sympathize with his gravity, his smiles, his cross garters, his yellow stockings, and imprisonment in the stocks." The unfortunate steward has also found an eloquent admirer and defender in Charles Lamb, who thinks that he was "not essentially ludicrous," but "becomes comic by accident. His morality and his manners are misplaced in Illyria. He is opposed to the proper levities of the piece, and falls in the unequal contest. His bearing is lofty, a little above his station, but probably not above his station. We see no reason why he should not have been brave, honourable, accomplished. His dialect on all occasions is that of a gentleman and man of education. We must not confound him with the eternal, old, low steward of comedy. He is master of the household of a great princess, a dignity probably conferred upon him for other respects than age or length of service."

**Mamilius.** Prince of Sicilia, in *The Winter's Tale* (q.v.).

"**Mammie's ae bairn, I am my.**" First line of a song by ROBERT BURNS (1759—1796), of which the chorus runs:—

"I'm owre young, I'm owre young,  
I'm owre young to marry yet;  
I'm owre young, 'twould be a sin  
To tak me frae my maimle yet."

**Mammon, Sir Epicure,** in BEN JONSON'S *Alchemist* (q.v.), is a wealthy knight, who falls a victim to the arts of Subtle (q.v.), and expends his fortune in a vain search after the secret of inexhaustible wealth. "Epicure Mammon," says Charles Lamb, "is the most determined offspring of the author. It is just such a swaggerer as contemporaries have described old Ben to be. What a 'towering bravery' there is in his sensuality! He affects no pleasure under a Sultan. It is as if 'Egypt with Assyria strove in luxury.'"

"**Man a flower.**" See "LIFE'S A SHORT SUMMER."

"**Man (A) he was to all the country dear.**"—GOLDSMITH'S *Deserted Village*, line 141:—

"And passing rich with forty pounds a year."

"**Man, Apparel oft proclaims the.**"—*Hamlet*, act i., scene 3.

"**Man, A sadder and a wiser.**"—COLERIDGE, *The Ancient Mariner*.

**Man as He Is.** A novel by ROBERT BAGE (1728—1801), published in 1792, and followed, in 1796, by *Hermstrong: or, Man as He is Not*.

"**Man delights not me; no, nor woman neither.**"—*Hamlet*, act ii., scene 2.

**Man, Essay on.** See ESSAY ON MAN.

**Man in Black, The,** in GOLDSMITH'S *Citizen of the World* (q.v.), is a portrait intended, in its leading details, for the author's father, the Rev. Henry Goldsmith.

**Man in Black, The.** A tale by WASHINGTON IRVING.

"**Man in his time plays many parts,**  
And one."—*As You Like It*, act ii., scene 7.

**Man in the Moone, The.** A poem by MICHAEL DRAYTON.

"**Man is his own star, and the soul that can.**"—First line of a famous passage in FLETCHER'S verses on *An Honest Man's Fortune*:—

"Render an honest and a perfect man  
Commands all light, all influence, all fate.  
Nothing to him falls early or too late.  
Our acts our angels are, or good or ill,  
Our fatal shadows that walk by us still."

"**Man made the town.**" See "GOD MADE THE COUNTRY, AND MAN MADE THE TOWN."

"**Man marks the earth with ruin—**  
his control." See stanza 179, canto iv., of BYRON'S poem of *Don Juan*.

"**Man never is, but always to be,**  
blest." See line 96, epistle i., of POPE'S *Essay on Man* (q.v.).

**Man, Observations on.** A work by DAVID HARTLEY (1705—1757), published in 1749. It is in two parts, part i. treating "Of the Frame of the Human Body and Mind," and part ii. being devoted to "Observations on the Duty and Expectation of Mankind." "Hartley," says one of his critics, "resolved the operations of the senses into the hypothetical vibration of a hypothetical ether in connection with the nervous system. His exposition of the association of ideas is more valuable, as explaining the sequence of all mental phenomena; but his speculations, laborious and ingenious as he was, have long been discarded."

**Man of Feeling, The.** A novel by HENRY MACKENZIE (1745—1831), published in 1771, anonymously. See HARLEY.

**Man of Law, The,** in CHAUCER'S *Canterbury Tales* (q.v.), seemed so wise that he had been often justice at assize.

"Nowher so bese a man as he ther n'as,  
And yet he semed beser than he was."

The tale he tells is of the pious Constance, as told in Gower's *Confessio Amantis* (q.v.), book ii.

**Man of Mode, The:** "or, Sir Fopling Flutter." A comedy by Sir GEORGE ETHEREGE (1636—1694), produced in 1676; in which, says Professor Morley, "Etherege painted accurately the life and morals of the Restoration, and is said to have represented himself in Bellair, and Beau Hewit, the son of a Herefordshire baronet, in Sir Fopling, and to have formed Dorimant upon the model



of the Earl of Rochester." Steele wrote of this play, in No. 65 of *The Spectator*:—"This whole celebrated piece is a perfect contradiction to good manners, good sense, and common honesty; and there is nothing in it but what is built upon the ruin of virtue and innocence. I allow it to be nature, but it is nature in its utmost corruption and degeneracy."

"**Man of Morals.**"—COWLEY, *Lines from Anacreon*.

"**Man of my kidney, A.**" See "KIDNEY, A MAN OF MY."

"**Man of pleasure is a man of pains, A.**"—YOUNG, *Night Thoughts*, night viii., line 793.

"**Man of Ross, The.**" The name under which JOHN KYRLE, of Ross, in Herefordshire, a man of large benevolence, was celebrated by POPE in his *Moral Essays*, iii., pp. 250—274:—

"Rise, honest muse, and sing the Man of Ross."

COLERIDGE also has a reference to him in one of his poems.

**Man of the World, The.** A comedy by CHARLES MACKLIN (1690—1797), consisting mainly of a satire on the Scottish character. See MAC-SYCOPHANT, SIR PERTINAX.

**Man of the World, The.** A novel by HENRY MACKENZIE (1745—1831), published in 1773.

"**Man proposeth, God disposeth.**"—HERBERT, *Jacula Prudentum*. "Man proposes but God disposes" will be found in the *Imitatio Christi*, book i., chap. 19.

"**Man so various that he seemed to be, A.**"—DRYDEN, *Absalom and Achitophel*, pt. i., line 545:—

"Not one, but all mankind's epitome."

"**Man that blushes is not quite a brute, The.**"—YOUNG, *Night Thoughts*, night vii., line 496.

"**Man that hails you Tom or Jack, The.**"—COWPER, *Friendship*. The remaining lines of the verse are—

"And proves by thumps upon your back  
How he esteems your merit,  
Is such a friend, that one had need  
Be very much his friend indeed  
To pardon or to bear it."

"**Man that hath no music in himself, The.**"—*Merchant of Venice*, act v., scene 1:—

"Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils."

"**Man that is not passion's slave, Give me that.**"—*Hamlet*, act iii., scene 2.

"**Man that lays his hand upon a woman, The.**"—TOBIN, *The Honeymoon*, act ii., scene 1:—

"Save in the way of kindness, is a wretch  
Whom 'twere gross flattery to name a coward."

"**Man, the hermit, sighed—till woman smiled.**"—CAMPBELL, *Pleasures of Hope*, pt. ii., line 38.

"**Man wants but little, nor that little long.**" Line 118, in night iv. of YOUNG's *Night Thoughts* (q.v.). GOLDSMITH has a similar idea in his ballad of *The Hermit*:—

"Man wants but little here below,  
Nor wants that little long."

SYDNEY SMITH produced the following parody:—

"Man wants but little here below,  
As beef, veal, mutton, pork, lamb, venison show."

"**Man was made to mourn.**" A lyric by ROBERT BURNS.

"**Man! What a piece of work is.**"—*Hamlet*, act ii., scene 2.

"**Man who turnips cries, If the.**" First line of a familiar quatrain ascribed to Dr. JOHNSON by Mrs. Piozzi:—

"If the man who turnips cries,  
Cry not when his father dies,  
'Tis a proof that he had rather  
Have a turnip than a father."

**Manchester Man, A.** The author of some "Free Thoughts," contributed to *Fraser's Magazine*, and afterwards republished in 1866. The "Manchester Man" is identified with the Rev. I. Lamb.

**Manchester Poet, The.** A name conferred on CHARLES SWAIN (1803—1874), a native of Manchester. See SWAIN, CHARLES.

**Manciple, The,** in CHAUCER's *Canterbury Tales* (q.v.), derives his name from "mancepo," as a purchaser of what can be taken in the hand, and has the name as the buyer of victual for a corporation.

**Mandeville, Bernard de,** poet and philosophical writer (b. about 1670, d. 1733), wrote *Oratio de Medicina* (1685); *Esop Dressed: or, Fables writ in familiar verse* (1704); *Typhon, in verse* (1704); *The Planter's Charity* (1704); *The Virgin Unmasked: or, Female Dialogues* (1709), (q.v.); *The Grumbling Hive* (1714), (q.v.); *The Fable of the Bees* (1714); *Free Thoughts on Religion, the Church, and National Happiness* (1720); *An Inquiry into the Causes of the frequent Executions at Tyburn* (1725); *An Inquiry into the Origin of Honour, and Usefulness of Christianity in War* (1732); and other works. See Leslie Stephen's *Essays on Free Thinking*.

**Mandeville, Sir John** (b. 1300, d. 1372), wrote *The Voyage and Travaile, which treateth of the Way to the Hierusalem, and of the Marrayles of Inde, with other Islands and Countries*, written in 1356, in French, in Latin, and in vulgar English, and printed in Italian at Milan, in 1480. "This father of our prose writers marks, strongly and at the very outset, that English spirit of adventure which has in every century supplied matter for a valuable part of our prose literature. His book may rank as, in formed English, the first of our long series of Travellers' Guides." See Morley's *English Writers*, I., i. See VOYAGE AND TRAVAIL.



**Manekine, Le.** A metrical romance by PHILIP DE RAMES (circa 1190), setting forth the persecutions of a daughter of a King of Hungary at the hands of a cruel mother-in-law in Scotland. It was published by M. Michel in 1840.

**Manfred.** A dramatic poem by Lord Byron (1788—1824), published in 1817. It is in three acts, and is written in blank verse, with some occasional lyrics. The scene of the drama is in the Higher Alps. "Manfred," says Lord Jeffrey, "is substantially the same throughout the whole piece. He holds no communion but with the memory of the being he had loved, and the immortal spirits whom he evokes to reproach with his misery and their inability to relieve it. It is a grand and terrific vision of a being invested with superhuman attributes, in order that he may be capable of more than human sufferings, and be sustained under them by more than human force and pride."

**Mangnall, Miss Richmal,** wrote *Historical and Miscellaneous Questions*, and a volume of *Poems* (1857).

**Mankind.** A moral play, of the reign of Henry VI., which, from two Latin lines at the end, seems to have been the composition of a monk, who calls himself Hynghus. It is characterised by Collier as being grossly obscene in parts, and calculated for an audience of low rank. Yet, "the piece contains a good deal that is curious, and some characters are introduced that have much individuality about them."

"**Mankind's epitome.**" See "MAN SO VARIOUS."

**Manley, Mrs. De la Rivière,** novelist and dramatist (b. 1672, d. 1724), wrote *Secret Memoirs and Manners of several Persons of Quality of both Sexes from the New Atalantis* (1736); also, *The Royal Mischief* (1696); *The Lover Lost* (1696); *Lucius* (1717), (q.v.); *Bath Intrigues* (q.v.); *A Stage Coach Journey to Exeter*; *The Secret History of Queen Zarah*; *The Adventures of Rivella*; *Memoirs of Europe*; *Court Intrigues*; and other works. Her *Memoirs* were published in 1717. See ATALANTIS; RIVELLA, THE ADVENTURES OF; ZARAH, QUEEN.

**Manly.** The hero of WYCHERLEY's play of *The Plain Dealer* (q.v.); "a coarse caricature of *The Misanthrope* of Molière. The play and the actor were so popular, that the author himself was commonly known by the flattering title of Manly Wycherley." Pope says, in his *Moral Essays*, epistle i. :—

"At half mankind when generous Manly raves,  
All know 'tis virtue, for he thinks them knaves."

**Manly Heart, The.** A lyric by GEORGE WITHER, beginning—

"Shall I wasting in despair."

Compare with RALEIGH'S—

"Shall I like a hermit dwell?"

"**Manner born, And to the.**"—*Hamlet*, act i., scene 4.

**Mannerling, Guy.** A novel by Sir WALTER SCOTT (1771—1832), published in 1815.

**Mannerly Maistresse Margery, Mylke and Ale.** A ballad by JOHN SKELTON.

"**Manners had not that repose, Her.**"  
—TENNYSON, *Lady Clara Vere de Vere* :—

"Which stamps the caste of Vere de Vere."

"**Manners living as they rise.**" See "CATCH THE MANNERS."

**Manners, Lord John,** poet and politician (b. 1818), has written *Notes of an Irish Tour* (1839); *England's Trust, and other Poems* (1841), (q.v.); *English Ballads, and other Poems* (1850); *A Plea for National Holidays*; *A Cruise in Scotch Waters*; and other works.

**Manners of the Great, The :** "Thoughts on their Importance to General Society," by HANNAH MORE (1745—1833); published in 1788. Seven large editions of this work were sold in a few months, the second in little more than a week, the third in less than four hours.

**Manning, Miss Anne,** novelist (b. 1807), has written *Mary Powell* (1850); *The Household of Sir Thomas More* (1851); *Cherry and Violet* (1853); *Chronicles of Merrie England* (1854); *Good Old Times* (1856); *Claude, the Colporteur* (1857); *Poplar House Academy* (1859); *Belforest: a Tale of English Life* (1864); *Miss Biddy Frobisher: a Salt Water Story* (1866); *Passages in the Life of the Faire Gospeller* (1866); *The Masque at Ludlow, and other Romanesques* (1866); and many other works.

**Manning, Henry Edward,** Cardinal, Roman Catholic Archbishop of Westminster (b. 1809), has written *The Rule of Faith* (1838); *Holy Baptism* (1843); *The Unity of the Church* (1845); *Oxford University Sermons* (1845); *Thoughts for those that Mourn* (1850); *The Grounds of Faith* (1853); *The Temporal Sovereignty of the Popes* (1860); *The Blessed Sacrament, the Centre of Insuperable Truth* (1864); *The Workings of the Holy Spirit* (1864); *The Temporal Mission of the Holy Ghost* (1865); *The Reunion of Christendom* (1866); *The Temporal Power of the Pope* (1866); *England and Christendom* (1867); *The Œumenical Council* (1869); *The Vatican Council* (1870); *The Dæmon of Socrates* (1872); *The Vatican Decrees* (1875). Up to 1851 Cardinal Manning was an English clergyman.

**Manning, Robert.** See BRUNNE, ROBERT DE.

**Manrique, Coplas de.** See COPLAS DE MANRIQUE.

"**Man's best things are nearest him,**  
A."—LORD HOUGHTON, *The Men of Old*.

"**Man's first disobedience and the fruit, Of.**"—MILTON'S *Paradise Lost*, book i., line 1.

"**Man's ingratitude.**"—*As You Like It*, act ii., scene 7.



"Man's inhumanity to man."—BURNS,  
*Man was made to Mourn* :—

"Makes countless thousands mourn."

"Man's love is of man's life a thing  
apart." See stanza 194, canto i., of BYRON'S  
poem, *Don Juan*.

"Man's the gowd for a' that, The."—  
BURNS, *Is there for Honest Poverty*.

"Man's unconquerable mind."—  
WORDSWORTH, *Sonnet to Toussaint L'Ouverture*.

**Mansel, Henry Longueville, D.D.**,  
Dean of St. Paul's (b. 1820, d. 1871), published  
*Demons of the Winds, and other Poems* (1838);  
*Aldrich's Logic, with Notes* (1849); *Prolegomena  
Logica* (1851); *The Philosophy of Kant* (1856); an  
article on *Metaphysics* in the eighth edition of  
*Encyclopædia Britannica* (1857); *The Limits of  
Religious Thought* (1858); *Bampton Lectures* (1858);  
*Metaphysics: or, the Philosophy of Consciousness*  
(1860); *Lectures on History* (1861—62); *The Witness  
of the Church to the Promise of Christ's Coming*  
(1864); *The Philosophy of the Conditioned* (1866);  
and other works. See PHRONTISTERION.

**Mansfield Park.** A novel of domestic life  
by JANE AUSTEN (1775—1817), published in 1814.

**Mansie Wauch, The Autobiography  
of.** A humorous Scottish story, by DAVID MAC-  
BETH MOIR (1798—1851), originally published in  
*Blackwood's Magazine*, and republished in 1828.

**Mant, Richard**, Bishop of Killaloe and of  
Down and Connor (b. 1776, d. 1848), wrote *Poems*  
(1806); *Bampton Lectures* (1812); *The Book of Psalms  
in an English Metrical Version* (1824); *Biographi-  
cal Notices of the Apostles, Evangelists, and Saints*  
(1828); *A History of the Church of Ireland* (1839  
—41); and other works; besides editing a *Family  
Bible with Notes*, in conjunction with the Rev.  
Dr. D'Oyley (1817), and publishing an annotated  
edition of the *Book of Common Prayer* (1820). His  
*Life* was written by Archdeacon Berens (1849).

**Mantolini**, in DICKENS'S novel of *Nicholas  
Nickleby* (q.v.), is a cockney and a fop, supported  
by his wife, who takes in clothes for mangling.  
He is famous for his habit of mild swearing.

**Mantell, Gideon Algernon, M.D.** (b.  
1790, d. 1852), published *The Fossils of the South  
Downs* (1822), *The Geology of the South Coast of  
England* (1833), *The Geology of Sussex* (1827), *The  
Wonders of Geology* (1838), *Medals of Creation* (1844),  
*Thoughts on a Pebble* (1849), and other works on  
the general subject of geology.

**Manuel.** A tragedy by CHARLES ROBERT  
MATURIN (1782—1824), published in 1817, and  
characterised by Lord Byron, as "the absurd work  
of a clever man."

"Many a green isle needs must be."  
First of the *Lines Written among the Euganean  
Hills*, by PERCY BYSSHE SHELLEY, written in 1818.

"Many a time and oft."—*Merchant of  
Venice*, act i., scene 3.

"Many-headed monster, This."—  
MASSINGER, *The Roman Actor*, act iii., scene 2.  
POPE refers to

"The many-headed monster of the pit,"

in his *Epistle to Dr. Arbuthnot* (book ii., ep. i.,  
line 305). SCOTT, in his *Lady of the Lake* (canto  
v., stanza 30), addresses "the herd" as

"Thou many-headed monster thing."

And TENNYSON, in *After Reading a Life and  
Letters*, says :—

"It is but just

The many-headed beast should know."

**Mapes, Walter**, poet and prose writer  
(b. 1150, d. 1196), wrote *De Nugis Curialium*  
(q.v.), and various other works, reprinted in 1841,  
among *The Latin Poems commonly attributed to  
Walter Mapes*, published by the Camden Society, and  
edited, with a *Memoir*, by Wright. Mapes, as he is  
generally called, though he invariably called himself  
Map, "was a wit somewhat of Chaucer's pattern,  
bitter against cowed hypocrites, and striking, as  
Chaucer often did, after the manner of his time,  
with a coarse jest out of the wrath of a clean heart.  
It was the wit also of a true poet. Among the  
high dignitaries of the Roman Church he was an  
entirely orthodox divine, and looked down from  
the heights of theological scholarship upon what  
seemed to him the ignorant piety of the Waldenses.  
But the first Church reform concerned Church  
morals more nearly than theology, and, in this  
sense, by his Latin prose and verse, Walter Map  
represents," says Morley, "the chief of the Re-  
formers before Wicliffe. In French, then the  
vernacular tongue of English literature, he it was  
who gave a soul to the Arthurian romances, writ-  
ing, most probably, the Latin original of Robert  
Bouron's introductory romance of *The San Graal*,  
and certainly *Lancelot of the Lake*, *The Quest  
of the Saint Graal*, and the *Mort Artus*. Un-  
assuming as Chaucer, and before Chaucer the man  
of highest genius in our literature, Map was a  
frank man of the world, with ready sympathies,  
and winning courtesy, warm friendships, and well-  
planted hatreds." See *English Writers*, I., ii., and  
Warton's *English Poetry*, i., ii., iii. See ANACREON  
OF THE TWELFTH CENTURY; APOCALYPSIS GOLIÆ  
EPISCOPÏ; CONFESSIO GOLIÆ; LANCELOT DU LAC.

"Marble to retain." See "WAX TO  
RECEIVE."

**Marcelia.** The heroine of MASSINGER'S tragedy  
of *The Duke of Milan*.

**Marcella.** A lady of the queen's privy  
chamber, in the tragedy of *Gorboduc* (q.v.).  
She and the queen are the only female characters  
in the piece.

**Marcellus.** An officer in *Hamlet* (q.v.).

**Marcellus**, in DIBDIN'S "bibliographical ro-  
manee," called *Bibliomania* (q.v.), is intended for  
Edmund Malone, the critic and commentator.



**Marcet, Mrs. Jane**, educational writer (b. 1769, d. 1858), wrote *Conversations on Chemistry* (1809), *Political Economy* (1816), *Natural Philosophy* (1819), *Vegetable Physiology*, *The History of England*, *Land and Water*, and other works of a similar character.

**"March, march, Ettrick and Teviotdale."** First line of a ballad by Sir WALTER SCOTT.

**"March through Coventry with them, I'll not."**—*King Henry IV.*, part i., act iv., sc. 2. Falstaff is the speaker, and he refers to his regiment of recruits. "No eye hath seen such scarecrows. . . . The villains march wide betwixt the legs, as if they had gyves on; for, indeed, I had the most part of them out of prison. There's but a shirt and a half in my company; and the half shirt is two napkins, tacked together, and thrown over the shoulders, like a herald's coat without sleeves."

**Marchioness, The**, in DICKENS'S novel of *The Old Curiosity Shop* (q.v.), is the "small servant" of Sampson Brass (q.v.), befriended by Dick Swiveller (q.v.).

**Marcia**. A character in ADDISON'S tragedy of *Cato* (q.v.), beloved by Sempronius and Juba.

**Mardonius**. A captain in BEAUMONT and FLETCHER'S play of *A King and no King* (q.v.).

**Margaret**. A romance of American life by the Rev. SYLVESTER JUDD (1813—1853).

**Margaret**. A feminine portrait by ALFRED TENNYSON, published in 1832.

"O sweet pale Margaret;  
O rare pale Margaret."

**Margaret, Duchess of Newcastle**. See NEWCASTLE, DUCHESS OF.

**Margaret Lindsay, The Trials of**. A tale of Scottish life by Professor WILSON (1785—1854), published in 1823.

**Margaret, The Miseries of Queen**. A poem by MICHAEL DRAYTON (1563—1631), published in 1627.

**Margaret's Ghost**. A ballad by DAVID MALLETT, which appeared in 1724. See FAIR MARGARET AND SWEET WILLIAM.

**Margate Hoy, The Old**. One of the *Last Essays of Elia*, by CHARLES LAMB (1775—1834).

**"Margin, A meadow of."**—SHERIDAN, *School for Scandal*, act i., scene 1.

**Marguerite**. The wife of St. Leon, in GODWIN'S novel of the latter name (q.v.); described by Hazlitt as "an instance of pure and disinterested affection in one of the noblest of her sex. It is not improbable that the author found the model in nature."

**Mari Magno**: "or, Tales on Board." Three stories in verse, connected by a short, slight narrative, by ARTHUR HUGH CLOUGH (1819—1861).

*The Lawyer's First Tale*, and perhaps *The Clergyman's Tale*, were written in April and May, 1861, during a journey to Greece and Constantinople; *The Lawyer's Second Tale*, in July and August of the same year, whilst travelling in Auvergne and the Pyrenees. All three "deal with the problems connected with the questions of love and marriage."

**Maria**. "Olivia's woman" in *The Twelfth Night*. Also the name of a character in *Love's Labour's Lost*.

**Maria**. The heroine of SHERIDAN'S comedy of *The School for Scandal* (q.v.); in love with Charles Surface.

**Marian**: "or, a Young Maid's Fortunes." A novel by Mrs. S. C. HALL (b. 1802), published in 1840, and displaying the writer's intimate knowledge of Irish life and character. "Katey Macane, an Irish cook, who adopts Marian, a foundling, and watches over her with untiring affection, is equal to any of the Irish portraiture since those of Miss Edgeworth." The story has been translated into German and Dutch.

**Marian, The Fair Queen**. See CAREW, LADY ELIZABETH.

**Mariana**. A character in *All's Well that Ends Well* (q.v.).

**Mariana**, in *Measure for Measure* (q.v.), is in love with Angelo (q.v.). "Shakespeare," says Grant White, "has given us in Mariana one of the most lovable and womanly of his feminine creations. We see little of her, . . . but the few touches of the master's hand make a charming picture." See next paragraph.

**Mariana, and Mariana in the South**. Poems by ALFRED TENNYSON, printed, the former in 1830, the latter in 1832, and founded on a hint from *Measure for Measure* (q.v.); at once "an admirable instance of dramatic landscape-painting, or passion reflecting itself on landscape," and "a picture of hopeless, unrelieved suffering."

"She only said, 'My life is dreary,  
He cometh not,' she said."

See preceding paragraph.

**Marianus Scotus** (b. 1028, d. 1086) wrote a *Chronicle* from the Creation to the year 1083, following chiefly Cassiodorus, Eusebius, and Bede.

**Marie Magdalene, The Life and Repentance of**. "A new enterlude . . . not only godlie, learned, and fruitfull, but also well furnished with plesaunt myrth and pastime, very delectable for those that shall heare or reade the same. Made by the learned clarke LEWIS WAGER." A miracle play, printed in 1567.

**Marie Magdalen's Funerall Teares**. Poems by ROBERT SOUTHWELL (1560—1595); published in 1594.

**Marigold's Prescriptions, Doctor**. The title of the Christmas number of *All the Year Round* for 1865, written by CHARLES DICKENS (1812—1870). It is the story of an itinerant cheap-



jack, called "Doctor" in remembrance of a kind-hearted medical man who officiated at his birth, and who would only accept a tea-tray in payment of his services. The most touching episode is the death of little Sophy in her father's arms, while he is convulsing his rustic audience by his witty speeches. This story was one of the author's most effective "readings."

**Marina.** Daughter of Perieles, in SHAKESPEARE's play of that name (q.v.).

**"Mariners of England, Ye."** See "YE MARINERS OF ENGLAND."

**Mariner's Wife, The.** A Scotch song by WILLIAM JULIUS MICKLE (1734—1788); with two additional stanzas by JAMES BEATTIE (1735—1802), the last two lines of which run—

"The present moment is our ain,  
The neist we never saw."

**Marino Faliero, Doge of Venice.** An historical tragedy, by Lord BYRON, published in five acts, in 1821, and founded on "one of the most remarkable events in the annals of the most singular government, city, and people of modern history." This event occurred in the year 1355, and is to be found recorded in all the Venetian chronicles, especially in the *Lives of the Doges*, by Marino Sanuto.

**Mark Twain.** See CLEMENS, SAMUEL LANGHORNE; TWAIN, MARK.

**Mark Rochester.** See ROCHESTER, MARK.

**Markham, Gervase,** soldier and poet (b. 1570, d. 1655), published *The Poem of Poems: or, Sion's Muse: containyng the Divine Song of King Solomon, divided into Eight Elogues* (1596); also, *England's Arcadia*, a continuation of Sidney's famous work (q.v.); *Herod and Antipater*, a tragedy; some fugitive poems, and works on sport and husbandry. "No subject," says a critic, "appears to have been rejected by Markham: husbandry, housewifery, farriery, horsemanship, and military tactics, hunting, hawking, fowling, fishing, and archery, heraldry, poetry, romances, and the drama, all shared his attention, and exercised his genius and industry. . . . His works—now becoming scarce—are in many respects curious and interesting, and display great versatility of talent." See Warton's *History*.

**Markham, Mrs.** The *nom de plume* of Mrs. ELIZABETH PENROSE, the author of several once-popular school-books.

**Markland, Abraham,** divine and poet (b. 1645, d. 1720), wrote *Poems on His Majesty's Birth and Restoration* (1657); *Pteryplegia: or, the Art of Shooting Flying* (1727); and other works.

**Markland, Jeremiah,** scholar (b. 1693, d. 1776), edited the *Sylvæ* of Statius, and several plays of Euripides. See Bowyer's *Conjectures on the New Testament*.

**Marley.** The partner of Scrooge (q.v.), whose ghost plays an important part in the story of Dickens's *Christmas Carol* (q.v.). The *Carol* opens

with the statement that "Marley was dead, to begin with."

**Marlow, Sir Charles.** A character in GOLDSMITH's comedy of *She Stoops to Conquer* (q.v.).

**Marlow, Young.** The hero of Goldsmith's comedy of *She Stoops to Conquer* (q.v.), and son of the above; "a man of excellent understanding, very generous, young, and brave, and very handsome; and to crown all, one of the most bashful and reserved young fellows in all the world."

**Marlowe, Christopher,** dramatist and poet (b. 1564, d. 1593), produced *Tamburlaine the Great, Part the First* (1590), (q.v.); *Tamburlaine the Great, Part the Second* (1590); *The Tragicall History of Dr. Faustus* (1604); *The Jew of Malta* (1633), (q.v.); *Edward the Second* (1598); *Dido* (with T. Nash) (1594); *Hero and Leander* (a poem, which was completed by Chapman), (1598); *Ovid's Elegies* (translated about 1597); *First Book of Lucan* (translated 1600), (q.v.); and *The Massacre at Paris* (q.v.). For *Biographical Notices* of Marlowe, see *Athenæ Cantabrigienses*; Beard's *Theatre of God's Judgments* (1597); Meres' *Palladis Tamia* (1598); Vaughan's *Golden Grove, moralised in three books* (1600); Dyce's *Edition of the Works*, and Robert Bell's *Introduction to the Poems*. See, also, for *Criticism*, Hallam's *Literature of Europe*, Lamb's *Dramatic Poets*, Leigh Hunt's *Imagination and Fancy*, Hazlitt's *Poets and Comic Writers* and *Age of Elizabeth*, Campbell's *Specimens of the English Poets*, W. C. Hazlitt's *Handbook to Early English Literature*, and the *Life* prefixed to the edition of the *Works* by Lieut.-Colonel Cunningham. Ben Jonson spoke of "Marlowe's mighty line," Heywood of Marlowe as "the best of poets." "In felicity of thought and strength of expression," he was, says Jeffrey, "second only to Shakespeare himself. Some of his turns of thought are even like those of our matchless poet." "Marlowe," says Hazlitt, "is a name that stands high, and almost first in the list of dramatic worthies. He was a little before Shakespeare's time, and has a marked character both from him and the rest. There is a lust of power in his writings, a hunger and thirst after unrighteousness, a glow of the imagination unhallowed by anything but its own energies. His thoughts burn within him, like a furnace with bickering flames, or throwing out black smoke and mists that hide the dawn of genius, or, like a poisonous mineral, corrode the heart." See EDWARD THE SECOND; FAUSTUS, THE TRAGICALL HISTORY OF DR.; LUST'S DOMINION; PASSIONATE SHEPHERD, &c.

**Marmaduke Neville** is the lover of Sybil Warner (q.v.), in Lord LYTTON's romance of *The Last of the Barons*.

**Marmion:** "a Tale of Flodden Field." A poem, in six cantos, by Sir WALTER SCOTT (1771—1832), published in 1808. Comparing it with *The Lay of the Last Minstrel* (q.v.), Jeffrey describes it as having "more flat and tedious passages, and more ostentation of historical and antiquarian lore, but



it has also greater richness and variety, both of character and incident; and if it has less sweetness and pathos in the softer passages, it has certainly more vehemence and force of colouring in the loftier and busier representations of action and emotion, more airiness and brightness in the higher delineations." Each canto is prefaced by an epistle to some personal friend of the author; canto i. by one to W. Stewart Rose, canto ii. to the Rev. J. Marriott, canto iii. to William Erskine, canto iv. to James Skene, canto v. to George Ellis, and canto vi. to Richard Heber. The following are the most popular passages in the poem:—

"Where shall the lover rest" (III., x.).

"Mine own romantic town" (IV., xxx.).

"O young Lochinvar is come out of the west" (V., xii.).

"O, woman! in our hours of ease" (VI., xxx.).

"Charge, Chester, charge! On, Stanley, on!" (VI., xxxii.).

**Marmion, Shackerley**, poet and dramatist (b. 1602, d. 1639), published *Cupid and Psyche* (1637); *Holland's Leaguer* (1632); *A Fine Companion* (1633); *The Antiquary* (1641), (q.v.); and *Cupid's Courtship* (1666). See Wood's *Athenæ Oxonienses*.

**Marner, Silas**: "the Weaver of Raveloe." A novel by GEORGE ELIOT (b. about 1820), published in 1861. See SILAS MARNER.

**Marplot**. The hero of Mrs. CENTLIVRE'S comedy *The Busy-body* (q.v.); "a standing memorial of unmeaning vivacity and assiduous impertinence."

**Marplot, Sir Martin**. A comedy, founded on the *L'Etourdi* of Molière, by WILLIAM, Duke of NEWCASTLE, and adapted for the stage by JOHN DRYDEN.

**Mar-Prelate, Martin**. The assumed name of the author of a series of tracts, printed in the reign of Elizabeth, which were designed to demonstrate the unscriptural character of Episcopacy, and are attributed to the pen of John Penry, or Ap Henry, who was executed on May 29th, 1593, for uttering seditious words against the queen. The first of these tracts, entitled *An Epistle to the Terrible Priests*, appeared in 1588, under the imprimatur of one Robert Waldgrave.

**Marriage**. A novel by SUSAN EDMONSTON FERRIER (1782—1854), published in 1818. It includes among its characters the three maiden aunts, Miss Jacky, Miss Grizzy, and Miss Nicky; Mrs. Violet MacShake, a Scottish matron of the old school; Mrs. Gaffaw, the sentimental lady; Dr. Redgill, the medical diner-out and gourmand; Douglas, the hero, and his selfish and pampered wife, the Lady Juliana.

**Marriage à la Mode**. A play by JOHN DRYDEN (1631—1701), produced in 1672.

**Marriage-Hater Matched, The**. A comedy by THOMAS D'URFEY (1650—1723), acted in 1693. It was in the representation of a character in this play, which is generally considered to be author's best performance, that Dogget, the actor (q.v.), first attained celebrity.

**"Marriage of true minds, The."**—SHAKESPEARE, *Sonnet* cxvi.

**Marriage of Witte and Science, The**. A moral play, of which the date is not exactly fixed, but which is known to have been licensed between July, 1559, and July, 1570. It is divided into five acts, and sub-divided into scenes, with a regularity unusual in compositions of this kind. The name of the author has not been ascertained; but "it should be observed," says Collier, "that, for the whole of the allegory, he was probably indebted to an older piece," by one John Renford, who was a contemporary of John Heywood, and wrote some dramatic pieces.

**Marriage, The Forced**. See FORCED MARRIAGE, THE.

**"Married in haste, we may repent at leisure."** See CONGREVE'S comedy of *The Old Bachelor*, act v., scene i.

**Married Libertine, The**. A farce by CHARLES MACKLIN (1690—1797), produced in 1761.

**"Married to immortal verse."** Line 137 in MILTON'S poem of *L'Allegro*; see also in WORDSWORTH'S poem of *The Excursion*, bk. vii., the line—

"Wisdom married to immortal verse."

**Marrow of Modern Divinity, The**. A theological work by EDWARD FISHER (1620—1660), published in 1646, and reprinted by Hogg in 1720, when it became the subject of a controversy in which the Erskines (q.v.) took part.

**Marryat, Captain Frederick**, novelist (b. 1792, d. 1848), wrote *Frank Mildmay: or, the Naval Officer* (1829), (q.v.); *The King's Own* (1830), (q.v.); *Newton Forster* (1832), (q.v.); *Peter Simple* (1834), (q.v.); *Jacob Faithful* (1834); *The Pacha of many Tales* (1835); *Japhet in Search of a Father* (1836); *Mr. Midshipman Easy* (1836); *The Pirate and the Three Cutters* (1836); *Snarley-yow* (1837); *The Phantom Ship* (1839); *A Diary in America* (1839); *Olla Podrida* (1840); *Poor Jack* (1840); *Masterman Ready* (1841); *Joseph Rushbrook* (1841); *Pereival Keene* (1842); *Monsieur Violet* (1842); *The Settlers in Canada* (1843); *The Privateer's Man* (1844); *The Mission: or, Scenes in Africa* (1845); *The Children of the New Forest* (1847); *The Little Savage* (1847); and *Valerie* (1849). His *Life* has been written by his daughter, Florence (1872). "He has," says Lord Lytton, "a frank, dashing genius, and splashes about the water in grand style." "His leading excellence," says Campbell, "is the untiring nerve of his light, easy, and flowing pen, together with a keen sense of the ridiculous, which, while it rarely leads him into broad and unmeaning farce, effectually preserves him from taking a dull, sententious, or matter-of-fact view either of men or things. That there is no trace of effort in anything he does is in itself a charm. But, after all, his great and peculiar



excellence is his originality—in that he is himself alone.” Professor Wilson calls him “an admirable writer,” and says, “he would have stood in the first class of sea-scribes had he written nothing but *Peter Simple*.”

**Marryat, Florence** (Mrs. Ross-Church), novelist, daughter of the above (b. 1837), has published *Gyp*, *Love's Conflict*, *The Prey of the Gods*, *Veronique*, *Fighting the Air*, *Open Sesame!* *A Harvest of Wild Oats*, and many other novels.

**Marsh, Catherine**, biographer and novelist, has written *Memorials of Captain Hedley Vickers* (1855); a *Life of the Rev. William Marsh, D.D.*; *Light for the Line: or, the Story of Thomas Ward*; *Memory's Pictures*; and other works.

**Marsh, Herbert, D.D.**, Bishop of Llandaff and Peterborough (b. 1757, d. 1839), published a *Dissertation on the Origin and Composition of the Three First Canonical Gospels* (1801); *Remarks upon Michaelis and his Commentators* (1802); a *History of the Translations of the Scriptures* (1812); *Lectures on the Criticism and Interpretation of the Bible* (1838); *The Authenticity and Credibility of the New Testament* (1840); *The Politics of Great Britain and France*; and other works, for a list of which, see Lowndes' *Bibliographer's Manual*.

**Marshall, Stephen**, divine (d. 1655), was one of the authors whose initials go together to make up the famous “Smectymnuus” (q.v.).

**Marston, John**, dramatist (b. 1575, d. after 1633), wrote *The Scourge of Villanie* (1598), (q.v.); *The Metamorphosis of Pigmaliion's Image* (1598); *Antonio and Mellida* (1602), (q.v.); *Antonio's Revenge* (1602); *The Malecontent* (1604), (q.v.); *Eastward-Hoe!* in conjunction with Chapman and Jonson (1605); *The Dutch Courtesan* (1605), (q.v.); *Parasitaster: or, the Fawn* (1606), (q.v.); *The Wonder of Women* (1606); *What you Will* (1607); *The Insatiate Countess* (1613); and several minor publications. His *Works* were edited by Bowles in 1764, by Halliwell (with *Life*) in 1856, and by Gifford. See also Wood's *Athene Oxonienses*, Warton's *English Poetry*, Ritson's *Bibliographia Poetica*, *The Retrospective Review*, Lamb's *Works*, Hazlitt's *Age of Elizabeth*, and Leigh Hunt's *Imagination and Fancy*. “Marston,” says Hazlitt, “is a writer of great merit, who rose to tragedy from the ground of comedy, and whose forte was not sympathy, either with the stronger or softer emotions, but an impatient scorn and bitter indignation against the vices and follies of men, which vented itself in comic irony or lofty invective. He was properly a satirist.” See KIN-SAYDER; PIGMALION'S IMAGE; SOPHONISBA; WONDER OF WOMEN, THE.

**Marston, Philip Bourke**, poet, son of Dr. Westland Marston (q.v.), has published *Songtide, and Other Poems* (1871); and *All in All: Poems and Sonnets* (1874). “I do not remember,” says Stedman, “any experimental volume that has shown more artistic perfection than his *Songtide*,

*and Other Poems*. His sonnets and lyrics approach those of Rossetti in terseness and beauty, and, while he possesses more restraint than others of his group, there is extreme feeling, pathetic yearning, and that self-pity which is consolation, in his sonnets of a love that has been and is gone.”

**Marston, Westland, LL.D.**, dramatist and poet (b. 1820), has written the following plays:—*The Patrieian's Daughter* (1841); *The Heart and the World* (1847); *Strathmore* (1849); *Ann Blake* (1852); *The Favourite of Fortune* (1866); *A Hero of Romance* (1867); *Life for Life* (1868); *Philip of France*; *A Life's Ransom*; *Borough Politics*; *A Hard Struggle*; *Trevelian*; *Pure Gold*; *The Wife's Portrait*; and *Donna Diana*; also *Gerold: a Dramatic Poem, and Other Poems* (1842); a novel entitled *A Lady in Her Own Right* (1860); *Family Credit, and Other Tales* (1861). His *Dramatic and Poetic Works* have been published in a collected form (1876).

**Mar-Text, Sir Oliver**. A vicar, in *As You Like It* (q.v.). The title “Sir” corresponds to our “Rev.”

**Martia**. One of the heroines of FLETCHER'S play of *The Double Marriage*, in love with Violett (q.v.).

**Martial Achievements of the Scots Nation, The**. See SCOTS NATION, MARTIAL ACHIEVEMENTS OF THE.

“**Martial, the things that do attain.**” First line of a lyric by HENRY, Earl of SURREY, called *The Means to Attain a Happy Life*.

**Martin**, in Dr. ARBUTHNOT'S *History of John Bull* (q.v.) and SWIFT'S *Tale of a Tub* (q.v.), is a personification of Martin Luther, the German Reformer.

**Martin Chuzzlewit**. See CHUZZLEWIT, MARTIN.

**Martin Marr-all, Sir**: “or, the Feigned Innocence.” A play by JOHN DRYDEN, produced in 1667.

**Martin, Theodore, LL.D.**, translator and biographer (b. 1816), was associated with Professor Aytoun in the *Bon Gaultier Ballads* (q.v.). He is also well known as the author of *The Life of the Prince Consort* (vol. i., 1874, vol. ii., 1876), issued under royal approval; and as the translator (with Aytoun) of *Poems and Ballads of Goethe* (1858), of Œhlenschläger's *Correggio* and *Aladdin* (1854 and 1857), of Horace's *Odes* (1860), the *Poems of Catullus* (1861), Dante's *Vita Nuova* (1862), Goethe's *Faust*, and Hartz's *King René's Daughter*.

**Martin, Thomas**, antiquary (b. 1697, d. 1771). was author of *Monumenta Anglicana*.

**Martineau, Harriet**, miscellaneous writer (b. 1802, d. 1876), wrote *Devotional Exercises for the Use of Young Persons* (1823); *Christmas Day* (1824); *The Friend* (1825); *Principle and Practice* (1826); *The Rioters* (1826); *The Turn-Out* (1827); *Traditions of Palestine* (1830), (q.v.); *Illustra-*



ions of Taxation (1834); *Poor Laws and Paupers* (1834); *Society in America* (1837); *Retrospect of Western Travel* (1838); *Deerbrook* (1839); *The Hour and the Man* (1840), (q.v.); *Life in the Sick Room: Essays by an Invalid* (1843); *Letters on Mesmerism* (1845), (q.v.); *Forest and Game Law Tales* (1845); *The Billow and the Rock* (1846); *Eastern Life, Past and Present* (1847); *History of England, during the Thirty Years Peace, 1816—46* (1849—50); *Introduction to the History of the Peace from 1800 to 1815* (1851); *Letters on the Laws of Man's Nature and Development* (1851); a condensation of the *Philosophie Positive* of Comte (1853); *Household Education* (1854); *Complete Guide to the Lakes* (1854); *The Factory Controversy* (1855); *A History of the American Compromise* (1856); *British Rule in India* (1857); *Corporate Tradition and National Rights* (1857); *Local Dues on Shipping* (1857); *England and her Soldiers* (1859); *Endowed Schools in Ireland* (1859); *Health, Husbandry, and Handicraft* (1861); *Biographical Sketches* (1872); and a large variety of other publications. See her *Autobiography* (1876). See INVALID, AN; LAWS OF MAN'S NATURE.

**Martineau, James, LL.D.**, philosopher and Unitarian minister (b. 1805), has published *The Rationale of Religious Inquiry* (1837), *Hymns of the Christian Church and Home* (1840), *Endeavours after the Christian Life* (1843, 1847), *Miscellanies* (1852), *Studies of Christianity* (1858), *Essays* (1869), *Hymns of Praise and Prayer* (1874), and *Religious and Modern Materialism* (1874), *Hours of Thought* (1876).

**Martyn, Henry**, lawyer (d. 1721), was a contributor to *The Spectator* (q.v.).

**Martyn, Syr.** See CONCUBINE, THE.

**Martyr of Antioch, The.** A poem by Dean MILMAN (1791—1868), published in 1822.

**Marvel, Ik.** The literary pseudonym of DONALD GRANT MITCHELL (b. 1822), an American author (q.v.).

**Marvell, Andrew**, poet and miscellaneous writer (b. 1620, d. 1678), published *The Rehearsal Transposed* (1672), (q.v.); *Mr. Smirke* (1674), (q.v.); *An Account of the Growth of Popery and Arbitrary Government in England* (1678); *Miscellaneous Poems* (1681); and *A Seasonable Argument* (q.v.). The *Works* of Marvell were printed, with a *Life* of the author by Cooke, in 1772, and by Thompson in 1776. The poems have since figured in almost every important collection of the English Poets, and are included in the *Aldine* edition. "Some of his verses are harsh," says Hazlitt, "as the words of Mercury; others musical as is Apollo's lute. Of the latter kind are his boat-song, his description of a fawn, and his lines to Lady Vere." See CROMWELL'S RETURN FROM IRELAND; EMIGRANTS IN THE BERMUDAS; FLECKNOE; GARDEN, THOUGHTS IN A; HOLLAND, A WHIMSICAL SATIRE ON; NYMPH, THE; POPEY AND ARBITRARY GOVERNMENT.

**"Marvellous Boy, The."** A description applied to CHATTERTON, the poet (q.v.), by WORDSWORTH, in his poem on *Resolution and Independence*:—

"I thought of Chatterton, the marvellous boy,  
The sleepless soul that perished in his pride."

**Mary Ambree.** A ballad, which describes "the valorous acts performed at Gaunt by the brave bonnie lass Mary Ambree, who, in revenge of her lover's death, did play her part most gallantly." For Gaunt read Ghent, at the siege of which, by the Spaniards under the Prince of Parma, Mary Ambree's lover, Sir John Major, is supposed to be slain. The heroine of the ballad is referred to constantly by Ben Jonson—in his *Epicene* (1609), act iv., scene 2, his *Tale of a Tub*, act i., scene 4, and his masque called *The Fortunate Isles* (1626), where he quotes the very words of the song. See also Beaumont and Fletcher's *Scornful Lady*, act v., and Butler's *Hudibras* (pt. i., c. iii., v. 365), where she is coupled with Joan of Arc:—

"A bold virago, stout and tall,  
As Joan of Arc or English Mall."

**Mary Ashburton**, in LONGFELLOW'S romance of *Hyperion* (q.v.), the lady with whom Paul Flemming (q.v.) falls in love.

"She was not fair,  
Nor beautiful—those words express her not;  
But, O, her looks had something excellent,  
That wants a name!"

**"Mary, I believed thee true."** A song by THOMAS MOORE.

**Mary in Heaven, To.** A lyric by ROBERT BURNS, addressed to Mary Campbell:—

"O Mary, dear departed shade,  
Where is thy place of blissful rest?"

**Mary Morison.** A song by ROBERT BURNS (1759—1796), which he describes as one of his juvenile works. The last lines run:—

"If love for love thou wilt na gie,  
At least be gentle pity shown;  
A thought ungentle canna be  
The thought of Mary Morison."

**Mary Powell.** See POWELL, MARY.

**Mary Queen of Scots, Lament of:** "on the Return of Spring." A lyric by ROBERT BURNS (1759—1796). "Whether," he wrote, "it is that the story of our Mary Queen of Scots has a peculiar effect on the feelings of a poet, or whether I have in the enclosed ballad succeeded beyond my usual poetic success, I know not; but it has pleased me beyond any effort of my muse for a good while past."

**Mary Trevellyn.** The heroine of CLOUGH'S poem, *Amours de Voyage* (q.v.).

**Mary's Dream.** A ballad by JOHN LOWE (1750—1798).

**Maskwell.** A character in CONGREVE'S *Double Dealer* (q.v.), drawn with great power as a designing hypocritical villain.

**Mason, John**, Nonconforming minister (b. 1706, d. 1763), wrote *Self-Knowledge* (1745);



*Lord's Day Evening Entertainment* (1751); *The Student and the Pastor*; *Christian Morals*; and other works.

**Mason, John Mitchell**, American divine (b. 1770, d. 1829), was the author of a number of sermons and orations, a selection from which was published in 1860, with a *Memoir* by Dr. Eadie.

**Mason, William**, poet (b. 1725, d. 1797), wrote *Isis* (1748), (q.v.); *Elfrida* (1753), (q.v.); *Odes on Independence* (1756); *Memory, Melancholy, and the Fall of Tyranny* (1756); *Caractæus* (1759), (q.v.); *An Heroic Epistle to Sir William Chambers, Knight* (1773), (q.v.); *The English Garden* (1772—1782), (q.v.). In 1775, he published the *Poems of Gray*, with *Memoirs of his Life*, which see. See MACGREGOR, MALCOLM.

**Masque of Anarchy, The.** See ANARCHY, THE MASQUE OF.

**Masque of Beauty, The.** See BEAUTY, THE MASQUE OF.

**Masque of Blackness, The.** See BLACKNESS, THE MASQUE OF.

**Masques** appear to have owed their origin to the mediæval practice of introducing into state processions masked persons representing fictitious characters. We hear of such "disguisings" as early as 1348; we know that Henry VIII. took great delight in them; and it can be easily understood how they gradually assumed a more strictly dramatic form, at first partaking more of the nature of *tableaux vivants* than of anything else, and depending most upon the splendour of the dresses used in them, and the amount of ingenuity shown in the selection of costume; by-and-by growing into a species of private theatricals, which, coming into fashion under Elizabeth, rose to a climax of popularity under James I. and Charles I. Masques being asked for by their courtly patrons, our poets supplied them in profusion, and we find among those who produced them the honoured names of Francis Beaumont, William Browne, Samuel Daniel, Ben Jonson, Sir William Davenant, and John Milton. Browne's *Inner Temple Masque* was performed at court in 1620, whilst Milton's *Comus* (q.v.) was written for the family of the Earl of Bridgewater in 1634. This was the culmination of the masque's prosperity. When the Commonwealth came, it died out, with much else that had tended to make the Stuart court a brilliant one; and it was never resuscitated. See Warton's *English Poetry*.

**Massacre at Paris, The.** A play by CHRISTOPHER MARLOWE (q.v.). A fragment, and, according to Hallam, "the very worst of his dramas."

**Massacre in Piedmont, On the late.** A sonnet by JOHN MILTON, (1608—1674), beginning:

"Avenge, O Lord, thy slaughter'd saints, whose bones  
Lie scatter'd on the Alpine mountains cold."

"This 'collect in verse,' as it has been justly named, is," says Palgrave, "the most mighty

sonnet in any language known to the editor [of the 'Golden Treasury']. Readers should observe that, unlike our sonnets of the sixteenth century, it is constructed on the original Italian or Provençal model, unquestionably far superior to the imperfect form employed by Shakespeare and Drummond."

**Masset, Stephen C.** See PIPES, JEEMS.

**Massey, Gerald**, poet (b. 1828), has published *Poems and Chansons* (1846); *Voices of Freedom and Lyrics of Love* (1849); *The Ballad of Babe Christabel, and other Poems* (1855); *Craigerook Castle, and other Poems* (1856); *Havelock's March, and other Poems* (1861); *Shakespeare's Sonnets and his Private Friends* (1866); *A Tale of Eternity, and other Poems* (1869). "Massey," says Stedman, "came in the wake of the Chartist movement. Sympathy for his cause gained his social verses a wide hearing; but his voice sounds to better advantage in his songs of wedded love and other fireside lyrics, which often are earnest and sweet." See BABE CHRISTABEL, BALLAD OF.

**Massinger, Philip**, dramatist (b. 1584, d. 1640), wrote *The Noble Choisee* (1653); *The Wandering Lovers* (1653); *Philenzo and Hippolyta* (1653); *Antonio and Vallia* (1660); *The Tyrant* (1660); *East and Welcome* (1660); *The Old Law* (q.v.); *The Virgin Martyr* (1622), (q.v.); *The Unnatural Combat* (1639), (q.v.); *The Duke of Milan* (1623), (q.v.); *The Bondman* (1624), (q.v.); *The Renegado* (1630); *The Spanish Viceroy* (1653); *The Roman Actor* (1629), (q.v.); *The Judge*; *The Great Duke of Florence* (1636); *The Honour of Women*; *The Maid of Honour* (1632); *The Picture* (1630); *Minerva's Sacrifice* (1653); *The Emperor of the East* (1632); *Believe as you List* (1653); *The Fatal Dowry* (1620), (q.v.); *A New Way to Pay Old Debts* (1633), (q.v.); *The City Madam* (1659); *The Guardian* (1655); *A Very Woman* (1655), (q.v.); *The Bashful Lover* (1655); *Alexins: or, the Chaste Lover* (1639); *The Fair Anchoress of Pansileppo* (1640); *The Forced Lady*; *The Woman's Plot*; *The Parliament of Love*; *The Unfortunate Piety*; *The Tragedy of Cleander*; *The Orator*; *The King and the Subject*; and other pieces. The *Works* of Massinger were edited by Gifford and Lieut.-Colonel Cunningham. "Some Account of his *Life and Writings*" was published by Thomas Davies in 1859. See also the introduction to the edition of the *Dramatic Works*, by Hartley Coleridge (1859). "Massinger as a tragic writer appears to me," says Hallam, "second only to Shakespeare; in the higher comedy I can hardly think him inferior to Jonson. In wit and sprightly dialogue, as well as in knowledge of dramatic effect, he falls very much below Fletcher."

**Masson, David**, biographer and literary critic (b. 1822), has published *Essays, Biographical and Critical, chiefly on English Poets* (1856); *The Life of John Milton* (1858, 1871, 1873, and 1875); *British Novelists and their Styles* (1859); *Recent British Philosophy* (1865); *Drummond of Hawthornden*



373); and a large number of contributions to *the Quarterly*, *National*, *British Quarterly*, and *orth British Reviews*; to *The Encyclopedia Britannica*; to *The English Cyclopaedia*; and to  *Fraser's* and *Macmillan's Magazines*, the latter of which he edited for some years. His *Biographical and Critical Essays* have been expanded into three separate volumes, with additions from magazines (1874). Mr. Masson has held the Professorship of English Literature in the University of Edinburgh since 1865, when he resigned a similar office in the University College, London, which he had held since 1859.

**"Master-passion in the breast, One."**  
—POPE, *Essay on Man*, epistle ii., line 131:—

"Like Aaron's serpent, swallows up the rest."

**"Master, such man, Such."** See TUS-  
SER'S *April's Abstract*.

**"Masterly inactivity."** See "INACTIVITY,  
MASTERLY."

**Match at Midnight, A.** "A pleasant  
comédie," by WILLIAM ROWLEY, printed in 1633.

**Material Phenomena, Twelve Essays  
on the Proximate Causes of,** by Sir  
RICHARD PHILLIPS (1768—1840); published in  
1821, and noticeable only because the writer en-  
deavours in these essays, and in *Four Dialogues*,  
published in 1824, to overthrow the Newtonian  
theory of gravitation.

**Mathews, Charles James**, actor and dra-  
matist (b. 1803), is co-author, with George Henry  
Lewes, of *The Game of Speculation* (q.v.), and sole  
author of *My Awful Dad*, *Married for Money*, *Patter  
versus Clatter*, *Little Toddlekins*, *My Wife's Mother*,  
*The Dowager*, and many other stage pieces.

**Mathias, T. J.** See PURSUITS OF LITERATURE.

**Matilda.** The evil genius of Ambrosio (q.v.).

**Matrimonial Troubles.** In two parts: the  
first a comedy, the second a tragedy: by MAR-  
GARET, Duchess of NEWCASTLE (1624—1673).

**Matrymonye, The Christen State of:**  
"wherein Housbandes and Wyves maye lerne to  
kepe House together wyth Love," by MILES  
COVERDALE, Bishop of EXETER; published in 1552.

**Matter and Spirit, Disquisitions re-  
lating to:** "to which is added, The History of  
the Philosophical Doctrine concerning the Origin  
of the Soul and the Nature of Matter; with its  
influence on Christianity, especially with respect  
to the Pre-existence of Christ," by JOSEPH  
PRIESTLEY (1733—1804); published in 1777. In  
this work the writer endeavours to prove that man  
is wholly material, and that all his hopes of a  
future life hang upon the Christian doctrine of the  
resurrection.

**Matthew.** A lyric by WILLIAM WORDSWORTH,  
written in 1799.

**Matthew, Master.** A person in BEN JON-  
SON's comedy of *Every Man in his Humour* (q.v.).

**Matthew of Westminster**, a Benedictine  
monk of the fourteenth century, wrote a Chronicle  
of Britain from the Creation to 1307, which he  
called *Flores Historiarum*, and which, down to 1273,  
is chiefly drawn from Roger of Wendover (q.v.).  
"He becomes an authority for himself when he  
treats of the reigns of John, Henry III., and  
Edward I., whose wars," says Morley, "he describes  
with animation." Sir Francis Palgrave argued in  
*The Quarterly Review* (No. 67), that there was no  
such person as this Matthew, but that he is iden-  
tical with Matthew of Paris (q.v.). The *Flores* were  
first printed in 1567, and translated from their  
original Latin in 1853.

**Matthew of Paris** (sometimes called Matthew  
Paris), so named, perhaps, because he had studied  
there (d. 1259), was a monk of St. Albans, and  
wrote a sort of summary or paraphrase of Roger of  
Wendover's *Flores Historiarum* up to the year  
1235, after which time, to the year 1273, the  
matter of the work—which Matthew called *Historia  
Major*—is Matthew's own. Such, at least, was the  
discovery made by Coxe, who edited the *Flores* for  
the English Historical Society. Previously, the  
whole *Historia* was attributed to Matthew. See  
the French translation of 1840—41. It has been  
translated into English. Matthew also wrote  
*Lives* of sundry kings of Mercia and abbots of St.  
Albans.

**Matthew's Bible.** See BIBLE, THE.

**Maturin, Charles Robert**, novelist and  
dramatist (b. 1782, d. 1824), published *The Fatal  
Revenge: or, the Family of Montorio* (1807), (q.v.);  
*The Albigenes* (1814); *Bertram* (1816); *Manuel*  
(1817), (q.v.); *The Milesian Chief*; *The Wild  
Irish Boy*; *Women: or, Pour et Contre* (q.v.); and  
*Melmoth the Wanderer* (q.v.). See MURPHY, DENNIS  
JASPER.

**Maud.** A "dramatic poem" by ALFRED  
TENNYSON, published in 1855; the section begin-  
ning "O that 'twere possible" having been pub-  
lished in *The Tribute* in 1837. "*Maud*," says  
Robert Buchanan, "is full of beauties; it posi-  
tively blossoms with exquisite expressions. It is  
invaluable as revealing to us for a moment the  
sources of reserved strength in Tennyson, and  
as containing signs of passion and self-revelation  
altogether unusual. In a hundred passages we  
have glimpses that startle and amaze us. We see  
what a disturbing force the Lanreate might have  
been, if he had not chosen rather to be the con-  
secrating musician of his generation."

**"Maudlin poetess (A), a rhyming  
peer."**—POPE, *Epistle to Dr. Arbuthnot*, line 16.

**Maunder, Samuel** (b. 1790, d. 1849), com-  
piled *Treasuries* of Geography, History, The Bible,  
Literature and Science, Natural History, and  
General Science.



**Maurice, Frederick Denison**, clergyman, theologian, and philosopher (b. 1805, d. 1872), wrote *Subscription no Bondage*, *The Kingdom of Christ* (1842), *History of Moral and Physical Philosophy* (1853—62), *Theological Essays* (1854), *Patriarchs and Lawgivers of the Old Testament* (1855), *The Bible and Science* (1863), *The Kingdom of Heaven* (1864), *Conflict of Good and Evil* (1865), *The Commandments* (1866), *Christian Ethics* (1867), *The Conscience* (1868), *Social Morality* (1869), *The Friendship of Books* (1873), and other works, including many volumes of sermons and lectures. Of the *Theological Essays* a writer in *The Spectator* says, "They are valuable as a complete exposition of his [the author's] views of Christianity—the views of a man who is powerfully influencing his generation, and who profoundly believes in revealed religion as a series of facts disclosing God's plan for educating and restoring the human race." See *Southey's Life and Correspondence*.

**Maw-worm**, in BICKERSTAFF'S comedy of *The Hypocrite* (q.v.), is a vulgar, designing knave, who makes religion a cloak for the most odious vices, but is the dupe of his own credulity.

**Maximin**. A Roman tyrant, in DRYDEN'S play of *Tyrannic Love: or, the Royal Martyr* (q.v.).

**Maxwell, John**. See ROYAL CAPTIVE, THE.

**Maxwell, William Hamilton**, novelist (b. 1795, d. 1850), wrote *Stories of Waterloo* (1829); *O'Hara*; *The Bivouac*; *The Dark Lady of Doona*; *The Adventures of Captain Blake*; *The Fortunes of Hector O'Halloran*; *Wild Sports of the West*; *The Victories of Wellington and the British Armies*; and other works.

**Maxwell, Sir William Stirling, K.T.**, politician and miscellaneous writer (b. 1818, d. 1878), published *Annals of the Artists of Spain* (1848), *The Cloister Life of Charles V.* (1852), *Velasquez* (1855), *Soliman the Magnificent* (1877), &c.

**May-day**. A comedy by GEORGE CHAPMAN (1557—1634), printed in 1611.

**Mayday with the Muses**. A poem by ROBERT BLOOMFIELD, published in 1822.

**May Morning, Song on**. By JOHN MILTON.

**May Queen, The**. A ballad by ALFRED TENNYSON, published in 1832, and including *New Year's Eve*.

**May, Thomas**, historian, poet, and dramatist (b. 1595, d. 1650), published *The Heir* (1622); *Antigone* (1631); *The Reigne of King Henry the Second* (1633); *The Victorious Reigne of King Edward the Third* (1635); *Cleopatra* (1639); *Julia Agrippina, Empress of Rome* (1639); *Supplementum Lucani* (1640); *The History of the Parliament of England which began November 3, 1640* (1647); *A Breviary of the History of the Parliament of England* (1650); *The Old Couple* (1658); translations of Virgil's *Georgics*, Lucan's *Pharsalia*, some of Martial's *Epigrams*, Barclay's *Argenis*, and some other works.

See *The New Monthly Magazine*, vol. ii. See HEIR, THE; PARLIAMENT OF ENGLAND.

**Maydes Metamorphoses, The**. A play by JOHN LYLY, produced in 1600.

**Mayhew, The Brothers**. A literary fraternity, of whom HENRY (1812—1876) wrote *London Labour and London Poor* (1851); *The Great World of London* (1856); *The Rhine, and its Picturesque Scenery* (1856—58); *The Story of the Peasant Boy Philosopher*; and *Wonders of Science: or, Young Humphry Davy*. HENRY and AUGUSTUS published *Whom to Marry, and How to Get Married*; *The Image of his Brother*; and *Paved with Gold*. HORACE contributed to *Punch*, and wrote, among other pieces, *Letters Left at the Pastrycook's*. THOMAS commenced the *Penny National Library*, and otherwise connected himself with the publication of cheap literature. EDWARD is the author of some veterinary works.

**Maylie, Harry**. One of the heroes of DICKENS'S novel of *Oliver Twist* (q.v.); eventually married to Rose Fleming.

**Maynard, Walter**. See BEALE, THOMAS WILLERT.

**Mayne, Jasper, D.D.**, Canon of Christ Church, poet and dramatist (b. 1604, d. 1672), wrote *Sermons* (1653); translations of Lucian's *Dialogues* (1638) and of Donne's *Latin Epigrams* (1652); *The Citye Match* (1639), (q.v.); *The Amorous Warre* (1648), (q.v.); and other works.

**Mayne, John**, poet (b. 1759, d. 1836), wrote *The Siller Gun* (1777), (q.v.); *Hallowe'en* (1780); *Logan Braes* (1781), (q.v.); and other short pieces, contributed to the periodicals of the day.

**Mayo, Isabella Fyvie**. See GARRETT, EDWARD.

**Mazeppa**. A poem by Lord BYRON (1788—1824), published in 1819. Mazeppa, it will be remembered, was chief of the Cossacks of the Ukraine, who joined Charles XII. of Sweden, and fought at Pultowa against Peter the Great. The poem is chiefly in the form of a soliloquy by this famous warrior, who narrates in it a romantic incident of his life.

"Methought I saw my late espoused saint."—JOHN MILTON, *On his Deceased Wife*.

**Meadows, Mr.**, in Madame D'ARBLAY'S novel of *Cecilia* (q.v.), is an *ennuyé*, who is described by one of the characters as "the sweetest dresser in the world. I assure you it's a great thing to be spoke to by him; we are all of us quite angry when he won't take any notice of us." He himself complains, on one occasion, of being "worn to a thread," because he has been "talking to a young lady to entertain her."

"Meadow of Margin."—SHERIDAN, *School for Scandal*.

"Meadows trim with daisies pied."—MILTON, *L'Allegro*, line 75.



**"Meaner beauties of the night, You."**  
First line of Sir HENRY WOTTON's lines *To His Mistress, the Queen of Bohemia*.

**"Meanest flower that blows can give,  
To me the."**—WORDSWORTH's *Ode on the Intimations of Immortality* (q.v.):—

"Thoughts that do often lie too deep for tears."

**"Meanest floweret of the vale, The."**  
—GRAY, *Ode on the Pleasure arising from Vicissitude*.

**"Meanest thing that feels, The."**—WORDSWORTH, *Hart-leap Well*, part ii.

**"Meanest wretch in life, The."**—BURNS, *Tam o' Shanter*:—

"The crouching vassal of a tyrant wife."

**"Means (Not), but blunders round  
about a meaning."**—DRYDEN, *Mac-Flecknoe*.

**"Means unto an end."** See "LIFE'S BUT  
A MEANS," &c.

**Measure for Measure.** A comedy by WILLIAM SHAKESPEARE (1564—1616), first printed in the folio of 1623. It was, however, played at least as early as 1604. It was probably written in 1603. The plot is derived from a drama by George Whetstone, entitled, *The Right Excellent and Famous Hystorye of Promos and Cassandra* (1578), which was itself founded on novella 5, in the eighth deca, of the second part of Cinthio's *Heccatomithi*. "A play," says Hazlitt, "as full of genius as it is of wisdom. Yet there is an original sin in the nature of the subject, which prevents us from taking a cordial interest in it."

**"Measures, not men, have always  
been my mark."** See GOLDSMITH's comedy of *The Good-Natured Man*, act ii. Burke, in his essay on *Present Discontents*, speaks of "the cant of not men, but measures, a sort of charm by which some people get loose from every honourable engagement."

**"Meccas of the mind, The."**—HALLECK, *Burns*.

**Medal, The:** "a Satire against Sedition," by JOHN DRYDEN; written in 1681. The Earl of Shaftesbury having been acquitted of high treason, the populace celebrated the event with great rejoicings, and a medal was struck, bearing their hero's name and head, and, on the reverse, a sun, obscured by a cloud, rising over the Tower and City of London: also, the date (November 24, 1681), and the motto "Iactamur" (we rejoice). It is said that the king suggested this circumstance as a subject for Dryden's satirical genius, and rewarded his performance with a hundred gold pieces.

**Medals, Ancient.** See DIALOGUES UPON THE  
USEFULNESS OF ANCIENT MEDALS.

**"Meddles with cold iron, That."**—BUTLER, *Hudibras*, part i., canto iii., line 2. The whole quotation runs:—

"Ay me! what perils do environ  
The man that meddles with cold iron!"

**Medea.** A play, adapted from the Greek of Seneca, by JOHN STUDLEY, and published in 1566.

**"Medicine thee to that sweet sleep."**  
—*Othello*, act iii., scene 3.

**Medina.** The step-sister of Elissa (q.v.), in SPENSER's *Faërie Queene*.

**Mediocrity in Love rejected.** A song by THOMAS CAREW (1589—1639).

**Meditation upon a Broomstick.** See  
BROOMSTICK, A MEDITATION UPON A.

**Meditation written in Winter.** Stanzas by WILLIAM DUNBAR, in Pinkerton's *Scottish Poems*.

**Meditations Among the Tombs.** A religious work by JAMES HERVEY (1714—1758), published in 1746.

**Medley.** A character in ETHEREGE's comedy of *The Man of Mode* (q.v.), in which the author is supposed to have attempted a representation of himself. The same is said, however, of Bellair (q.v.), another person in the piece.

**Medora.** One of the heroines of BYRON's poem of *The Corsair* (q.v.).

**Medoro.** A Moorish youth in ARIOSTO's *Orlando Furioso*, who marries Angelica (q.v.).

**Medulla, The.** A chemical poem, written in 1476, by GEORGE RIPLEY.

**Medwell, Henry.** See FINDING OF TRUTH,  
OF THE; and NATURE.

**Medwin, Captain Thomas,** published *Conversations of Lord Byron, noted during a residence with his Lordship at Pisa in 1821—22* (1824); *Captain Medwin Vindicated from the Calumnies of the Reviewers* (1825); *The Angler in Wales* (1834); *Lady Singleton* (1842); and *The Shelley Papers* (1847).

**"Meed of some melodious tear,  
Without the."**—MILTON, *Lycidas*, line 14.

**"Meek-eyed Morn appears, mother  
of dews."**—THOMSON, *The Seasons* ("Summer," line 47).

**"Meek Walton's heavenly memory."**  
See "SATELLITES BURNING IN A LUCID RING."

**Meikle, William Julius.** See MICKLE.

**Meiklewham, Mr. Saunders,** in SCOTT's *St. Ronan's Well*, is one of the managing committee of the Spa.

**"Melancholy, And, with a green and  
yellow."**—*Twelfth Night*, act ii., scene 4:—

"She sat, like Patience on a monument,  
Smiling at grief."

**"Melancholy main, Placed far amid  
tho."** See stanza 30, canto i., of THOMSON's poem, *The Castle of Indolence*.

**"Melancholy marked him for her  
own."**—GRAY, *Elegy written in a Country Churchyard*.



**Melancholy, Ode on.** By JOHN KEATS.

"Aye in the very temple of Delight,  
Vell'd Melancholy has her sovran shrine."

**Melancholy, Ode to,** by THOMAS HOON,  
was written in 1827.

"There's not a string attuned to Mirth  
But has its chord in Melancholy."

**Melancholy, The Anatomy of,** by ROBERT BURTON (1576—1639), was published in 1621. Of this fascinating repertory of sentiment, reflection, and quotation—often fantastical, often ridiculous, but always amusing—Dr. Johnson said, that it was the only book that ever took him out of bed two hours sooner than he wished to rise. Sterne borrowed largely from it. "Twenty lines of a poet," says Taine, "a dozen lines of a treatise on agriculture, a folio page of heraldry, a description of rare fishes, a paragraph of a sermon on patience, the record of the fever fits of hypochondria, the history of the particle *that*, a scrap of metaphysics—that is what passes through his brain in a quarter of an hour; it is a carnival of ideas and phrases—Greek, Latin, German, French, Italian, philosophical, geometrical, medical, poetical, astrological, musical, pedagogic—heaped one on the other; an enormous medley, a prodigious mass of jumbled quotations, jostling thoughts, with the vivacity and the transport of a feast of unreason. He is never-ending; words, phrases, overflow, are heaped up, overlap one each other, and flow on, carrying the reader along, deafened, stunned, half-drowned, unable to touch ground in the deluge." Burton is inexhaustible. There are no ideas which he does not iterate under fifty forms; when he has exhausted his own, he pours out upon us other men's—the classics, the rarest authors, known only by savants—authors rarer still, known only to the learned; he borrows from all. At the head of every part you will find a synoptical and analytical table, with hyphens, brackets, each division begetting its sub-divisions, each section its sub-sections; of the malady in general, of melancholy in particular, of its nature, its seat, its varieties, causes, symptoms, prognosis; of its cure by permissible means, by forbidden means, by dietetic means, by pharmaceutical means. After the scholastic processes, he descends from the general to the particular, and disposes each emotion and idea in its labelled case." See MELANCHOLY, TREATISE ON.

**Melancholy, The Author's Abstract of.** Verses prefixed by ROBERT BURTON (1576—1639) to his *Anatomy of Melancholy* (q.v.). They are twelve in number, and are said to have suggested to Milton some of the imagery of his *Il Penseroso* :—

"When I go musing all alone,  
Thinking of divers things foreknown—  
When I build castles in the air,  
Void of sorrow, void of fear,  
Pleasing myself with phantasms sweet—  
Methinks the time runs very fleet.  
All my joys to this are folly;  
Nought so sweet as melancholy."

The reader will remember Beaumont and Fletcher's famous line :—

"Nothing's so dainty sweet as lovely melancholy."

Some writer has remarked upon the vein of melancholy running through all Elizabethan literature.

**Melancholy, The Pleasures of.** A poem by THOMAS WARTON (1728—1790), published in 1745.

**Melancholy, Treatise on,** by TIMOTHY BRIGHT, M.D., was published in 1586. This probably suggested to Burton his *Anatomy of Melancholy* (q.v.).

**Melanthe:** "Fabula Pastoralis." A play by BROOKES, of Trinity College, Cambridge, acted before King James I. on Friday, March 10, 1614, and printed in 1615.

**Melantius.** A brave, honest soldier in BEAUMONT and FLETCHER's *Maid's Tragedy* (q.v.). A favourite character of Fletcher's.

**Meldrum, Squire.** The hero of "the Historie of ane nobil and wailzeand Squyer William Meldrum," by SIR DAVID LINDSAY (1490—1557), printed in 1550, reprinted in Pinkerton's collection (1752), and reproduced in Sibbald's *Chronicle of Scottish Poetry* (1802).

**Melesinda.** The heroine of CHARLES LAMB's farce of *Mr. H.* (q.v.).

**Meliades, Tears on the Death of.** An elegy, composed in memory of Prince Henry, son of James I., by WILLIAM DRUMMOND in 1613. Meliades was the name used by the prince in all his chivalrous exercises, being the anagram of *Miles a Deo*—God's Soldier. Froissart has a romance called *Meliades: or, the Knight of the Sun of Gold*.

**Meliadus del Espinoy and Meliadus le Noir Œil.** The thirty-seventh and thirty-eighth Knights of the Round Table. See Robinson's *Ancient Order* (1582).

**Melibeia.** See CALISTUS.

**Melibeus, The Tale of,** in CHAUCER's *Canterbury Tales* (q.v.), is a translation from the Latin text of *Albertano de Breseia*, or its French version, the *Livre de Melibée et de Dame Prudence*. It is one of the two prose tales in Chaucer's work.

**Melissa.** A prophetess in ARIOSTO's *Orlando Furioso*.

**Melincourt.** A novel by THOMAS LOVE PEACOCK (1785—1866), published in 1817.

**Melmoth, Courtney.** The *nom de plume* adopted by SAMUEL JACKSON PRATT (1749—1814), a poet and prose writer of some popularity in his day.

**Melmoth the Wanderer.** A novel by CHARLES ROBERT MATURIN (1782—1824), written after the manner of Matthew Gregory Lewis. The hero is represented as being enabled, by a treaty with



the Evil One, to live one hundred and fifty years, during which time he experiences some very remarkable adventures.

**Melmoth, William**, of Lincoln's Inn (b. 1666, d. 1743), published *The Great Importance of a Religious Life* (1711), and *Reports of the Court of Chancery* (with Peere Williams). He also wrote some comments on the immoralities of the age, in the form of letters to Daniel Defoe. His son wrote his *Life*, under the title of *Memoirs of a late Eminent Advocate* (1796).

**Melmoth, William**, son of the preceding (b. 1710, d. 1799), published *Letters on Several Subjects* (1742), *Pliny's Letters* (1746), *Cicero's Letters* (1753), *Cato: or, Old Age* (1773), and *Lælius: or, Friendship* (1777). See FITZOSBORNE.

**"Melodious tear."** See "MEED OF SOME MELODIOUS TEAR."

**"Melting Mood, The."** A phrase occurring in *Othello*, act v., scene 2.

**Melville, Henry**, Canon of St. Paul's (b. 1798, d. 1871), published several volumes of *Sermons*, and one of *Lectures* (1850—52).

**Melville, Herman**, American novelist (b. 1819), has published *Typee* (1846), *Omoo* (1847), *Mardi* (1849), *Redburn* (1849), *White Jacket* (1850), *Moby Dick* (1851), *Pierre* (1852), *Israel Potter* (1855), *Piazza Tales* (1856), *The Confidence Man* (1857), *The Refugee* (1865), and *Battle Pieces*, poems (1866).

**Melville, James**, Scottish divine (b. 1556, d. 1614), was the author of a *Diary*, published by the Bannatyne and Wodrow Societies; also, a catechism, some prose treatises, and poems.

**Melville, J. G. Whyte**, novelist and verse-writer (b. 1821), has published *Digby Grand* (1853), *General Bounce* (1854), *Kate Coventry* (1856), *The Interpreter* (1858), *Holmby House* (1860), *Good for Nothing* (1861), *Tilbury Nogo* (1861), *Market Harborough* (1861), *The Gladiators* (1863), *Brookes of Bridlemere* (1864), *The Queen's Maries* (1864), *Cerise* (1865), *Bones and I* (1868), *The White Rose* (1868), *M. or N.* (1869), *Contraband* (1870), *Sarehedon* (1871), *Satanella* (1872), *The True Cross* (1873), *Uncle John* (1874), *Sister Louise* (1875), *Katerfelto* (1875), and *Rosine* (1876), besides a translation of Horace's *Odes* and a book of *Songs and Verses*.

**Melville, Sir James** (b. 1535, d. 1617), wrote "*Memoirs: containing an Impartial Account of the most Remarkable Affairs of State during the last Age, not mentioned by other Historians; more particularly relating to the Kingdoms of England and Scotland, under the reigns of Queen Elizabeth, Mary Queen of Scots, and King James. In all which transactions the Author was personally and publicly concerned.*" This work was first printed in 1683, afterwards in 1827 for the Bannatyne Club, and again in 1833 for the Maitland Club.

**"Memnon drew rivers of melody, Morn from."**—TENNYSON, *The Palace of Art*. So KEBLE:—

"Soft as Memnon's harp at morning."

The allusion in both cases is to the old myth of Memnon, King of Ethiopia, who was the son of Aurora, or the dawn, and whose statue in the neighbourhood of Thebes, was said to give forth sounds at sunrise, this being his greeting to his mother.

**Memorial Verses**, by MATTHEW ARNOLD (b. 1822); dated April, 1850, and celebrating "Goethe's sage mind" and "Wordsworth's healing power."

**Memorials of a Tour in Scotland.** Poems by WILLIAM WORDSWORTH, written in 1803, and including *At the Grave of Burns*, *To the Sons of Burns*, *To a Highland Girl*, and *Yarrow Revisited*. Another series was published in 1814.

**Memorials of a Tour on the Continent.** Poems by WILLIAM WORDSWORTH, written in 1820.

**Memorials of a Tour in Italy.** Poems by WILLIAM WORDSWORTH, written in 1837.

**Memoirs:** "containing the lives of several Ladies of Great Britain," by THOMAS AMORY, "John Bunclie" (1691—1788); published in 1755. In this work the author describes his visit to the daughter of a deceased college acquaintance among the hills of Northumberland, and their agreement to undertake a journey to the Western Islands, where they encounter various adventures, and discourse upon many abstruse topics of philosophy. The "several ladies" seem all to have been fictitious characters, and the work is apparently intended by the author as a vehicle for the propagation of his peculiar religious notions. It is noticed in *The Retrospective Review*, vol. vi.

**Memoirs of Europe towards the Close of the Eighteenth Century.** A work supposed to be written by OLGISMODUS, a secretary to and favourite of Charlemagne, and translated into English.

**Memoirs of P. P.**, "a Parish Clerk;" written in ridicule of Burnet's garrulous *History of My Own Times* (q.v.); often attributed to Pope, but really composed by JOHN ARBUTHNOT (1675—1735). The pompous, pragmatic, self-conceited clerk is drawn with so much vigour that the character has become proverbial.

**Memory, Ode to**, by ALFRED TENNYSON; published in 1830, and noticeable as including two lines from the un-reprinted *Timbuctoo*:—

"Listening the lordly music flowing from  
The illimitable years;"

and the description, in part iv., of the poet's early home:—

"The seven elms, the poplars four  
That stand beside my father's door."

**Memory of Christ's Miracles:** "in verse," by SAMUEL ROWLANDS, written in 1618.



**Men and Women.** Minor poems by ROBERT BROWNING; published in 1855, and including *Pictor Ignotus*, *Fra Lippo Lippi*, *Andrea del Sarto*, *Bishop Blougram's Apology*, and others.

"Men are April when they woo, December when they wed."—*As You Like It*, act iv., scene 1.

"Men are but children of a larger growth." See "CHILDREN OF A LARGER GROWTH;" also, "CHILD IS FATHER OF THE MAN, THE"

"Men are we, and must grieve when even the Shade."—WORDSWORTH, *Poems dedicated to National Independence and Liberty*, part i., No. 6:—

"Of that which once was great is passed away."

"Men as they ought to be, not as they are."—GOLDSMITH, *Retaliation*, line 64.

"Men have died from time to time, but not for love."—*As You Like It*, act iv., scene 1.

"Men may rise on stepping stones."—TENNYSON, *In Memoriam*, stanza 1:—

"Of their dead selves to higher things."

Longfellow, in his *Ladder of St. Augustine* (q.v.), says:—

"St. Augustine! well hast thou said  
That of our vices we can frame  
A ladder, if we will tread  
Beneath our feet each dead of shame."

"Men, my brothers, men, the workers ever reaping something new."—TENNYSON, *Locksley Hall*.

**Men of Character.** A series of witty sketches by DOUGLAS JERROLD (1803—1857), published in 1838.

"Men of England! who inherit." A song by THOMAS CAMPBELL.

"Men talk only to conceal their mind."—YOUNG, *Night Thoughts*, night iv., line 843. The epigram that "Language was given to men to conceal their thoughts" has been attributed to Talleyrand. It is, however, to be found in Goldsmith, and, with some variation of expression, in more than one other English writer.

"Men were deceivers ever." Line 2 of a song in *Much Ado About Nothing*, act ii., scene 3.

"Men were made for us, and we for men."—RAMSAY, *The Gentle Shepherd*.

**Menalcas.** The rival of Colin Clout in SPENSER's *Shepherd's Calendar*.

**Menander,** in DIBDIN's "bibliographical romance," called *Bibliomania* (q.v.), is intended for Thomas Warton, the literary critic and historian.

**Menaphon.** A work by ROBERT GREENE (1560—1592), published in 1587. Its second title is "Camilla's Alarm to Slumbering Euphues, in his melancholy cell at Silixedra." The author describes it as "a work worthy the youngest ears for pleasure, or the gravest censure for principles."

**Mennis, Sir John,** poet (b. 1591, d. 1671), wrote various lyrics, published in *Musarum Deliciae: or, the Muses' Recreations* (1651), (q.v.); notably *Sir John Suckling's Campaigne* (q.v.).

**Menologium:** "the Poetical Calendar of the Anglo-Saxons;" first published by Hickes, and afterwards by Fox in 1830. "It is religious, and not pastoral," says Morley, "briefly setting forth in verse, not unmixed with a poetical suggestion of the courses of the seasons, 'the times of the saints that men should observe.'"

**Men's Wives.** The collective title given to three tales, called "The Ravenswing," "Mr. and Mrs. Frank Berry," and "Dennis Haggerty's Wife," contributed to *Fraser's Magazine* by WILLIAM MAKEPEACE THACKERAY, under the pseudonym of George Fitzboodle.

**Mensura Orbis Terræ, De.** A treatise in description of the earth, founded on an older work, by DICUIL (b. 755).

**Mephistopheles.** A character in MARLOWE's tragedy of *Faustus* (q.v.). "There is," says Hallam, "an awful melancholy" about this character, "perhaps more impressive than the malignant mirth of that fiend in the renowned work of Goethe."

**Merchant of Venice, The,** by WILLIAM SHAKESPEARE (1564—1616), was first printed in 1600, under the title of "The most excellent Historie of the Merchant of Venice, with the extreame crueltie of Shylocke the Jewe towards the sayd Merchant, in cutting a iust pound of his flesh: and the obtaining of Portia by the choyce of three cheats." This is one of the plays referred to by Meres in his *Palladis Tamia* (q.v.), and is probably identical with *The Venesyan Comedy*, originally acted, according to Henslowe, on the 25th of August, 1594. The plot seems to have been drawn from two stories which occur in the Latin collection of the *Gesta Romanorum*, and in *Il Pecorone* of Signor Giovanni Fiorentino, giornata iv., novella i., and which may be read in Collier's *Shakespeare's Library*. See also Dunlop's *History of Fiction*, and *The Bag of Gold* in the notes to Rogers's *Italy*. "*The Merchant of Venice*," says Schlegel, "is one of Shakespeare's most perfect works, popular to an extraordinary degree, and calculated to produce the most powerful effect on the stage, and at the same time, a wonder of ingenuity and art for the reflecting critic." "It is generally esteemed the best of Shakespeare's comedies. In the management of the plot," says Hallam, "which is sufficiently complex, without the slightest confusion or incoherence, I do not conceive that it has been surpassed in the annals of any theatre. The variety of characters, and the powerful delineation of those on whom the interest chiefly depends, the effectiveness of many scenes in representation, the copiousness of the wit, and the beauty of the language, it would be superfluous to extol." See SONG, A NEW; JEW, THE.



**Merchant's Tale, The**, in CHAUCER's *Canterbury Tales* (q.v.), was afterwards modernised by POPE in his *January and May*. It is said to be founded on a Latin fable by Adolphe, written about 1315.

**"Mercies in disguise."**—MALLET, *Amyntor and Theodora*, canto iii., line 177.

**Mercutio**. Friend of Romeo, in the tragedy of *Romeo and Juliet* (q.v.). "Oh!" says Coleridge, "how shall I describe that exquisite ebullience and overflow of youthful life, wafted on over the laughing waves of pleasure and prosperity, as a wanton beauty, that distorts the face on which she knows her lover is gazing enraptured, and wrinkles her forehead in the triumph of its smoothness! Wit ever wakeful; fancy busy, and procreative as an insect; courage; an easy mind, that, without cares of its own, is at once disposed to laugh away those of others, and yet to be interested in them—these and all congenial qualities, melting into the common copula of them all—the man of rank and the gentleman, with all its excellences and all its weaknesses—constitute the character of Mercutio!"

**Mercy**. A young pilgrim in BUNYAN's *Pilgrim's Progress* (q.v.).

**"Mercy (The quality of) is not strained."**—*Merchant of Venice*, act iv., scene 1.

**"Mercy is nobility's true badge, Sweet."**—*Titus Andronicus*, act i., scene 1.

**"Mercy sighed farewell."**—BYRON, *The Corsair*, canto i., stanza 9.

**Merddin**. A Welsh bard (circa 500), whose attributed works are described in *The Myvyrian Archæology*. See STEPHENS' *Literature of the Cymri*. See BURROWINGS, THE.

**Meredith, George**, poet and novelist (b. about 1828), has written *Poems* (1851); *The Shaving of Shagpat* (1855); *Farina: a Legend of Cologne* (1857); *The Ordeal of Richard Feveril* (1859); *Mary Bertrand* (1860); *Evan Harrington* (1861); *Modern Love: Poems and Ballads* (1862); *Emilia in England* (1864); *Rhoda Fleming* (1865); *Vittoria* (1866); *The Adventures of Harry Richmond* (1871); *Beauchamp's Career* (1875); and other works.

**Meredith, Owen**. The *nom de plume* under which the Hon. EDWARD ROBERT BULWER LYTTON, now Lord LYTTON (b. 1831), published his earlier poetry. See LYTTON.

**Meres, Francis**, miscellaneous writer (d. 1646), published *The Sinner's Guide* (1596); *God's Arithmetick* (1597), (q.v.); *Granada's Devotion* (1598), (q.v.); and *Palladis Tamia, Wit's Treasury* (1598), being the second part of *Wit's Commonwealth* (1597). *Palladis Tamia* (q.v.) is merely a selection, but includes an original chapter by Meres, called *A Comparative Discourse of our English Poets with Greek, Latin, and Italian Poets*, which is often referred to. See WOOD's *Athenæ Oronienses*. See POLITEUPHIA.

**Meretriciad, The**. A poem by EDWARD THOMPSON (1738—1786).

**"Merie sungen the muneches binnen Ely."** First line of a ballad said to have been written by King CANUTE on hearing the music of Ely Cathedral as he rowed on the river Nen. It is preserved in the *Historia Eliensis*, and was very popular amongst Englishmen in the eleventh century.

**Merivale, Charles, D.D.**, Dean of Ely (b. 1808), has written *A History of the Romans under the Empire* (1850—62), *Boyle Lectures* (1864—65), and a translation of the *Iliad* into English rhymed verse (1869).

**Merivale, John Herman**, poet and translator (b. 1779, d. 1844), published *Orlando in Roncesvalles* (1814); assisted Bland in his *Collections from the Greek Anthology*, of which an enlarged edition appeared under his supervision in 1833; wrote various pamphlets upon Law Reform; issued a collection of Chancery cases from 1815 to 1817; published two volumes of miscellaneous poetry; and translated the minor poems of Schiller.

**Merle, The, and the Nightingale**. A poem by WILLIAM DUNBAR, in which the two birds discourse of love, and come to the conclusion that  
"All love is lost but upon God alone."

**Merlin**. An old romance, translated from the French of Wace or Gaimar, and founded mainly on the fabulous history of Geoffrey of Monmouth.

**Merlin**. The sage in TENNYSON's *Idylls of the King* (q.v.):—

"Whose vast wit  
And hundred winters are but as the hands  
Of loyal vassals tolling for their king."

The manner of his death, as told in *Vivien*, is well known. He figures also in the *Færie Queene*, the tales and romances of chivalry, and the romantic poems of Italy. See WARTON's *History*, and MORLEY's *English Writers*.

**Merlin**. The pseudonym under which ALFRED TENNYSON contributed to *The Examiner*, in 1852, the poem, since reprinted, entitled *The Third of February, 1852*.

**Mermaid Tavern, The**. Lines by FRANCIS BEAUMONT, in a letter to Ben Jonson. The "Mermaid" was the favourite resort of that famous company of which Shakespeare and Ben Jonson were the leading spirits. See APOLLO CLUB, THE.

— "What things we have seen  
Done at the 'Mermaid'! Heard words that have been  
So nimble and so full of subtle flame,  
As if that every one from whom they came  
Had meant to put his whole wit in a jest,  
And had resolved to live a fool the rest  
Of his dull life."

**Mermaid Tavern, Lines on the**. By JOHN KEATS.

"Souls of poets dead and gone  
What elysium have ye known—  
Happy field or mossy cavern—  
Choicer than the 'Mermaid' tavern?"

**"Mermaid's yellow pride of hair."**—THOMAS CAREW, *A Song*.

**Merope**. A classical tragedy by MATTHEW ARNOLD (b. 1822), published in 1858, but now out of print. It was preceded by an essay, in which the



author defended, after describing, the principles on which the tragedy was composed. "It has," says Lowell, "that one fault against which the very gods, we are told, strive in vain: it is dull; and the seed of this dullness lies in the system on which it was written." GEORGE JEFFREYS (q.v.) wrote a tragedy called *Merope*.

**Merrick, James**, poet and Biblical critic (b. 1720, d. 1769), published *Messiah: a Divine Comedy* (1734); a translation of Tryphiodorus' *Destruction of Troy* (1740); *A Metrical Version of the Psalms*; *A Dissertation on Proverbs*; *Poems on Sacred Subjects*; and other works.

**Merrilies, Meg**. A half-witted gipsy, in Sir WALTER SCOTT'S novel of *Guy Mannering* (q.v.). "She is most akin," says Lord Jeffrey, "to the witches of Macbeth, with some traits of the ancient sibyl ingrafted on the coarser stock of the last century."

"**Merry as a marriage bell, And all went.**" See stanza 21, canto iii., of BYRON'S poem of *Childe Harold's Pilgrimage* (q.v.).

"**Merry as the day is long, As.**"—*Much Ado About Nothing*, act ii., scene 1.

**Merry Conceited Jests**, by GEORGE PEELE (1552—1598); published in 1627. A tract in which the author professes to give an account of himself and his family, but which Dyce regards as, to a great extent, a work of fiction.

**Merry Devil of Edmonton**. See EDMONTON, THE MERRY DEVIL OF.

"**Merry heart goes all the day, A.**" A line in Autolycus' song in scene iii., act iv., of *The Winter's Tale* (q.v.).

"**Merry in hall, 'Tis.**" See TUSSEY'S *August's Abstract*.

"**Merry monarch, scandalous and poor, A.**" A line in some verses on Charles II., by the Earl of ROCHESTER.

"**Merry month of May, In the.**"—BARNFIELD, *Address to the Nightingale*.

**Merry, Old**. The *nom de plume* under which EDWIN HODDER has written several works for the young.

"**Merry when I hear sweet music, I am never.**"—*Merchant of Venice*, act v., scene 1.

**Merry Wives of Windsor, The**. See WIVES OF WINDSOR, THE MERRY.

**Merrygreek, Matthew**. A servant in UDALL'S comedy of *Ralph Roister Doister* (q.v.).

**Mersar**. A Scottish poet, referred to in Lindsay's *Complaint of the Papingo*. His Christian name is not known. See PERIL IN PARAMOURS.

**Merton, Tommy**. One of the boys in DAY'S *Sandford and Merton* (q.v.).

**Merton, Tristram**. The *nom de plume* under which Lord MACAULAY (1800—1859) con-

tributed several sketches and ballads to *Knight's Quarterly Magazine*.

**Mery Talys**. Printed by JOHN RASTELL prior to 1533, and reprinted in 1815. The book is full of amusing stories.

**Mesmerism, Letters on**, by HARRIET MARTINEAU (b. 1802, d. 1876), in confession of her faith in clairvoyance. They were issued in 1845.

**Mesogonus**. A comedy, in four acts, supposed to be written by THOMAS RICHARDS, and assigned by Collier to the year 1560. "The scene is laid in Italy, but the manners are English; and the character of the domestic fool, so important in the old comedy, is fully delineated."

**Messiah, The**. A sacred eclogue, in imitation of Virgil's *Pollio*, by ALEXANDER POPE; published in *The Spectator*.

**Messiah**. By the Rev. JOHN NEWTON (1722—1807). Fifty expository discourses on the series of Scriptural passages which form the subject of the celebrated oratorio of Handel. They were published in 1786.

**Messiah**. See MERRICK, JAMES.

"**Metal more attractive, Here's.**"—*Hamlet*, act iii., scene 2.

**Metamorphosed Ajax, Anatomy of the**: "an Apology for the same;" and *Ulysses upon Ajax*. Two Rabelaisian satires, full of humour, learning, and grossness, by Sir JOHN HARYNGTON; published in 1596.

"**Meteor flag of England, The.**" See CAMPBELL'S *Ye Mariners of England*.

"**Meteor to the troubled air, Streamed like a.**"—GRAY, *The Bard*, part i., stanza 2. MILTON (in *Paradise Lost*, book i., line 536) has the line:—

"Shone like a meteor streaming to the wind."

**Meteyard, Eliza**, miscellaneous writer, has written *Struggles for Fame* (1845); *The Doctor's Little Daughter* (1850); *Lilian's Golden Hours* (1856); *Maidstone's Housekeeper* (1860); *Ancient London* (1861); *Josiah Wedgwood* (1865—6); *A Group of Englishmen: being Records of the Younger Wedgwoods and their Friends* (1871); and other works. See SILVERPEN.

"**Methinks it is good to be here.**" First line of *Lines Written in the Churchyard of Richmond, Yorkshire*, by HERBERT KNOWLES (1798—1817).

**Metrical Legends**, by JOANNA BAILLIE (1762—1851); published in 1821.

**Metrical Translations**. Occurring in Sir WALTER RALEIGH'S *History of the World* (q.v.), and reprinted in Hannah's *Courtly Poets*.

**Metrical Visions**, by GEORGE CAVENDISH (1500—1562); published in 1815.



"Mewling and puking in the nurse's arms."—*As You Like It*, act ii., scene 7.

**Meyrick, Sir Samuel Rush**, historian (b. 1783, d. 1848), was the author of the *The Costume of the Original Inhabitants of the British Islands* (1814), *A Critical Inquiry into Ancient Armour* (1824), and other works.

**Miall, Edward**, Nonconformist politician (b. 1809), has written *The Voluntary Principle* (1845); *Ethics of Nonconformity* (1848); *The Bases of Belief* (1853); *The Politics of Christianity* (1863); and *An Editor Off the Line: or, Wayside Musings and Reminiscences* (1865). *The Nonconformist*, of which Mr. Miall has been the proprietor and editor since its commencement, was started in 1841.

**Micawber, Mr. Wilkins**. A character in DICKENS'S *David Copperfield* (q.v.); distinguished for the pleasing tenacity of his faith in something "turning up." "There never was a Mr. Micawber," says Professor Masson, "exactly as he appears in the pages of Dickens; but Micawberism pervades nature through and through; and to have this quality from nature, embodying the full essence of a thousand instances of it in one ideal monstrosity, is a feat of invention." "Who," says Thackeray, "does not venerate the chief of that illustrious family, who, being stricken by misfortune, wisely and greatly turned his attention to 'coals,'—the accomplished, the epicurean, the dirty, the delightful Micawber?"

"Mice, and rats, and such small deer."—*King Lear*, act iii., scene 4.

**Michael**, "the Cornish Poet" (circa 1210). See RHYMES FOR MERRY ENGLAND.

**Michael**. A "pastoral poem" by WILLIAM WORDSWORTH, written in 1800.

**Michel, Dan**. See AYENBITE OF INWIT.

"Miching Mallecho (This is); it means mischief."—*Hamlet*, act iii., scene 2. See PETER BELL THE THIRD.

**Mickle, William Julius**, poet (b. 1734, d. 1788), wrote *Providence* (1762); *Pollio* (1765); *The Concubine* (1767); *Letter to Dr. Harwood* (1769); *Mary, Queen of Scots* (1770); *Voltaire in the Shades* (1770); *The Lusiad* (1775), (q.v.); *Almada Hill* (1781); *The Prophecy of Queen Emma* (1782); *Eskdale Braes* (1788); and other works; the whole being published, with a *Life of the author* in 1806. See CUMNOR HALL.

**Micro-Cynicon**: "Sixe Snarling Satyres. Insatiate. Prodigall. Insolent. Cheating. Juggling. Wise." These were formerly attributed to MARSTON, the dramatist, but are included by Dyce in his edition of the works of MIDDLETON.

**Microcosm, The**. A weekly periodical, conducted by the boys of Eton College from November 6, 1786, to July 30, 1787. It was published every Monday, and consisted of papers written in imitation of *The Spectator* and similar

publications. It professed to be edited by "Gregory Guffin," of the College of Eton, whose will, in the concluding number, bequeaths the contents of the journal to his "much-beloved friends, J. Smith, G. Canning, R. Smith, and J. Frere," of whom FRERE and CANNING will be recognised as afterwards attaining to a high position in the world of literature.

**Microcosmography**: "or, a Piece of the World Discovered: in Essays and Characters," by JOHN EARLE, Bishop of WORCESTER and SALISBURY (1601—1665); published in 1628, and reprinted, under the editorship of Dr. Bliss, in 1811. It includes descriptions of such persons as "a young rawe Preacher," "a meere dull Physitian," and the like. See CHARACTERS.

**Microcosmus**: "a Morall Masque," by THOMAS NABBES (1600—1645); printed in 1637, and characterised by Gifford as "a very poetic rhapsody." It contains the following graceful song of love:—

"Welcome, welcome, happy pair,  
To these abodes where spicy air  
Breathes perfume, and every sense  
Doth find his object's excellence;  
Where's no heat, nor cold extreme,  
No winter's ice, no summer's scorching beam;  
Where's no sun, yet never night,  
Day always springing from eternal light.  
All mortal sufferings laid aside,  
Here in endless bliss abide."

*Microcosmus* is also the title of a work by PETER HEYLIN (q.v.) and by SAMUEL PURCHAS (q.v.).

"Mid hour of night, when stars are weeping, I fly, At the." First line of an Irish melody by THOMAS MOORE (1779—1852).

**Midas**. A play, by JOHN LYLY, written in 1592.

**Middle Temple Library**, founded in 1641, was re-opened by the Prince of Wales in 1861.

**Middlemarch**: "a Study of Provincial Life." A novel by GEORGE ELIOT (b. about 1820), published in 1872, and characterised by *The Quarterly Review* as "the most remarkable work of the ablest of living novelists, and, considered as a study of character, unique." The heroine is Dorothea Brooke, first married to Mr. Casaubon, afterwards to Will Ladislav. Among the other characters are Mr. Lydgate (q.v.), Rosamond Viney, Mary Garth, and Mrs. Cadwallader (q.v.).

**Middleton, Conyers, D.D.**, clergyman (b. 1683, d. 1750), wrote *A Method for the Management of a Library* (1723); *A Letter from Rome* (1729); *A Dissertation on the Origin of Printing in England* (1735); *The History of the Life of Marcus Tullius Cicero* (1741); *The Letters of Cicero to Brutus, and of Brutus to Cicero* (1743); *A Free Inquiry into Miracles* (1749); and other works. His *Works* were collected in 1752.

**Middleton, Thomas**, dramatist (b. 1570, d. 1627), wrote *The Wisdom of Solomon Paraphrased* (1597); *Blurt, Master Constable: or, the Spaniard's Night Walke* (1602); *Michaelmas Terme*



(1607); *Patient Grissel* (1607); *The Phoenix* (1607); *Four Fine Gallants* (1607); *The Familie of Love* (1608); *A Mad World, my Masters* (1608); *A Tricke to Catch the Old One* (1608); *Account of Sir Robert Sherley* (1609); *The Roaring Girl* (1611), (q.v.); *The Triumphs of Truth* (1613); *The Triumphs of Honour and Industry* (1617); *Civitas Amor* (1616); *A Fair Quarrel* (1617); *The Triumphs of Love and Antiquity* (1619); *The Masque of Heroes* (1619); *A Courtly Masque* (1620); *The Sun in Aries* (1621); *The Triumphs of Honour and Virtue* (1622); *The Triumphs of Integrity* (1623); *The Game at Chesse* (1624), (q.v.); *The Triumphs of Health and Prosperity* (1626); *The Chast Mayd in Cheape-side*; *The Widow* (q.v.); *The Changeling* (1653); *The Spanish Gipsie* (1653); *The Old Law* (q.v.); *More Dissemblers besides Women* (1657); *Women beware Women* (1657); *No Wit, no Help like a Woman's* (1657); *The Mayor of Quinborough* (1661); *Anything for a Quiet Life* (1662); *The Witch* (1778); and other works. The *Works* of Middleton were edited in 1840, with "some Account of the Author, and Notes," by the Rev. Alexander Dyce. For *Criticism*, see Hazlitt's *Elizabethan Literature*, and Lamb's *Specimens of Dramatic Poets*. "Middleton," says Leigh Hunt, "partakes of the poetry and sweetness of Decker, but not to the same height; and he talks more at random. You hardly know what to make of the dialogue or stories of some of his plays. But he has more fancy; and there is one character of his (De Flores in *The Changeling*) which, for effect at once tragical, probable, and poetical, surpasses anything I know of in the drama of domestic life." See also CHEAPSIDE, CHASTE MAID IN; FATHER HUBBARD'S TALES; MICRO-CYNICON; PURITAN MAID, THE; TRIUMPHS; WITCH, THE.

**Middleton, Thomas Fanshawe**, Bishop of Calcutta (b. 1769, d. 1822), was the author of *A Treatise on the Greek Article* (1808, 1828, and 1833). See *Remains*, with *Life*, by Bonney (1824).

**"Midges dance aboon the burn, The."** First line of a lyric by ROBERT TANNAHILL (q.v.).

**Midlothian, The Heart of.** See HEART OF MIDLOTHIAN, THE.

**"Midnight oil, The."** A phrase used by GAY in his *Shepherd and Philosopher* :—

"Whence is thy learning? Hath thy toil  
O'er books consumed the midnight oil?"

It is also found in Quarles, Shenstone, Cowper, and others.

**Midsummer Night's Dream, A**, by WILLIAM SHAKESPEARE (1564—1616), is one of the plays mentioned by Meres in his *Palladis Tamia*, and therefore written before 1598. Its exact date, however, cannot be ascertained. Malone states it as 1592, but this is mere conjecture; and all we can confidently affirm is that "it evidently belongs to the earlier period of Shakespeare's genius." Dowden suggests that it was probably written on

the occasion of the marriage of some noble couple; possibly, as Gerald Massey supposes, for the marriage of the poet's patron, Southampton, with Elizabeth Vernon (1598). Karl Elze refers it to the marriage of Lord Essex and Lady Sidney (1590), which is still more probable. It was first printed in 1600. Some hints seem to have been derived by the poet from *The Knight's Tale* of Chaucer; and, in the burlesque interlude of *Pyramus and Thisbe*, allusion is apparently made to Golding's translation of Ovid's *Metamorphoses*. Hazlitt says that "the reading of this play is like wandering in a grove by moonlight. The descriptions breathe a sweetness like odours thrown from the beds of flowers." "What I most admire in the play," says George MacDonald, "is the reconciling power of the poet. He brings together such marvellous contrasts, without a single shock or jar to your feeling of the artistic harmony of the conjunction. Think for a moment—the ordinary common-place courtiers; the lovers, men and women, in the condition of all conditions in which fairy powers might get hold of them; the quarrelling king and queen of fairyland, with the courteous Blossom, Cobweb, and the rest, and the court-jester, Puck; the ignorant, clownish artisans, rehearsing their play; fairies, clowns, lovers and courtiers are all mingled in one exquisite harmony, clothed with a night of early summer, rounded in by the wedding of the king and queen." See also Hallam's criticism in *The Literature of Europe*. See THESEUS.

**Midsummer Day's Dream, A.** A poem by EDWIN ATHERSTONE (1788—1872), published in 1822.

**Miggs, Miss**, in DICKENS's novel of *Barnaby Rudge* (q.v.), is servant to Mrs. Varden. "She is an elderly maiden, who by some strange neglect on the part of mankind, has been allowed to remain unmarried. This neglect might, in some small degree, be accounted for by the fact that her person and disposition came within the range of Mr. Tappertit's epithet of 'scraggy.' She had various ways of wreaking her hatred upon the other sex, the most cruel of which was in often honouring them with her company and discourse."

**"Mightiest in the mightiest, 'Tis."**—*Merchant of Venice*, act iv., scene 1. Portia's description of Mercy.

**"Mighty dead, And hold high converse with the."**—THOMSON's *Seasons* ("Winter").

**"Mighty hopes that make us men, The."**—TENNYSON, *In Memoriam*, stanza lxxxiv.

**"Mighty line, Marlowe's."** A phrase used by BEN JONSON in his poem *To the Memory of Shakespeare* :—

"And tell thee how far thou didst one Lyly outshine,  
Or sporting Kyd, or Marlowe's mighty line."

**"Mighty maze, but not without a plan, A."** See line 6, epistle i., of PORE's *Essay on Man* (q.v.).



**"Mighty minds of old, The."**—SOUTHEY, in the *Occasional Piece* (xviii.), beginning—

"My days among the dead are passed."

**Milan, The Duke of.** A tragedy by PHILIP MASSINGER (1584—1640). "Among the tragedies of Massinger," says Hallam, "I should be inclined to prefer this. The plot borrows enough from history to give it dignity, and to counterbalance in some measure the predominance of the passion of love which the invented parts of the drama exhibit. The characters of Sforza, Marcelia, and Francesco, are in Massinger's best manner; the story is skilfully and not improbably developed; the pathos is deeper than we generally find in his writings; the eloquence of language, especially in the celebrated speech of Sforza before the emperor, has never been surpassed by him."

**Milbourne, Luke,** clergyman and poet (b. 1667, d. 1720), was the writer of a rhythmical version of the *Psalms*, and various religious publications. He is referred to by both Dryden and Pope.

**"Mild splendour of the various-vested night."**—Sonnet, *To the Autumnal Moon*, by SAMUEL TAYLOR COLERIDGE.

**"Mildest mannered man (The), that ever scuttled ship or cut a throat."**—BYRON, *Don Juan*, canto iii., stanza 41.

**"Mildness, Ethereal."** A phrase used by THOMSON in the *Seasons*, in description of Spring.

**Mildmay, Frank.** See FRANK MILD MAY.

**Miletus, The Lost Tales of.** See LOST TALES OF MILETUS, THE.

**Milhouse, Robert,** weaver and poet (d. 1839), wrote three poems, called *Vieissitude*, *Sherwood Forest*, and the *Destinies of Man*.

**"Milk of human kindness, It is too full o' the."**—*Macbeth*, act i., scene 5.

**Mill, James,** historian and philosophical writer (b. 1773, d. 1836), wrote an *Essay on the Impolicy of a Country in the Exportation of Grain* (1804); a translation, with notes, of Villers' *Essay on Luther and the Reformation* (1805), a *History of British India* (1817—18), *Elements of Political Economy* (1821—22), *Analysis of the Phenomena of the Human Mind* (1829), *The Principles of Toleration* (1837); and various contributions to *The Literary Journal*, *The Edinburgh Review*, *The Westminster Review*, and *The Encyclopædia Britannica*.

**Mill, John Stuart,** son of the preceding, metaphysician and political economist (b. 1806, d. 1873), published a *System of Logic* (1843), *Essays on Some Unsettled Questions in Political Economy* (1844), *Principles of Political Economy* (1848), an *Essay on Liberty* (1858), *Dissertations and Discussions* (1859—67), *Thoughts on Parliamentary Reform* (1859), *Considerations on Representative Government* (1861), *Utilitarianism* (1862), *Auguste Comte and Positivism* (1865), an *Examina-*

*tion of Sir William Hamilton's Philosophy* (1865), *The Subjection of Women* (1867), *Address to the Students of St. Andrews* (1867), *England and Ireland* (1868), *The Irish Land Question* (1870), and *Nature and other Essays* (1874). See his *Autobiography* (1873). For *Criticisms*, see Taine's *English Literature*, vol. iv. "Alike as a metaphysician, a logician, a moralist, and a politician, Mill," says one of his critics, "has exercised a deep influence on the thought of the present day. He is opposed alike to the German and the Scotch philosophy. On the one hand, he rejects the distinctions between formal and material truth, and will not admit that any ideas are potentially given to thought. Experience, according to him, is not merely the occasion, but the sole and simple source of all knowledge. From it the axioms of geometry, the law of causation, the ideas of God and immortality, must, if valid, be alike derived. The existence of external objects, distinct from our sensations, he recognises merely as a form of speech, not a fact. Induction he classes along with those formal processes, which modern logicians have generally regarded as alone within their province. Society he treats as the sphere of education for the individual; but this education cannot be fully carried out unless liberty is allowed for the development of individual tastes and capacities. His ideal is a universal franchise, graduated according to degrees of intelligence. His work on political economy is more remarkable for power of statement than for novelty of view. For judicial calmness, elevation of tone, and freedom from personality, Mill is unrivalled among the writers of his time."

**Mill on the Floss, The.** A novel by GEORGE ELIOT (b. about 1820), published in 1860. "There is a simplicity about *The Mill on the Floss*," says *The Quarterly Review*, "which reminds one of the classic tragedy; the vast power of Nature over the career and fate of a family, figured forth in the river, beside which the child Maggie played, filling her mother's heart with gloomy and not unvarious presentiments, down which she passed with Stephen in her hour of temptation, with Tom in her last moments; the whole strength of association and of the ties and instinct of blood breaking in at every critical point in the story, like the voice of a Greek chorus, full of traditionary warning and stern common sense, but speaking in the dialect of English rusticity, and by the mouths of Mr. Tulliver and his wife's relations."

**Millamant,** in CONGREVE'S *Way of the World*, is in love with Mirabell. She is "the perfect model," says Hazlitt, "of the accomplished fine lady."

**Millar, John,** Professor in Glasgow University (b. 1735, d. 1801), wrote *Observations concerning the Origin and Distinction of Ranks in Society* (1771), an *Historical Review of the English Government* (1787—90), and other works. See the *Life* by Craig, prefixed to the fourth edition of the *Obser-*



vations (1806); also, Lord Jeffrey's *Criticism* on the *History* in *The Edinburgh Review*, No. 5.

**Millbank**, in DISRAELI's *Vivian Grey*, is said to be intended for Thomas Hope, the author of *Anastasius* (q.v.).

**Miller, Hugh**, geologist and journalist (b. 1802, d. 1856), wrote *Poems written in the Leisure Hours of a Journeyman Mason* (1829); *Scenes and Legends in the North of Scotland* (1834); *The Old Red Sandstone* (1841); *First Impressions of England and its People* (1847); *Footprints of the Creator* (1850), (q.v.); *My Schools and Schoolmasters* (1854); *The Testimony of the Rocks* (1857); *The Cruise of the Betsey* (1858); *The Headship of Christ*; *Edinburgh and its Neighbourhood*; *Tales and Sketches*; a *Sketch-book of Popular Geology*; and *Miscellaneous Essays*. His editorship of *The Witness* (q.v.) began in 1840. His complete *Works* have been published in a uniform shape. His *Life* has been written by Peter Bayne (1870). See SANDSTONE, THE OLD RED.

**Miller, James**, dramatist and miscellaneous writer (b. 1703, d. 1744), wrote *The Humours of Oxford*, *Mahomet*, some other plays, and a series of pamphlets against Sir Robert Walpole.

**Miller, Joaquin**. An American poet, whose real name is C. H. MILLER. He has written *Songs of the Sierras*, *The Ship in the Desert*, and other works.

**Miller, Joe (Joseph)**, comedian (b. 1684, d. 1738), was the supposed author of a book called *Joe Miller's Jests*, which, however, was compiled by one John Mottley (q.v.). See FATHER OF JESTS, THE.

**Miller, Mrs. Hugh**. See MYRTLE, HARRIET.

**Miller, Thomas**, the "Basket-maker," poet, novelist, and miscellaneous writer (b. 1808, d. 1874), published *A Day in the Woods* (1836), *Gideon Giles, the Roper* (1841), several novels of an historical character, and a number of books on country life, besides contributing largely to periodical literature.

**Miller's Daughter, The**. A poem by ALFRED TENNYSON, published in 1830. An idyllic ballad, including two short songs: "It is the Miller's Daughter," and "Love that hath us in the net."

**Miller's Tale, The**, in CHAUCER's *Canterbury Tales*, is of a certain old carpenter, whose pretty young wife plays him false with a certain young clerk who lodges with them. "There is," says Morley, "Chaucer's strength in the dramatic liveliness with which this story is told within short compass. The persons in it are vividly painted, and characterised by masterly touches."

**Million, Mrs.** A lady of enormous wealth, in DISRAELI's novel of *Vivian Grey* (q.v.).

"**Million, Pleased not the.**"—*Hamlet*, act ii., scene 2.

**Mills, Charles**, historian (b. 1788, d. 1826),

published a *History of Mohammedanism* (1817), a *History of the Crusades* (1818), *The Travels of Theodore Ducas* (1822), and a *History of Chivalry* (1825). See DUCAS, THEODORE.

"**Mills of God grind slowly, The.**" See LONGFELLOW's poem, *Retribution*.

"Yet they grind exceeding small;  
Though with patience he stands waiting, with exactness grinds  
He all."

**Millwood**, in LILLO's *George Barnwell* (q.v.), is the abandoned woman who betrays the unfortunate London apprentice to his ruin.

**Milman, Henry Hart, D.D.**, Dean of St. Paul's, historian and poet (b. 1791, d. 1868), wrote the Newdigate Prize Poem on *The Apollo Belvedere* (1812); Latin poems, *Alexander tumultus*, and *Achilles invisens* (1813); *Fazio* (1815), (q.v.); *Samor* (1818); *The Fall of Jerusalem* (1820), (q.v.); *The Martyr of Antioch* (1822); *Belshazzar* (1822); *Poems* (1826); *Anne Boleyn* (1826); *The Office of the Christian Teacher Considered* (1826); *The Character and Conduct of the Apostles Considered as an Evidence of Christianity* (1828); a *History of the Jews* (1829—30); *Nala and Damayanti*, and other translations from the Sanscrit (1834); a *Life of Edward Gibbon* (1839); a *History of Christianity* (1840); a *Life of Horace*, prefixed to an edition of his *Works* (1849); a *History of Latin Christianity* (1854—55); and various contributions to *The Quarterly Review*, which have been republished in 1870.

**Milner, Joseph**, historian (b. 1744, d. 1797), published a *History of the Church of Christ* (1794—1812), which was completed by his brother, and biographer, Isaac Milner, Dean of Carlisle. The latter published his *Miscellaneous Works* in 1810.

**Milner, Miss**. The heroine of Mrs. INCHBALD's novel of *A Simple Story* (q.v.); in love with Mr. Dorriforth (q.v.). "Miss Milner," says Miss Kavanagh, "is one of the most graceful embodiments of youth in woman that novelist ever drew. She is beautiful; she has a quick tongue, a warm heart, and a wayward will of her own, which is ever leading her to the very verge of wrong."

**Milnes, Richard Monckton**. See HOUGHTON, LORD.

**Milonides**. Master of the ring, in SOMERVILLE's burlesque poem of *Hobbinol* (q.v.):—

"One of gigantic size, but visage wan:  
Milonides the strong, renown'd of old  
For feats of arms, but bending now with years."

**Milton**. A poem, in twelve books, by WILLIAM BLAKE, the artist, written in 1804.

**Milton**. An "experiment" in quantity, by ALFRED TENNYSON, written in 1863. Lord LYTTON (1805—1873) has a poem on the same subject.

**Milton, John**, poet and prose writer (b. 1608, d. 1674), wrote his leading poems in the following order:—*On the Morning of Christ's Nativity* (1629), *On Shakespeare* (1631), *Il Penseroso* (q.v.), *Arcades* (1633), *Comus* (1637), *Lycidas* (1637), *L'Allegro*



1645), *Nine of the Psalms done into Metre* (1648), *Eight of the Psalms done into Verse* (1653), *Paradise Lost* (1667), *Paradise Regained* (1671), and *Samson Agonistes* (1671). His chief prose works were:—*Of Reformation, touching Church Discipline in England* (1641); *Of Prelatical Episcopacy* (1641); *The Reason of Church Government urged against Prelaty* (1641—2); *Tract on Education* (1644); *Areopagitica* (1644); *The Doctrine and Discipline of Divorce* (1644); *The Tenure of Kings and Magistrates* (1648—9); *Eikonoclastes* (1649); *Defensio pro Populo Anglicano* (1651); *Defensio Secunda pro Populo Anglicano* (1650); *Civil Power in Ecclesiastical Causes* (1659); *Brief Delineation of a Free Commonwealth* (1660); *History of Britain to the Conquest* (1670); *Artis Logicæ Institutio* (1672); and *Epistolæ Familiares* (1674). For *Biography*, see the *Lives* by Phillips (1694), Toland (1698), Richardson (1734), Peck (1740), Newton (1749), Birch (1753), Johnson (1779), Hayley (1794), Todd (1801), Mosneron (1803), Mortimer (1805), Symmons (1806), Byerley (1822), Mitford (1832), Ivimey (1833), Brydges (1835), Stebbing (1840), Montgomery (1843), Keightley (1849), Hunter (1850), Edmonds (1851), Hood (1851), Cleveland (1853), Masson (1858—76), and Morris (1862). For *Criticism*, see Addison's *Spectator*, Johnson's *Lives of the Poets*, Hallam's *Literature of Europe*, Macaulay's *Essays*, Leigh Hunt's *Imagination and Fancy*, Hazlitt's *English Poets*, Taine's *English Literature*, Masson's *Essays*, and MacDonald's *England's Antiphon*. "The most striking characteristic of the poetry of Milton," says Macaulay—"is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced, not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the *Iliad*. Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note, and expects his hearer to make out the melody. We often hear of the magical influence of poetry. The expression in general means nothing; but, applied to the writings of Milton, it is most appropriate. His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced, than the past is present and the distant near. New forms of beauty start at once into existence, and all the burial-places of the memory give up their dead. Change the structure of the

sentence, substitute one synonym for another, and the whole effect is destroyed. In support of these observations we may remark, that scarcely any passages in the poems of Milton are more generally known or more frequently repeated than those that are little more than muster-rolls of names. They are not always more appropriate or more melodious than other names; but they are charmed names. Every one of them is the first link in a long chain of associated ideas. Like the dwelling-place of our infancy revisited in manhood, like the song of our country heard in a strange land, they produce upon us an effect wholly independent of their intrinsic value. One transports us back to a remote period of history; another places us among the novel scenes and manners of a distant region; a third evokes all the clear classical recollections of childhood—the school-room, the dog-eared Virgil, the holiday, and the prize; a fourth brings before us the splendid phantoms of chivalrous romance—the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamoured knights, and the smiles of rescued princesses. In none of the works of Milton is his peculiar manner more happily displayed than in the *Allegro* and *Penseroso*. It is impossible to conceive that the mechanism of language can be brought to a more exquisite degree of perfection. These poems differ from others, as attar of roses differs from ordinary rose-water, the close-packed essence from the thin diluted mixture. They are indeed not so much poems as collections of hints, from each of which the reader is to make out a poem for himself. Every epithet is a text for a stanza." "Is he," says Taine, "truly a prose-writer? Entangled dialectics, a heavy and awkward mind, fanatical and ferocious rusticity, an epic grandeur of sustained and superabundant images, the blast and the recklessness of implacable and all powerful passion, the sublimity of religious and lyric exaltation: we do not recognise in these features a man born to explain, persuade, and prove. The scholasticism and coarseness of the time have blunted or rusted his logic. Imagination or enthusiasm carried him away, and enchained him in metaphor. Thus dazzled or marred he could not produce a perfect work; he did but write useful tracts, called forth by practical interests and actual hate, and fine isolated morsels, inspired by collisions with a grand idea, and by the sudden burst of genius. Yet, in all these abandoned fragments, the man shows in his entirety. The systematic and lyric spirit is manifested in the pamphlet as well as in the poem; the faculty of embracing great effects, and of being shaken by them, remains the same in Milton's two careers." See AREOPAGITICA; COMUS; DIVORCE, THE DOCTRINE OF; EIKONOCLASTES; L'ALLEGRO; LYCIDAS; MASSACRE IN PIEDMONT; PARADISE LOST; PRELATICAL EPISCOPACY; SAMSON AGONISTES.

"Milton! thou should'st be living in



this hour." A sonnet by WILLIAM WORDSWORTH, written in 1802.

"Mince the sin, and mollify damnation with a phrase."—DRYDEN, *The Spanish Friar*.

**Mind, Improvement of the.** See IMPROVEMENT OF THE MIND.

"Mind is its own place, The."—*Paradise Lost*, book i., line 253 :—

"And in itself  
Can make a Heaven of Hell, a Hell of Heaven."

SPENSER had written in *The Faërie Queene* (book vi., canto 9)—

"It is the mind that maketh good or ill,  
That maketh wretch or happy, rich or poor."

SHAKESPEARE (*Taming of the Shrew*, act iv., scene 3) also has the line—

"Tis the mind that makes the body rich."

"Mind, The garden of the."—TENNYSON, *Ode to Memory*, verse 3.

"Mind (The), the music breathing from her face."—BYRON, *The Bride of Abydos*, canto i., stanza 6. So LOVELACE (1618—1658), in *Orpheus on the Death of his Wife*, speaks of

"The melody  
Of every grace,  
And music of her face."

"Mind to me a kingdom is, My." From a lyric by Sir EDWARD DYER in Byrd's collection of *Psalms and Sonnets*, published in 1588, and reprinted in Percy's *Reliques*. SOUTHWELL (1560—1595) has the lines :—

"My mind to me an empire is,  
While grace affordeth health."

**Mind, Will, and Understanding.** A moral-play of the reign of Henry VI., a large fragment of which is preserved amongst the Digby MSS. in the Bodleian Library. See Collier's *History of Dramatic Poetry*.

**Minde's Melody, The.** A poem by ALEXANDER MONTGOMERY (d. about 1607), published in 1605.

"Mind's eye, In my."—*Hamlet*, act i., scene 2.

"Mind's the standard of the man, The."—WATTS, *Horæ Lyricæ*, book ii. ("False Greatness").

"Minds innocent and quiet."—LOVELACE, *To Althea* (q.v.).

"Mine be a cot beside the hill." First line of *A Wish*, a lyric by SAMUEL ROGERS.

"Mine host of the Garter."—*Merry Wives of Windsor*, act i., scene 1.

**Minerva Britanna:** "or, a Garden of Heroical Devises, furnished and adorned with Emblems and Impresas of sundry Natures." By HENRY PEACHAM (1576?—1650). See *The Retrospective Review*, ix., 122—40.

**Minerva Press.** The name of an establishment in Leadenhall Street, London, from which,

during the latter part of last and the earlier years of this century, there proceeded a flood of trashy romances which, strange to say, became exceedingly popular. The productions of this press are frequently alluded to in every-day literature.

**Minerva, The Curse of.** A satirical poem by Lord BYRON, published in 1812.

"Mingle, mingle, mingle, you that mingle may."—MIDDLETON, *The Witch*, act ii.

**Minion Wife, The.** A lyric by NICHOLAS UDALL (q.v.), beginning—

"Whoso to marry a minion wife  
Hath had good chance and hap."

"Minions of the moon."—*King Henry IV.*, part i., act i., scene 2.

**Minister, The.** A tragedy by MATTHEW GREGORY LEWIS (1775—1818), adapted from Schiller, and played in 1797.

"Minister to a mind diseased? Canst thou not."—*Macbeth*, act v., scene 3.

"Ministering angel thou! A."—SCOTT, *Marmion*, canto vi., stanza 30.

**Ministering Children.** A story for young people by MARIA LOUISA CHARLESWORTH (b. 1830), who is also the author of a *Sequel* to the same story, which has been, and is, extremely popular.

**Ministram, Ad.** Verses by WILLIAM MAKEPEACE THACKERAY. "A very pleasant imitation," says Hannay, "of the *Persicos Odi*" (Horace, *Ode xxxviii.*, bk. i.).

**Minnisink, Burial of the.** A lyric by HENRY WADSWORTH LONGFELLOW, which tells how

"A band  
Of stern in heart and strong in hand  
Came winding down beside the wave,  
To lay the red chief in his grave."

**Minns, Mr., and his Cousin.** The first of the *Sketches by Boz* (q.v.); "my first effusion," says Dickens, "dropped stealthily, one evening at twilight, with fear and trembling, into a dark letter-box, in a dark office, up a dark court, in Fleet Street;" afterwards to appear in the columns of the *Old Monthly Magazine*.

**Minot, Lawrence,** poet (circa 1350), wrote a series of short poems on the victories of Edward III., beginning with the battle of Halidon Hill (1333), and ending with the siege of Guines Castle (1352). Among them is a lyric in celebration of the battle of Crecy (1346). An edition of his works was published by Ritson in 1795, and later, in 1825. See Morley's *English Writers*, vol. i., pt. ii.

"Minstrel Boy to the war has gone, The." The first line of an *Irish Melody* by THOMAS MOORE (q.v.).

**Minstrel, The:** "or, the Progress of Genius." A poem by JAMES BEATTIE (1735—1802), published, the first book anonymously, in



1771, and the second book, with the author's name and a new edition of the first, in 1774. "The design was to trace the progress of a poetical genius, born in a rude age, from the first dawning of fancy and reason till that period at which he may be supposed capable of appearing in the world as a Minstrel: that is, as an itinerant poet and musician—a character which, according to the notions of our forefathers, was not only respectable, but sacred. I have endeavoured," says the writer of the poem, "to imitate Spenser in the measure of his verse, and in the harmony, simplicity, and variety of his composition."

**Minstrel's Song, The**, in CHATTERTON'S *Ellis*, begins—

"O sing unto my roundelay;  
O drop the briny tear with me;  
Dance no more at holiday,  
Like a running river be;  
My love is dead,  
Gone to his death-bed,  
All under the willow tree."

**Minute Philosopher, A.** The *nom de plume* assumed by the Rev. CHARLES KINGSLEY (1819—1875) in publishing his *Hints to Stammerers*, reprinted from *Fraser's Magazine* in 1859, and, again, under the title of *The Irrationale of Speech*.

**Mirabel.** A dissipated and licentious character in JOHN FLETCHER'S play of *The Wild-Goose Chase*.

**Mirabel.** A gay, generous, good-hearted *roué* in FARQUHAR'S *Inconstant* (q.v.).

**Mirabell.** A fine gentleman, witty, handsome, and generous, in WILLIAM CONGREVE'S *Way of the World* (q.v.); in love with Millamant.

**Mirabilis, Doctor.** A name given to ROGER BACON (q.v.).

"**Miracle instead of wit, A.**" See "ACCEPT A MIRACLE."

**Miracle Plays**, in England, took their rise from Hilarius, an English monk, of whose works fifteen pieces are extant, and among them, the play of *The Image of St. Nicholas*, which would appear to be the first of the kind ever produced in England. As stated in the article on the Drama (q.v.), miracle plays differ from Mysteries (q.v.) in being devoted to the representation of passages in the lives of the saints, whilst the mysteries have to do with sacred story. At first they were enacted in church, and were either said or sung, or both, according to the direction of the authors. They were intended originally as a part of the religious services, and were obviously projected by the clergy with a view the more readily and effectually to impress the popular mind. By-and-by they acquired more and more a dramatic character, and were then sometimes given at the church door, or by the church wall, and, finally, on platforms in large fields, or in the market-places. They date from the twelfth century, and were for many hundred years the only form of drama existing in

the country. See Morley's *English Writers* and Warton's *English Poetry*.

**Miramont.** An irritable old man in FLETCHER'S *Elder Brother*.

**Miranda.** The name under which WILLIAM FALCONER (1730—1769) celebrates, in his poetry, the lady (Miss Hicks) who afterwards became his wife. See LOVER, THE FOND.

**Miranda.** Daughter of Prospero in *The Tempest* (q.v.); beloved by, and eventually united to, Ferdinand, son of the King of Naples. Lowell thinks she is intended to typify abstract Womanhood, Ferdinand being Youth. Also the name of a character in *The Busybody* (q.v.).

**Miranda.** See MONK, HONBLE. MRS.

**Mirror for Magistrates, The**, had its origin in the ingenuity of THOMAS SACKVILLE, Earl of Dorset (1527—1608), who, about 1557, "formed," says Warton, "the plan of a poem, in which all the illustrious but unfortunate characters of English history, from the Conquest to the end of the fourteenth century, were to pass in review before the poet, who descends like Dante into the infernal regions, and is conducted by Sorrow. Each person was to recite his own misfortunes in a separate soliloquy. But Sackville had leisure only to finish a poetical preface called *The Induction* (q.v.), and one legend, which is the *Life of Henry Stafford, Duke of Buckingham*. Relinquishing, therefore, the design abruptly, and hastily adapting the close of his *Induction* to the appearance of Buckingham, which was to have been the last in his series, he recommended the completion of the whole to WILLIAM BALDWIN (q.v.) and GEORGE FERRERS (q.v.)." Those writers, "deterred, perhaps, by the greatness of the attempt, did not attend to the series prescribed by Sackville; but inviting some others to their assistance, chose such lives from the chronicle of Fabian [and Hall] as seemed to display the most affecting catastrophes." The result was the collection of narratives in verse, published in 1559 as "The Myrroure for Magistrates, wherein may be seen by the example of other, with how grevous plagues vices are punished, and howe frayle unstable worldly prosperitie is founde, even of those whom Fortune seemeth most highly to favour." The authors and titles of the narratives in this edition are as follows:—FERRERS wrote the lives of Robert Tresilian (1388), Thomas of Woodstock (1397), King Richard II. (1399), and Edmund, Duke of Somerset (1454); BALDWIN, those of Henry, Earl of Northumberland (1407), Richard, Earl of Cambridge (1415), Thomas, Earl of Salisbury (1428), James I. of Scotland, William, Duke of Suffolk (1450), Jack Cade (1450), Richard, Duke of York (1460), Lord Clifford (1461), Tiptoft, Earl of Worcester (1470), Richard, Earl of Warwick (1471), King Henry VI. (1471), George Plantagenet (1478), Sir Anthony Woodville (1483), and Collingbourne; CAYLL, those of the two Mortimers



(1329, 1387), and Michael Joseph and Lord Audley (1496); CHALONER, that of Lord Mowbray (1398); PHAER, that of Owen Glendower (1401); SKELTON, that of Edward IV. (1483); DOLMAN, that of Lord Hastings (1483); SEAGER, that of Richard, Duke of Gloucester (1485); CHURCHYARD, that of Jane Shore; and SACKVILLE, the preface and legend above referred to. The plan, it will be seen, was identical with that of Boccaccio's *De Casibus Virorum Illustrium*. "Many stanzas in the legends written by Baldwin and Ferrers and their friends have," says Warton, "considerable merit, and often show a command of language and versification." Sackville's contributions are, however, incomparably the most successful. New editions of the *Mirror* appeared in 1563, 1571, 1574, 1575, and 1578. In 1574 JOHN HIGGINS published a series of lives antecedent in chronological order to the original *Mirror*, which he called *The First Part of the Mirror*, giving the title of *Last Part* to the work projected by Sackville. The two parts were published together in 1587, HIGGINS's including legends by Ferrers, Churchyard, and others. A prose version of the stories, under the title of *The Mirrour of Mirrours*, appeared in 1598. Lastly, RICHARD NICCOLS published in 1610 a new edition, including contributions by Drayton, the whole being re-arranged in chronological order, with Sackville's *Induction* at the head. See Warton, vol. iv.

**Mirror of Good Manners, The.** A poem by ALEXANDER BARCLAY, translated into the English ballad stanza from the Latin elegiacs of Dominicus Mancinus.

**Mirror of Life, The.** A translation, by WILLIAM of NASSYNGTON, of a Latin metrical treatise on the Trinity and Unity, by John de Waldly, provincial of the Augustine friars in England.

**Mirror of Mutability,** by ANTHONY MUNDAY, was published in 1579.

**Mirror of Princely Deeds and Knight-hood, The.** A popular romance of the sixteenth century, Spanish in origin, but frequently translated into English, notably by one Richard Percival. It consisted of nine parts, comprised in eight volumes, and appeared, says Warton, from several presses between the years 1579 and 1601.

**Mirror, The.** A literary paper, published on Tuesdays and Fridays, in Edinburgh, from January 23, 1779, to May 27, 1780, and including one hundred and ten numbers at three-halfpence each. It was edited by HENRY MACKENZIE, the novelist (1745—1831), assisted by the contributions of George Home, clerk of the Court of Session; William, Lord Craig; Alexander, Lord Abercromby; William McLeod, Lord Ballantyne; Lord Cullen, Professor Richardson, Lord Hailes, Lord Wodehouselee, Cosmo Gordon, David Hume (nephew of the historian), William Strahan, Dr.

Beattie, and others. See Kay's *Portraits* and Drake's *Essays*.

"**Mirror up to nature; To hold, as 'twere the.**"—*Hamlet*, act iii., scene 2. LLOYD, in *The Actor* (q.v.), speaks of holding

"The faithful mirror up to man."

**Mirrour for Magistrates.** See MIRROR FOR MAGISTRATES.

**Mirrour of Mirrours.** See MIRROR FOR MAGISTRATES.

"**Mirth and innocence (O)! O milk and water!**"—BYRON, *Beppo*, stanza 80.

"**Mirth can into folly glide.**"—SCOTT, *The Bridal of Triermain*, canto i., stanza 21.

**Mirth diverts all Care:** "being Excellent New Songs, composed by the Most Celebrated Wits of the Age, on Divers Subjects" (1715).

"**Mirth (The) and fun grew fast and furious.**"—BURNS, *Tam O'Shanter*.

**Mirza, The.** A series of Eastern tales by JAMES MORIER (1780—1849), published in 1841.

**Mirza, The Vision of.** An allegory contained in No. 159 of *The Spectator*, September 1, 1714, and written by ADDISON, who professed to have found it in an Oriental manuscript. Mirza goes up to the high hills of Bagdad to pray, and there finds a genius, who shows him a huge valley and a prodigious tide of water rolling through it—the Valley of Misery and the Tide of Time, with the Bridge of Human Life that stretches across it, and all sorts of other wonders. Whittier refers to the "Vision of Mirza," when, dreaming,

"He saw the long hollow dell,  
Touched by the prophet's spell,  
Into an ocean swell,  
With its isles teeming."

Wordsworth has also an allusion to it.

**Miscellanies.** Poems by ABRAHAM COWLEY (1618—1667), being some of his earliest productions.

**Miscellanies.** A collection of poetical pieces by Dr. ISAAC WATTS (1674—1748).

**Miscellanies upon Various Subjects,** by JOHN AUBREY (1626—1700); published in 1696, and containing much curious information on such subjects as day-fatality, omens, dreams, apparitions, and the like.

**Miscellany, Tottel's.** See TOTTEL'S MISCELLANY.

"**Mischief that is past and gone, To mourn.**"—*Othello*, act i., scene 3:—

"Is the next way to draw new mischief on."

**Miser, The.** A play by HENRY FIELDING, founded on Molière's *L'Avare*, and produced in 1732.

**Miseries of Human Life, The.** A humorous work by JAMES BERESFORD (1764—1840), published in 1806—7, and containing *The*



*groans of Timothy Testy and Samuel Sensitive, with a few Supplementary Sighs from Mrs. Testy.*

"Misery acquaints a man with strange bed-fellows."—*The Tempest*, act ii., scene 2.

"Misery still delights to trace its resemblance in another's face."—COWPER, *The Castaway*.

**Misfortunes of Elphin, The.** A romance by THOMAS LOVE PEACOCK (1785—1866), published in 1829.

"Mist of years, Dim with the."—BYRON, *Childe Harold's Pilgrimage*, canto ii., stanza 2.

"Mistress of herself, though china fall." Line 268, epistle ii., of POPE's *Moral Essays*.

**Mistress of Philarete.** A collection of poems by GEORGE WITHER (1588—1667), published in 1622.

**Mistress, The:** "or, Several Copies of Love Verses," by ABRAHAM COWLEY (1618—1667), was published in 1647, and "written," says Johnson, "with exuberance of wit and copiousness of learning. But considered as the verses of a lover, no man that has ever loved will much commend them. His praises are too far sought, and too hyperbolical, either to express love or to excite it; every stanza is crowded with flames and darts, with wounds and death, with mingled souls and with broken hearts."

**Mistress, The Lost.** See LOST MISTRESS, THE.

**Mitchell, Donald Grant**, an American writer, better known under his pseudonym of Ik Marvel (b. 1822), (q.v.), has written *Fresh Gleanings* (1847), *The Battle Summer* (1849), *The Lorgnette* (1850) (q.v.), *Reveries of a Bachelor* (1851), *Dream Life* (1851), *Seven Stories* (1864), and other works.

**Mitchell, Joseph** (b. 1684, d. 1738), wrote *Poems* (1729); *Three Poetical Epistles to Painters* (1731); and *The Highland Fair: or, Union of the Clans* (a ballad opera), (1731). He is also the reputed author of a tragedy called *The Fatal Extravagance* (1721).

**Mitchell, Thomas** (b. 1783, d. 1845), published in 1820—22 a translation of the five plays of Aristophanes into English verse, accompanied by a preliminary dissertation. See also his essays on the Greek comic poet, in *The Quarterly Review* for 1813. He edited some of the plays of Sophocles, and superintended the production of several of the Greek works which have issued from the Clarendon Press at Oxford.

**Mite, Sir Matthew.** A returned East Indian merchant, in Foote's play of *The Nabob*.

**Mitford, John**, clergyman, poet, and literary critic (b. 1781, d. 1859), published *Miscellaneous*

*Poems* (1858), and edited the works of Milton, Gray, Parnell, and others. He was twice editor of *The Gentleman's Magazine*, from 1834 to 1850, and a sketch of his life is given in that periodical for July, 1859.

**Mitford, John**, miscellaneous writer (d. 1831), was author of *Johnny Newcome in the Navy*, and other works.

**Mitford, Mary Russell**, poet and prose writer (b. 1786, d. 1855), published *Christine* (1811), (q.v.); *Poems on the Female Character* (1812); *Wattlington Hill* (1812); *Julian* (1823), (q.v.); *Our Village* (1824), (q.v.); *Foscari* (1826); *Rienzi* (1828); *Charles the First* (q.v.); *American Stories for Young People* (1832); *Lights and Shadows of American Life* (1832); *Belford Regis* (1835); *Country Stories* (1837); *Recollections of a Literary Life* (1851); *Atherton and other Tales* (1854); and other works. For *Biography*, see Miss Mitford's *Life and Letters*, edited by Harness and L'Estrange; *Letters*, edited by Henry F. Chorley; and the *Life and Letters of Charles Boner*. "Her ability," says Harriet Martineau, "was very considerable. Her power of description was unique. She had a charming humour, and her style was delightful. Yet were her stories read with a relish which exceeded even so fair a justification as this—with a relish which the judgment could hardly account for; and this pleasant, compelled enjoyment was, no doubt, ascribable to the glow of good spirits and kindness which lighted up and warmed everything that her mind produced. She may be considered as the representative of household cheerfulness in the humbler range of the literature of fiction. Few of her many readers knew at what cost these pleasant stories were produced. They seem to flow easily enough; and their sportive style suggests anything but the toil and anxiety amidst which they were spun out. It is observable that each story is as complete and rounded as a sonnet, and provided with a plot which would serve for a novel if expanded. Each has a catastrophe—generally a surprise, elaborately wrought out in concealment. Several of her plays were acted, and she herself was wont to declare that she should be immortalised by them, if at all; moreover, there are critics who agree with her: yet her case certainly appears to us to be one of that numerous class in which the pursuit of dramatic fame is a delusion and a snare. It does not appear that she had any insight into passion, any conception of the depths of human character, or the scope of human experience. Ability of a certain sort there is in her plays; but no depth, and no compass." See BELFORD REGIS.

**Mitford, William**, historian and miscellaneous writer (b. 1744, d. 1827), published a *Treatise on the Military Force, and particularly on the Militia of this Kingdom* (1774); a *History of Greece* (1784, 1790, 1797, 1808, 1818); *Observations on the History and Doctrine of Christianity* (1823); and an *Inquiry into the Principles of Harmony in Language*



and of the Mechanism of Verse, Modern and Ancient (1774). See the *Life* by Lord Redesdale.

**Mivers Chillingly.** A cynical journalist, in Lord LYTTON's novel of *Kenelm Chillingly*.

**Mixed Assembly, The.** A political satire by JOHN CLEVELAND, published in 1647. It is to this writer (q.v.) we owe the epigram:—

“Had Cain been Scot, God would have changed his doom;  
Not forced him to wander, but compelled him home.”

“**Moan of doves in immemorial elms, The.**”—TENNYSON, *The Princess*, canto vii.:—

“And murmuring of innumerable bees.”

“**Mob of gentlemen who wrote with ease, The.**”—POPE's *Imitations of Horace*, book ii., epistle i., line 108.

**Moberly, George, D.C.L.,** Bishop of Salisbury (b. about 1803), has published *An Introduction to Logic* (1838), *The Great Forty Days* (1846), *The Law of the Love of God* (1854), *The Administration of the Holy Spirit in the Body of Christ* (1868), and various volumes of sermons.

**Mock Doctor, The.** A farce by HENRY FIELDING (1707—1754), acted in 1732, and characterised by Hazlitt as a “tolerable” translation from Molière's *Médecin Malgré Lui*. The “Mock Doctor” is Gregory, and the patient whom he cures of speechlessness is Charlotte, daughter of Sir Jasper.

“**Mockery, a delusion, and a snare, A.**” A phrase used by Lord DENMAN in one of his legal judgments.

“**Mockery of woe, The.**”—POPE, *To the Memory of an Unfortunate Lady*, line 57.

“**Mocking the air with colours idly spread.**”—*King John*, act v., scene 1. GRAY uses the phrase “mock the air,” in *The Bard*, line 4.

**Moderation, In Praise of.** A poem by NICHOLAS GRIMBOLD (1519—1562), possessing “all the smartness which marks the modern style of sententious poetry.”

“**Modern instances, Wise saws and.**”—*As You Like It*, act ii., scene 7.

**Modern Orlando, The.** A satire in verse by the Rev. GEORGE CROLY (q.v.).

“**Modest men are dumb, On their own merits.**” A line in COLMAN the Younger's *Epilogue to The Heir at Law* (q.v.).

**Modest Proposal, A,** by JONATHAN SWIFT, made in 1729, “for preventing the Children of Poor People in Ireland from being a Burden to their Parents or Country, and for making them beneficial to the Public.” The proposal is as follows:—“That of the 120,000 children already computed” as existing in the kingdom, “20,000 may be reserved for breed, whereof only one fourth part be males: which is more than we allow to sheep, black cattle, or swine. . . . That the remaining 100,000 may, at a year old, be offered in sale to the persons of quality and fortune through

the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and, seasoned with a little pepper and salt, will be very good boiled on the fourth day, especially in winter.” It is recorded that a foreign author actually understood this suggestion as being made in all seriousness, and founded on it the opinion that Ireland had arrived at a very dreadful extremity.

“**Modesty, who, when she goes, is gone for ever!**”—WALTER SAVAGE LANDOR's verses entitled *Sixteen*.

**Modish, Lady Betty.** A character in CIBBER's *Careless Husband* (q.v.). She figures in No. 10 of *The Tatler* (q.v.). “There is Colonel Ranter, who never spoke without an oath till he saw the Lady Betty Modish; now, never gives his man an order but it is, ‘Pray, Tom, do it.’”

**Modo.** A fiend referred to by SHAKESPEARE in *King Lear* (act iv., scene 1), as presiding over murders.

**Modred, Sir.** The traitor knight in Arthur's court, against whom, fighting in the field, the “blameless King” receives his mortal wound. See Tennyson's *Passing of Arthur* in the *Idylls of the King*.

**Moffat, Robert, D.D.,** missionary (b. 1795), has published *Missionary Scenes and Labours in South Africa* (1842); *Life's Labour in South Africa* (1871); *The Missionary, and Other Stories* (1871); and various translations into the Bechuana language.

**Mogg, Peter,** in JOHN STERLING's poem of *The Election* (q.v.), is a barrister, who contests with Frank Vane (q.v.) the representation of an English borough:—

“And who was Mogg? O Muse! the man declare,  
How excellent his worth, his parts how rare!  
A younger son, he learnt in Oxford's halls  
The spherul harmonies of billiard balls;  
Drank, hunted, drove, and hid from virtue's frown  
His venial follies in Decorum's gown . . .  
From Isis sent, with all her loud acclaims,  
The laws he studied on the banks of Thames.  
Park, race, and play, in his capacious plan,  
Combined with Coke to form the finished man,  
Until the wig's ambrosial influence shed  
Its last full glories on the lawyer's head.”

**Mogridge, George.** See HOLDING, EPHRAIM; and HUMPHREY, OLD.

**Moir, David Macbeth,** poet, novelist, and physician (b. 1798, d. 1851), wrote *The Bombardment of Algiers, and other poems* (1818); *The Legend of Genevieve, and other tales* (1824); *The Autobiography of Mansie Wauch* (1828); *Outlines of the Ancient History of Medicine* (1831); *Domestic Verses* (1843); and *Sketches of the Poetical Literature of the Past Half Century* (1851). His *Works* were edited, with a *Memoir*, by Thomas Aird (1852). See CASA WAPPY; DELTA; GINGERPOP SCHOOL OF POETRY, THE; MANSIE WAUCH.



**Mokanna.** The veiled prophet of Khorassan, a Moore's *Lalla Rookh* (q.v.).

**Molesworth, Sir William**, politician (b. 1810, d. 1855), started *The London Review* in 1835, and published a complete edition of the works of Hobbes (1839—46).

**Molière.** The great French dramatist (1622—1673), has had many imitators and translators in his country, among the former being nearly every English dramatist of repute during the latter part of the seventeenth, and in the beginning of the eighteenth, century. Henry Fielding (q.v.), especially, did much to popularise Molière for Englishmen by his adaptations. A complete list of such adaptations and indebtedness generally, on the part of our play-wrights, may be read in the appendices of M. Van Laun's translation of the dramatic works of Molière.

**Moll Cut-Purse.** See ROARING GIRL, THE.

**Moll Flanders.** See FLANDERS, MOLL.

**Molly Mog:** "or, the Fair Maid of the Inn." A ballad by JOHN GAY, written on an innkeeper's daughter at Oakingham, in Berkshire, who in her youth was a celebrated beauty and toast. She died at an advanced age, in March, 1766.

**"Moments make the year."**—YOUNG, *The Love of Fame*, satire vi., line 205.

**Monaldi, The Romance of.** A prose fiction by WASHINGTON ALLSTON (1779—1843); published in 1841, anonymously.

**"Monarch of all I survey, I am."** First line of COWPER's *Verses, supposed to be written by Alexander Selkirk*.

**Monarchicke Tragedies**, by WILLIAM ALEXANDER, Earl of STIRLING (1580—1640), were published in the following order:—*Darius* (1603), *Cræsus* (1604), *the Alexandrians* and *Julius Cæsar* (1607). "These pieces," says Drake, "are not calculated for the stage, but include some admirable lessons for sovereign power, and several choruses, written with no small share of poetic vigour."

**Monarchie, The.** A poem by Sir DAVID LINDSAY, written in 1553.

**"Monarchs seldom sigh in vain."**—SCOTT, *Marmion*, canto v., stanza 9.

**Monarchy of Man, The.** A philosophical treatise, composed by Sir JOHN ELIOT (1590—1632), during the term of his last imprisonment. It is described as containing specimens of thought and style worthy of the best prose writers of that age.

**Monastery, The.** A novel by Sir WALTER SCOTT (1771—1832), published in 1820, and followed, in the same year, by *The Abbot* (q.v.). Among the characters are Glendinning, Christie of the Clinthill, the Lady of Avenel, Abbot Boniface, Sir Pierce Shafton, Mysie Happer, and others.

**Monasticon Anglicanum.** A description, by Sir WILLIAM DUGDALE (1605—1685), of the ancient English monasteries; the first volume of which was published in 1655, the second in 1661, and the third in 1673. "This work," says Lowndes, "contains chiefly the foundation charters of the monasteries at their first erection, the donation charters in after-times being purposely omitted. The publication was productive of many law-suits, by the revival of old writings; and the Puritans were highly offended at it, as they looked upon it as a preparatory step to introducing Popery." Dugdale was largely assisted in the work by the mass of material put at his disposal by his friend Roger Dodsworth. The best edition is that edited, "with a large accession of materials," by John Caley, Henry Ellis, and Dr. Badinel, in 1817—30.

**Monboddo, Lord** (James Burnet), Scotch judge (1714—1799), wrote *On the Origin and Progress of Language* (1773), (q.v.).

**Money.** A play by EDWARD, Lord LYTTON, produced in 1840.

**"Money is trash."**—FORD and DEKKER, in *The Sun's Darling*.

**Monimia.** The heroine of Mrs. SMITH's novel of *The Old Manor House* (q.v.); "pretty and engaging," but "too sensitive, too easily frightened, and she weeps too much and too often. The number of times she is near fainting during her stolen interviews with Orlando is irritating, and the facility with which her tears flow is childish." Monimia is also the heroine of OTWAY's tragedy of *The Orphans* (q.v.).

**Moniplies, Richard.** Servant of Nigel Olifaunt (q.v.), in *The Fortunes of Nigel*.

**Monk, The Hon. Mrs. Mary** (d. 1715), is principally known as the author of *Miranda: Poems and Translations upon Several Occasions*, published after her death (1716).

**Monk, The.** A romantic tale by MATTHEW GREGORY LEWIS (1775—1818), published in 1795, and written in ten days, at the Hague, when the author was only nineteen years of age. As originally printed, the book was so full of indecencies that the Attorney-General was instructed by the Society for the Suppression of Vice to prosecute its author, who removed many of the objectionable passages in his second edition. *The Monk* contains several of Lewis's most famous ballads. From this tale the author acquired the cognomen of "Monk Lewis."

**Monk, The, and The Miller's Wife.** A poem by ALLAN RAMSAY (1685—1758), founded on one by Dunbar.

**Monks.** "A gloomy scoundrel," and friend of Fagin (q.v.), in *Oliver Twist* (q.v.).

**Monks and Giants, The:** "Prospectus and Specimen of an intended National Work, by William and Robert Whistlecraft, intended to compriso



the most interesting particulars relating to King Arthur and his Round Table." A humorous poem by JOHN HOOKHAM FRERE (1769—1846), the first two cantos of which were published in 1817, the third and fourth in 1818. It is in imitation of the style of versification introduced in Italy by Pulci and Casti, and afterwards elaborated in English by Lord Byron, in his *Beppo* and *Don Juan*.

**Monk's Tale, The**, in CHAUCER's *Canterbury Tales*, is of illustrious persons who fell so low that

"Ther is no remedye  
To bring hem out of her adversitee."

Among these of "heigh degree" are mentioned Nero, Alexander, Julius Cæsar, Pedro of Spain, and others. The idea seems taken from Boccaccio's *De Casibus Illustrium Virorum*.

**Monmouth, Geoffrey of**. See GEOFFREY OF MONMOUTH.

**Monmouth, Lord**, in DISRAELI's novel of *Coningsby* (q.v.), is a "refined voluptuary," and the grandfather of the hero.

**Monodramas**. Poems by ROBERT SOUTHEY (1774—1843), written between 1793 and 1802, and entitled *Sappho*, *Ximalpoea*, *The Wife of Fergus*, *Lueretia*, and *La Caba*.

**Monody on the Death of Sheridan**, by Lord BYRON, was written in 1816.

**Monson, Sir John**. See AFFLICTIONS, A SHORT ESSAY OF.

"**Monster, Green-eyed.**" See "GREEN-EYED MONSTER."

"**Monster, Many-headed.**" See "MANY-HEADED MONSTER."

"**Monster which the world ne'er saw**, A faultless."—SHEFFIELD, *Essay on Poetry*.

**Mont Blanc**: "Lines written in the Vale of Chamouni," by PERCY BYSSHE SHELLEY, was written in 1816. Coleridge, it will be remembered, wrote his *Hymn before Sunrise*, in the same valley.

**Montagu, Basil** (b. 1770, d. 1851), published an edition of the works of Bacon (1825—34) and other works.

**Montagu, Elizabeth** (b. 1720, d. 1800), wrote three *Dialogues of the Dead*; an *Essay on the Genius and Writings of Shakespeare, compared with the Greek and French Dramatic Poets* (1769); and *Letters, with some of the Letters of her Correspondents* (1809—13). She was the founder of the "Blue-stocking Club." Dr. Johnson thought her "a very extraordinary woman." See DORAN's *Lady of Last Century*. See BLUE-STOCKING.

**Montagu, Lady Mary Wortley** (b. 1690, d. 1762), author of *Town Eclogues* (1716), and other works. The *Letters* of this lady were first printed by Captain Cleland in 1763, a fourth volume, which is generally considered to have been a forgery, being added in 1767. Her *Poetical*

*Works* were published in 1768 by Isaac Reed. Her *Works, including her Correspondence, Poems, and Essays, with Memoirs of her Life*, were edited by Dallaway in 1803, and reached a sixth edition in 1817. In 1836, Lord Wharncliffe, Lady Mary's great-grandson, published her *Letters and Works*, with a biographical introduction by her granddaughter, Lady Louisa Stewart; the third edition, published in 1861, including additions and corrections from the original manuscripts, illustrative notes, and a new memoir by W. Moy Thomas. Leigh Hunt thus concludes an essay on Lady Mary Montagu in *Men, Women, and Books*:—"So farewell, poor, flourishing, disappointed, reconciled, wise, foolish, enchanting Lady Mary! Fair English vision in Turk-land; Turkish vision in ours; the female wit of the days of Pope; benefactress of the species; irritating satirist of the circle. Thou didst err for want of a little more heart—perhaps for want of finding enough in others, or for loss of thy mother in infancy—but thy loss was our gain, for it gained us thy books, and thy inoculation! Thy poems are little, being but a little wit in rhyme, *vers de société*; but thy prose is much—admirable, better than acute, idiomatical, off-hand, conversational without inelegance, fresh as the laugh on the young cheek, and full of brain. The conventional shows of things could not deceive thee; pity was it that thou didst not see a little farther into the sweets of things unconventional—of faith in the heart, as well as in the blood and good sense! Lovable, indeed, thou wert not, whatever thou mightest have been rendered; but admirable thou wert, and ever wilt thou be thought so, as long as pen writeth straightforward, and sense or sultana hath a charm." See SAPPHO.

**Montague**. The head of a noble family of Verona, at enmity with that of Capulet, in SHAKESPEARE's tragedy of *Romeo and Juliet* (q.v.).

**Montague, Charles, Earl of Halifax**. See HALIFAX, EARL OF.

**Montaigne**. The *Essays* of this celebrated writer (1533—1592), first produced in 1580—8, were published in English by CHARLES COTTON (q.v.), in 1685. Since then, there have been several English versions.

**Montfaucon, Sir Ralph**. A character in PEACOCK's novel of *Maid Marion* (q.v.).

**Montgomery, Alexander**, poet (b. 1540, d. 1607), wrote *The Cherrie and the Slae* (1597) (q.v.); *The Mindes Melody* (1605); and *The Flying betwixt Montgomerie and Polwart* (1629), (q.v.). His *Poems* were published, with biographical notices, by David Irving, LL.D., in 1821. "His works," says Warton, "unquestionably possess unusual merit. Some of his sonnets are as smooth and polished as the poet of Hawthornden's. The *Flying* is a strange, grotesque performance, reminding us of Dunbar's similar contest with Walter Kennedy, and Skelton's poems against Garnesche. If Montgomery had produced nothing but this *Flying*



and his select version of the Psalms, entitled *The Minnie Melodie*, he would have been remembered as a person whose versatility of talent enabled him to leave to posterity specimens of the broadest satire and of the devourest commonplace. But, as it is, his *Cherrie and the Slae* and his *Sonnets* justly claim for him a high rank among the Scottish writers of the latter half of the sixteenth century and of the beginning of the seventeenth."

**Montgomery, Gerald.** The *nom de plume* assumed by the Rev. GEORGE MOULTRIE in contributing to *The Etonian* and *Knight's Quarterly Magazine*.

**Montgomery, James,** poet (b. 1771, d. 1854), wrote *The Wanderer of Switzerland*, and other Poems (1806), (q.v.); *The West Indies*, and other Poems (1810), (q.v.); *Prison Amusements* (q.v.); *The World before the Flood* (1813), (q.v.); *Thoughts on Wheels* (1817), (q.v.); *The Climbing Boy's Soliloquy* (q.v.); *Greenland* (1819), (q.v.); *Songs of Zion* (1822), (q.v.); *The Christian Poet* (1825); *The Pelican Island* (1827), (q.v.); *Lectures on Poetry and General Literature* (1833); *A Poet's Portfolio* (1835); *The Christian Psalmist* (1852); and *Original Hymns for Public, Private, and Social Devotion* (1853). Editions of Montgomery's Poems have been frequently published. His *Life* has been written by J. W. King (1858), and his *Memoirs, including Selections from his Correspondence, Remains in Prose and Verse, and Conversations on Various Subjects*, were published by John Holland and James Everett in 1854—56. For *Criticism*, see Gilfillan's *Literary Portraits*, Jeffrey's *Essays*, and *Critical Essays* by A. K. H. B.

**Montgomery, Robert,** clergyman and poet (b. 1807, d. 1855), published *The Omnipresence of the Deity* (1828), (q.v.); *Satan* (1830), (q.v.); *Oxford* (1831), (q.v.); *The Messiah* (1832); *Woman, the Angel of Life* (1833); *Luther* (1842); *The Sacred Gift* (1842); *The Gospel in Advance of the Age* (1844); *Christ our All in All* (1845); *The Ideal of the Christian Church* (1845); *Scarborough, a Poetic Glance* (1846); *The Great Salvation, and our Sin in Neglecting it* (1846); *The World of Spirits* (1847); *Sacred Meditations and Moral Themes in Verse* (1847); *Religion and Poetry* (1847); *The World of Spirits* (1847); *The Christian Life* (1848); *God and Man* (1850); *The Church of the Invisible* (1851); *The Sanctuary* (1855); and many other works. His *Poetical Works* were published in six volumes in 1839—40. For *Criticism* see Lord Macaulay's *Miscellaneous Essays*.

**Monthly Magazine, The.** A periodical started by Sir RICHARD PHILLIPS (1768—1840) in 1796, with Dr. Aikin as editor, and Belsham and Wolcot as leading contributors. Phillips's own contributions bore the somewhat inappropriate signature of "Common Sense."

**Monthly Review, The.** A periodical started by Dr. RALPH GRIFFITHS (q.v.), in 1749, on Whig principles. Among its contributors were

Griffiths himself, Ruffhead, Grainger, Ralph, Kippis, Langhorne, and Goldsmith, who wrote papers on Mallet's *Mythology of the Celts*, Home's *Douglas*, Burke's *Essay on the Sublime and Beautiful*, Smollett's *History of England*, Voltaire's *Universal History*, Wilkes's *Epigoniad*, and the *Odes* of Gray.

**Montrose, Marquis of, James Graham** (b. 1612, d. 1650), was author of several lyrics, the best of which are included by Dr. Hannah in his *Courtly Poets*. The best known is "My own and only love." See the *Biographies* by Napier (1840, 1856) and Grant (1858). See, also, Lowndes' *Bibliographer's Manual* and Watson's *Scottish Poems* (1706—11).

**Monument of Matrones:** "Containing seven several Lamps of Virginitie," by THOMAS BENTLY, published in 1582.

**"Monuments themselves memorials need."**—CRABBE, *The Borough*, letter ii.

**Moodie, Mrs. Susannah, née Strickland** (b. 1803), has published several works of fiction, including *Roughing it in the Bush* (1852), *Mark Hurdlestone* (1853), *Flora Lindsay* (1854), *The Moncktons* (1856), *The World before Them* (1867).

**"Moody madness."**—GRAY, *On a Distant Prospect of Eton College*, stanza 8.

**Moon-Calf, The.** A poem by MICHAEL DRAYTON (1563—1631), published in 1627.

**Moon, Emperor of the.** A comedy by Mrs. APHRA BEHN, produced in 1687.

**"Moon-struck madness."**—*Paradise Lost*, ix., 486.

**"Moon takes up the wondrous tale, The."**—ADDISON, *Ode*:—

"And nightly to the listening earth  
Repeats the story of her birth."

**"Moon (The) is in her summer glow."**—SCOTT, *Rokeby*, canto i.

**"Moon (The), sweet regent of the sky."**—MICKLE's ballad of *Cumnor Hall*.

**Moon, To the.** A sonnet by CHARLOTTE SMITH (1749—1806), beginning—

"Queen of the silver bow!—by thy pale beam:"

**"Moonlight sleeps upon this bank,  
How sweet the."** See "HOW SWEET THE MOON-LIGHT."

**Moonshine.** A character in the interlude of *Pyramus and Thisbe*, in *A Midsummer Night's Dream*:—

"This man, with lanthorn, dog, and bush of thorn,  
Presenteth moonshine."

**"Moon's (The), an arrant thief."**—*Timon of Athens*, act iv., scene 3:—

"And her pale fire she snatches from the sun."

**Moore, Edward,** dramatist (b. 1712, d. 1757), wrote *Fables for the Female Sex* (1744); *Trial of Selim the Persian for High Crimes and Misdemeanors* (1744); and *The Two Friends* (1744).



meanours (1748); *The Gamester* (1753), (q.v.); and other works. Moore was a leading contributor to *The World* (q.v.). His *Poems, Fables, and Plays* were printed in 1756, and his *Dramatic Works* again in 1788. See SELIM THE PERSIAN.

**Moore, John, M.D.**, miscellaneous writer (b. 1730, d. 1802), produced *A View of Society and Manners in France, Switzerland, and Germany* (1779); *A View of Society and Manners in Italy* (1781); *Medieal Sketches* (1786); *Zeluco* (1789), (q.v.); *A Journal during a Residence in France* (1793); *A View of the Causes and Progress of the French Revolution* (1795); *Edward* (1796), (q.v.); and *Mordaunt* (1800), (q.v.). *Mooriana: or, Selections from Moore's Works*, was published in 1803, with *A New Biographical and Critical Account of the Doctor and his Writings*, by the Rev. F. Prevost and F. Blagden. The *Works*, with "Memoirs of his Life and Writings," by Robert Anderson, were printed in seven volumes in 1820.

**Moore, Thomas**, poet and prose writer (b. 1779, d. 1852), published an *Ode to Nothing* (q.v.); *Odes of Anaereon* (1800); *Poetical Works of the late Thomas Little* (1801), (q.v.); *Odes and Epistles* (1806); *Intolerance and Corruption* (1808); *The Sceptic* (1809); *M.P.: or, the Blue Stocking* (1811), (q.v.); *Intercepted Letters: or, the Twopenny Postbag* (1811), (q.v.); *National Airs* (1815), (q.v.); *The World at Westminster* (1816), (q.v.); *Sacred Songs* (1816); *Lalla Rookh* (1817), (q.v.); *The Fudge Family in Paris* (q.v.); *Tom Crib: His Memorial to Congress* (1819), (q.v.); *Rhymes for the Road* (1820), (q.v.); *Fables for the Holy Alliance* (1820); *Loves of the Angels* (1823), (q.v.); *Memoirs of Captain Roek* (1824), (q.v.); *Life of R. B. Sheridan* (1825); *History of Ireland* (1827); *Travels of an Irish Gentleman in Search of a Religion* (1827); *The Epicurean* (1827), (q.v.); *Odes upon Cash, Corn, and Catholies* (1828); *Life of Byron* (1830), (q.v.); *Life of Lord Edward Fitzgerald* (1831); *Aleiphron* (1839), (q.v.); and some miscellaneous *Prose and Verse* (1878). For *Biography*, see Earl Russell's edition of the *Diary* (1852-6), and the *Life* by R. H. Montgomery (1850). For *Criticism*, see Hazlitt's *English Poets and Spirit of the Age*; Jeffrey's *Essays*; W. C. Roseoe's *Essays*; and W. M. Rossetti's Introduction to the *Poems*. "Moore's muse," says Hazlitt, "is another Ariel, as light, as trieksy, as indefatigable, and as humane a spirit. His fancy is for ever on the wing, flutters in the gale, glitters in the sun. Everything lives, moves, and sparkles in his poetry, while over all Love waves his purple light. His thoughts are as restless, as many, and as bright as the insects that people the sun's beams. An airy voyager on life's stream, his mind inhales the fragrance of a thousand shores, and drinks of endless pleasures under halcyon skies. Wherever his footsteps tend over the enamelled ground of fairy fiction

"Around him the bees in play flutter and cluster,  
And gaudy butterflies frolic around."

The fault of Moore is an exuberance of involuntary power. His facility of production lessens the effect of, and hangs as a dead weight upon what he produces. His levity at last oppresses. The infinite delight he takes in such an infinite number of things creates indifference in minds less susceptible of pleasure than his own. His variety cloy; his rapidity dazzles and distracts the sight. He wants intensity, strength, and grandeur. His mind does not brood over the great and permanent; it glances over the surfaces, the first impressions of things, instead of grappling with the deep-rooted prejudices of the mind, its inveterate habits, and that 'perilous stuff that weighs upon the heart.' His pen, as it is rapid and fanciful, wants momentum and passion. The impressions of Moore's poetry are detached, desultory, and physieal. Its gorgeous colours brighten and fade like the rainbow's. Its sweetness evaporates like the effluvia exhaled from beds of flowers! His gay, laughing style, which relates to the immediate pleasures of love and wine, is better than his sentimental and romantic vein. His Irish melodies are not free from affectation and a certain sickliness of pretension. His serious descriptions are apt to run into flowery tenderness. His pathos sometimes melts into a mawkish sensibility, or crystallises into all the prettinesses of allegorical language and glittering hardness of external imagery. But he has wit at will, and of the first quality. His satirical and burlesque poetry is his best; it is first-rate." See ANACREON MOORE; BROWN, THOMAS, THE YOUNGER; ONE OF THE FANCY.

**Mopes, Mr.** The hermit, in DICKENS's story of *Tom Tiddler's Ground* (q.v.).

"Moping melancholy."—*Paradise Lost*, xi., 485.

**Mopsa.** The discarded sweetheart of Hobbinol, in SOMERVILLE's burlesque poem of that name:—

"A meagre form,  
With hasty step, and visage incomposed:  
Wildly she star'd; rage sparkled in her eyes,  
And poverty sat shrinking on her cheeks!"

**Mopus.** A bard, in Sir RICHARD BLACKMORE's *Prince Arthur* (q.v.).

**Moral Essays**, by ALEXANDER POPE (1688-1744), consisting of five epistles to different persons. The fifth, to Addison, was written in 1715, and was first published, with the lines on Craggs added, in Tiekell's edition of Addison's works in 1720. The fourth, to the Earl of Burlington, was published in 1731, under the title *Of Taste*, subsequently altered to *Of False Taste*, and ultimately *Of the Use of Riches*. The third, to Lord Bathurst, *Of the Use of Riches*, followed in 1734, in which year appeared the first epistle to Lord Cobham, *On the Knowledge and Character of Men*. The second epistle, *On the Characters of Women*,



was issued in 1735. They are full of well-known lines and complets, such as :—

"Tis education forms the common mind;  
Just as the twig is bent, the tree's inclined."  
"Who shall decide when doctors disagree?"  
"And you, brave Cobham! to your latest breath  
Shall feel your ruling passion strong in death."  
"Men, some to business, some to pleasure take,  
But every woman is at heart a rake."

**Moral Sentiments, The Theory of.** A philosophical treatise by ADAM SMITH (1723—1790), published in 1759, and discussing the questions—first, as to the ground on which we form an estimate of the actions and affections of other men; and second, as to the ground on which we form an estimate of our own affections and actions. In both cases, says the writer, the ground or principle of our judgment is sympathy.

**Morale Proverbes of Pyse, The.** See DICTES AND SAYINGS OF THE PHILOSOPHERS.

**Moralists,** "a Philosophical Rhapsody," by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713); published in 1709, and forming the fifth treatise of the writer's *Characteristics*, published in 1711 and 1713.

**Moralities, or Moral Plays,** were one of the many forms into which the dramatic art, informed by the religious spirit, ran in its earlier stages in this country. Few are now in existence—a fact which Hallam attributes to their "occasionality or want of merit." Those that have been retained may be read in Hawkins's *Ancient Drama* and Dodsley's *Old Plays* (ed. Carew Hazlitt). The most ancient are traced to the time of Henry VI., after which they became more complicated and approached more nearly to regular form. By-and-by they were distinguished from their congeners in the art by the constant introduction of a witty but mischievous character called "The Vice." "This seems originally," says Hallam, "to have been an allegorical representation of what the word denotes; but the Vice gradually acquired a human individuality, in which he came very near to our well-known Punch. The devil was generally introduced in company with the Vice, and had to endure many blows from him." The moralities had also another peculiarity during their later career. "They had always been religious; they now became theological. In the crisis of that great revolution then in progress the stage was found a ready and impartial instrument for the old or the new faith." See DRAMA.

**Morals and Legislation, Introduction to the Principles of,** by JEREMY BENTHAM (1748—1832); published in 1780, and characterised by *The Edinburgh Review* as a work in which "the author has given to the public his enlarged and enlightened views, and has laboured for all nations and for all ages yet to come."

**Morando:** "The Tritameron of Love," by ROBERT GREENE; published in 1584.

**Moravian Nuns at Bethlehem, Hymn of the,** "at the Consecration of Pulaski's Banner." By HENRY WADSWORTH LONGFELLOW. Pulaski was a famous Polish patriot.

**Mordaunt:** "Sketches of Life, Characters, and Manners, in various Countries; including the Memoirs of a French Lady of Quality." A novel by Dr. JOHN MOORE (1730—1802), published in 1800, and consisting of the letters which pass between the various *dramatis personæ*. These are dated partly from England and partly from the Continent.

"More faith in honest doubt, There lies."—TENNYSON, *In Memoriam*, canto xiv.:—

"Believe me, than in half the creeds."

**More, Hannah,** dramatist, poet, and miscellaneous writer (b. 1745, d. 1833), published *The Search after Happiness* (1773), (q.v.); *The Inflexible Captive* (1774), (q.v.); *Perey* (1777), (q.v.); *The Fatal Falsehood* (1779), (q.v.); *Sacred Dramas* (1782); *Florio: a Tale for Fine Gentlemen and Fine Ladies* (1786); *The Bas Bleu: or, Conversation* (1786), (q.v.); *Thoughts on the Importance of the Manners of the Great to General Society* (1788); *An Estimate of the Religion of the Fashionable World* (1790); *Village Politics* (1793); *The Modern System of Female Education* (1799); *Cælebs in Search of a Wife* (1809), (q.v.); *Practical Piety* (1801); *Christian Morals* (1813); *Stories for the Middle Ranks of Society* (1818); *Tales for the Common People* (1818); *Moral Sketches of Prevailing Opinions and Manners* (1819); *Bible Rhymes* (1821); and many other works. Her *Poetical Works* appeared in 1829. Her complete *Works* were published in eleven volumes in 1830, and again, with *Memoir and Notes*, in 1853. Her *Life* has been written by Shaw (1802); Roberts (1834); Thompson (1838); and Smith (1844). Referring to one of Hannah More's earlier productions, Garrick wrote:—

"With feeling, elegance and force  
Unite their matchless power;  
And prove that from a heavenly source  
Springs Eldred of the Bower.  
True, cries the god of verse, 'tis mine,  
And now the farce is o'er;  
To vex proud man I wrote each line,  
And gave them Hannah More."

"We bear testimony," wrote Sydney Smith in *The Edinburgh Review*, "to her talents, her good sense, and her real piety. There occur every now and then in her productions very original and very profound observations. Her advice is often characterised by the most amiable good sense, and conveyed in the most brilliant and inviting style." See CHEAP REPOSITORY; MANNERS OF THE GREAT; SHEPHERD OF SALISBURY PLAIN.

**More, Henry,** metaphysical and theological writer (b. 1614, d. 1687), published *Psychozoia* (1642), (q.v.); *Philosophical Poems* (1647); *Philosophical Writings*, containing *An Antidote against Atheism*, *Enthusiasmus Triumphatus*, *Letters to Des Cartes*, *Immortality of the Soul*, *Conjectura Cabalistica* (1662); *Theological Works*, containing *An Explanation of the Grand Mystery of Godliness*, *An*



*Enquiry into the Mystery of Iniquity, A Prophetical Exposition of the Seven Churches in Asia, A Discourse of the Grounds of Faith in Points of Religion, An Antidote against Idolatry, and Some Divine Hymns* (1708); *Divine Dialogues, containing Disquisitions concerning the Attributes and Providence of God* (1743), *Discourses on Several Texts of Scripture* (1692), *Enchiridion Ethicum* (1668), and *Enchiridion Metaphysicum* (1671). The *Life* of More was published by R. Ward in 1710. See also Tulloch's *Rational Theology and Christian Philosophy in the XVIIIth Century*.

"More honour'd in the breach than the observance." See "CUSTOM, A," &c.

"More in sorrow than in anger."—*Hamlet*, act i., scene 2.

"More is meant than meets the ear, Where." Line 120 of MILTON's poem of *Il Penseroso*.

"More sinned against than sinning."—*King Lear*, act iii., scene 2.

**More, Sir Thomas**, Lord Chancellor (b. 1478, d. 1535), wrote *The Sergeant and the Frere*; *The Supplycacyon of Soulys against the Supplycacyon of Beggars*; *A Dyalogue of Syr Thomas More, Knyghte, wherein he treatyd divers matters, as of the Veneration and Worshyp of Ymages and Relyques, praying to Sayntys, and goyng on Pylgrymage, wyth many othere thyngs touchyng the pestylent Sect of Luther and Tyndale, by the tone bygone in Saxony, and by the tother labour'd to be brought into England* (1529); *The Confutacyon of Tyndale's Answer* (1532); *The Second Parte of ditto* (1533); *The Debellaeyon of Salem and Bizance* (1533); *The Apologye of Syr Thomas More, Knyght* (1533); *A Letter Impugnyng the erronyouse wrytyng of John Fryth against the Blessed Sacrament of the Aultare* (1533); *The Answer to the First Part of the poysoned Booke whyche a nameless Heretike (John Frith) hath named the Supper of the Lord* (1534); *Utopia: written in Latine, by Syr Thomas More, Knyghte, and translated into Englyshe by Raphe Robynson* (1551), (q.v.); *A Dyalogue of Comfort against Tribulation* (1553); *A Treatise to receave the Blessed Body of our Lord Sacramentally and Virtually both* (1572); *The Historie of the pittiful Life and unfortunate Death of King Edward V. and the Duke of York, his brother* (q.v.), with the *Troublesome and Tyrannical Government of the Usurpation of Richard III. and his miserable end*; and *The Book of the Fayre Gentlewoman, Lady Fortune*. The *English Works* of Sir Thomas More were published in 1557; the *Latin Works* in 1565 and 1566. The following are the *Biographical Authorities*:—*Thomas Moro*, by F. de Herrera (1617); *The Life and Death of Sir Thomas More*, by his grandson, Cresacre More (1626); *Vitæ Thomæ Mori*, by his son-in-law, W. Roper (1626); *Thomæ Mori Vita et Exitus*, by J. Hoddesdon (1652); *Tomasso Moro, Grand Cancellario d'Inghilterra* (1675); *Vita Thomæ Mori*, by Stapleton (1689); *Life of Sir Thomas More*, by Ferdinando

Warner (1758); *Memoirs of Sir Thomas More*, by Cayley (1808); *Thomas Morus, Lord Chancelier du Royaume d'Angleterre* (1833); *Life of Sir Thomas More*, by Emily Taylor (1834); *Life of Sir Thomas More*, by Sir James Mackintosh (1844); *The Household of Sir Thomas More* (1851); *Life of Sir Thomas More*, in Wordsworth's *Ecclesiastical Biography*, and Lord Campbell's *Lives of the Lord Chancellors*. A full list of Sir Thomas More's *Works* is included in Lowndes' *Bibliographer's Manual*. See EPIGRAMMATA.

**More, Sir Thomas**. A manuscript historical play, probably written about 1590. It has been printed for the Shakespeare Society.

"More the merrier," is the title of a book of epigrams, by HENRY PARROT, published in 1608. The phrase is also to be found in BEAUMONT and FLETCHER's play, *The Scornful Lady*, act i., scene 1, and *The Sea Voyage*, act i., scene 2.

**Morell, Sir Charles**. The pseudonym adopted by the Rev. JAMES RIDLEY (d. 1765), in publishing his *Tales of the Genii* (q.v.).

**Morgadour, Sir**. A knight of the Round Table, whose adventures are recorded in the old chivalric romances.

**Morgan**. The name assumed by Belarius, a banished lord, in *Cymbeline* (q.v.).

**Morgan, Augustus De**, mathematician and physicist (b. 1806, d. 1871), wrote *Elements of Arithmetie* (1830); *Elements of Algebra, preliminary to the Differential Calculus* (1835); *Elements of Trigonometry and Trigonometrical Analysis, preliminary to the Differential Calculus* (1837); *Essay on Probabilities, and on their Application to Life Contingencies and Insurance Offices* (1838); *Formal Logie: or, the Culculus of Inference necessary and probable* (1847); and *Arithmetical Books, from the invention of Printing to the present time: being brief notices of a large number of books, drawn up from actual inspection* (1847); besides contributing largely to *The Penny Cyclopædia*. A series of papers on *Paradoxes and Problems*, which appeared in *The Athenæum*, were afterwards published in separate form.

**Morgan, John Minter**. See REVOLT OF THE BEES.

**Morgan la Fée**. A fairy; sister of King Arthur. See FATA MORGANA.

**Morgan, Lady**, Sydney Owenson, novelist and miscellaneous writer (b. 1783, d. 1859), published *Poems* (1797); *The Wild Irish Girl* (1801), (q.v.); *The Norice of St. Dominiek* (1806); *The Lay of an Irish Harp* (1807); *Patriotic Sketches of Ireland* (1807); *Woman: or, Ida of Athens* (1809); *St. Clair* (1810); *The Missionary* (1811); *O'Donnell* (1814); *France in 1816* (1817); *Florence MacCarthy* (1818); *Life and Times of Salvator Rosa* (1824); *Absenteeism* (1825); *The O'Brians and the O'Flahertys* (1827); *The Book of the Boudoir* (1829), (q.v.); *France in 1829—30* (1830);



*Dramatic Scenes from Real Life* (1833); *The Princess* (1835); *Woman and her Master* (1840); *The Book without a Name* (q.v.), in conjunction with her husband, Sir T. C. Morgan, M.D. (1841); *Marina, the Prophetess* (1859); and *Passages from my Autobiography* (1859).

**Morgan, Sir Thomas Charles, M.D.** (b. 1783, d. 1843), wrote *Sketches of the Philosophy of Life* (1818), which were followed, in 1822, by *Sketches of the Philosophy of Morals*. See preceding paragraph.

**Morgan, William**, successively Bishop of Elandaff and St. Asaph (d. 1604), was one of the translators of the Bible into Welsh (1588).

**Morgante Maggiore.** A work by LUIGI PULCI, the first canto of which, translated by Lord BYRON, was published in part iv. of *The Liberal*.

**Morgiana**, the female slave of Ali Baba (q.v.), in "The Forty Thieves" (*Arabian Nights*).

**Moriart.** A female Irish bard, who lived about 329 B.C. See Walker's *Historical Memoirs of the Irish Bards*.

**Morier, James**, novelist and miscellaneous writer (b. 1780, d. 1849), published *Journeys through Persia, &c., to Constantinople* (1812—18); *Hajji Baba* (1824 and 1828), (q.v.); *Zohrab* (1832), (q.v.); *Ayesha* (1834), (q.v.); *Abel Allnutt* (1837); *The Banished* (1839); *The Mirza* (1841); and *Martin Toutron* (1849).

**Morglay** was the name of the sword of Bevis of Hampton, or Southampton (q.v.), and afterwards became the cant name for a sword in general. Thus in CARTWRIGHT'S *Ordinary* (1651) one of the characters says:—

"Dre out thy true  
And poynant morglay out of shete."

In *A Woman is a Weathercock* (1612), Mistress Wagtail talks about

"Bevis on Arundel, with morglay in hand."

In *Every Man in His Humour* (1609), again, we have the word in its popular signification:—

"Had I been accompanied with my toledo or morglay."

**Morley, Henry**, Professor of English Literature at University College, London (b. 1822), has published, among other works, *Sunrise in Italy, and other Poems* (1848); *How to Make Home Unhealthy* (1850); *A Defence of Ignorance* (1851); the *Lives of Palissy the Potter* (1852), Jerome Cardan (1854), Cornelius Agrippa (1856), and Clement Marot (1870); *Memoirs of Bartholomew Fair* (1857); *Fairy Tales* (1859 and 1860); *English Writers* (1864—7); *Journal of a London Playgoer* (1866); *Tables of English Literature* (1870); and *A First Sketch of English Literature* (1873); besides editing *King and Commons* (1868); *The Spectator* (1868); and *Cassell's Library of English Literature*.

**Morley, John**, miscellaneous writer (b. 1838), has written *Edmund Burke* (1867), *Critical Miscellanies* (1871—7), *Voltaire* (1871), *Rousseau* (1873),

*Struggle for National Education* (1873), and *On Compromise* (1874). He was for some time the editor of *The Morning Star* (q.v.), and has edited *The Fortnightly Review* since 1867.

**Morley, Thomas**, poet (d. 1604), was author of a *Book of Ballets* (1595). See *Cassell's Library of English Literature* (*Shorter English Poems*).

"Morn (The), in russet mantle clad."  
—*Hamlet*, act i., scene 1.

"Morn (The) that lights you to your love."  
—COLLINS, *Eclogue* i., line 23.

**Morning Advertiser, The**, was established in 1796 by a Society of London Licensed Victuallers. It was edited from 1850 to 1870 by JAMES GRANT (b. 1805), (q.v.), and from 1870 to 1876 by Colonel A. B. RICHARDS (q.v.).

**Morning Chronicle, The**, was started in 1769. WILLIAM WOODFALL (q.v.) was the first editor, reporter, and printer—all of which functions he combined; being followed in 1789 by JAMES PERRY (q.v.), who became part-proprietor of the paper about twelve years afterwards. During the latter's régime such men as Coleridge, Lord Campbell, Campbell the poet, Sir James Mackintosh, Porson, and Hazlitt were contributors to the *Chronicle*. Perry died in 1821, and was succeeded in the editorship by JOHN BLACK (q.v.), under whom it gradually decreased in influence, popularity, and circulation, until in 1834 it was sold by William Clement, who had bought it after Perry's death, to Sir John Easthope for £16,500. Black retired from the paper in 1843. It was under his auspices that CHARLES DICKENS in 1835 made his début in newspaper work as a contributor of *Sketches by Boz* to the columns of *The Evening Chronicle*. In 1843 a Mr. O'DOYLE became the editor of *The Morning Chronicle*, which shortly afterwards fell into the hands of the late Duke of Newcastle, Mr. Sidney (afterwards Lord) Herbert, and Mr. Gladstone, and was henceforth made to advocate Peelite and Puseyistic principles under the editorship of DOUGLAS COOK. Then in 1854 the paper was sold to Sergeant Glover, this time for £7,500. The Sergeant turned the *Chronicle* into an out-and-out defender of the Emperor Napoleon; but the circulation of the paper still further decreased, until, under the next proprietor, it expired altogether, after at one time having a very fair opportunity of rivalling *The Times* (q.v.). See Knight's *Fourth Estate*, Grant's *Newspaper Press*, and Mackay's *Recollections*.

**Morning Herald, The**, was started in 1780 by the Rev. HENRY BATE, afterwards Sir HENRY BATE-DUPLEY, on Liberal principles. Its second editor was ALEXANDER CHALMERS, of Aberdeen, who died in 1834, and was succeeded by a Mr. WIGHT, a reporter who had distinguished himself in his department. Ten years afterwards, the paper became the property of Mr. Edward Baldwin, who afterwards sold it to Mr. James Johnson. Gradu-



ally decreasing in circulation, it died altogether in 1869.

**Morning Hymn, The**, *par excellence*, is that composed by Bishop KEN (1637—1711), beginning—

“Awake, my soul, and with the sun.”

A *Morning Hymn* was also written by THOMAS PARNELL (1679—1718).

**Morning Meditations.** A humorous poem by THOMAS HOOD. The last two verses are claimed by a Mr. G. T. Lowth.

“Morning of the time, In the.”—TENNYSON’S *Day Dream* (*L’Envoi*).

**Morning Post, The**, was started in 1772, and among its earliest editors was the Rev. HENRY BATE, who at one time edited *The Morning Herald* (q.v.). In 1795 the *Post* was bought by the Brothers STUART, DANIEL and PETER, whose chief literary assistants at one time were Sir JAMES MACKINTOSH and SAMUEL TAYLOR COLERIDGE. The latter was appointed conductor in 1799, but ceased to write for the paper in 1802. His connection with it is referred to by Byron in his *Don Juan*, canto iii., stanza xciii. :—

“Coleridge . . . his flighty pen  
Let to the *Morning Post* its aristocracy.”

The Stuarts disposed of the *Post* in 1803. Charles Lamb was at one time a contributor to it, and has recorded his recollections in his essay on “Newspapers Thirty-five Years Ago.”

**Morning Remembrance had at the Moneth Mynde of Margarete, Countesse of Rychemonde and Darbye.** A celebrated sermon by JOHN FISHER, Bishop of ROCHESTER, printed in 1708.

“Morning star of memory, The.”—BYRON, *The Giaour*, line 1,130.

“Morning star of song, The.” A description applied by TENNYSON (b. 1809), in his poem of *A Dream of Fair Women*, to Geoffrey Chaucer (1328—1400):—

“Who made  
His music heard below ;  
Dan Chaucer, the first warbler, whose sweet breath  
Preluded those melodious bursts that fill  
The spacious times of great Elizabeth  
With sounds that echo still.”

**Morning Star of the Reformation, The.** A name bestowed on JOHN WYCLIFFE (1324—1384), (q.v.).

**Morning Star, The**, was started in 1856, on the abolition of the newspaper stamp duty, by the Manchester school of politicians. It expired in 1870, its last editor being JOHN MORLEY (q.v.).

**Moros.** The hero of the moral play called *The Longer thou Livest the More Foole thou art* (q.v.). He is represented as an ignorant and vicious fool, acquainted only with ballads and songs, scraps of which he sings as he enters, “counterfaiting a vaine gesture and a foolish countenance.”

**Morose**, in BEN JONSON’S play of *Epicene* (q.v.), is “a lover of quiet, a man exquisitely impatient of rude sounds and loquacity, who lived in a retired street, who barricaded his doors with mattresses to prevent disturbance to his ears, and who married a wife because he could with difficulty prevail upon her to speak to him.”

**Morrell.** One of the shepherds in *The Shepherd’s Calendar*, by SPENSER.

**Morris, Dinah.** A character in GEORGE ELIOT’S novel of *Adam Bede* (q.v.).

**Morris, James M.** See PEPPER, K. N.

**Morris, Lewis**, Welsh antiquary and poet (b. 1702, d. 1765), wrote several poems in the Welsh language, and left a very large number of MS. antiquarian collections. See *Gentleman’s Magazine*, vol. lix. RICHARD, brother of the above, Welsh poet and critic (d. 1779), wrote several forgotten works of some antiquarian interest.

**Morris, Lewis**, poet, has published *Songs of Two Worlds* (1871, 1874, and 1875), and *The Epic of Hades* (1876—7).

**Morris, Peter.** The name adopted by JOHN GIBSON LOCKHART in publishing his *Letters to his Kinsfolk* in 1819. The letters are devoted to a description of Scottish men and things.

**Morris, Richard, LL.D.**, clergyman, scholar, and editor (b. 1833), has published *The Etymology of Local Names* (1857), *Historical Antitheses of English Accidence* (1872), *Elementary Lessons in Historical English Grammar* (1874), and *A Primer of English Grammar* (1875); besides editing a large variety of old English works, such as *The Pricke of Conscience* (q.v.), *The Ayenbite of Inwit* (q.v.), *Sir Gawayne and the Green Knight*, and the like. He has also edited the poems of Chaucer and Spenser.

**Morris, William**, poet (b. 1834), is the author of *The Defence of Guinevere* (1858), *The Life and Death of Jason* (1865), *The Earthly Paradise* (1868), (q.v.), *Translations from the Icelandic* (1869), *Love is Enough* (1872), a translation of *The Æneid* of Virgil (1876); *The Story of Sigurd the Volsung*, and *the Fall of the Niblungs* (1876). For *Criticisms* see Stedman’s *Victorian Poets*, Swinburne’s *Essays and Studies*, Forman’s *Living Poets*, *Edinburgh Review* (1871), *Quarterly Review* (1872), *Westminster Review* (1868), and *Blackwood’s Magazine* (1869). “Morris,” says Stedman, “may be described as an artist of the beautiful. He delights in the manifestation of objective beauty. True, he sings of himself :—

“Dreamer of dreams, born out of my due time,  
Why should I strive to set the crooked straight?”

—but what time could be to him more fortunate? Amid the problems of our day, and the uncertainty as to what kind of art is to result from its confused elements, there is at least repose in the enjoyment of absolute beauty. There is safety in an art without a purpose other than to refresh and charm. His poetry is of a sort which must be delightful to



construct—wholly removed from self, breeding neither anguish nor disquiet, but full of soft music and a familiar olden charm. *The Life and Death of Jason* is a narrative poem, of epic proportions, all story and action, composed in the rhymed pentameter, strongly and sweetly carried from the first book to the last of seventeen. The poem is fresh and stirring, and the style befits the theme. *The Earthly Paradise* has the universe of fiction for a field, and re-clothes the choicest and most famous legends of Asia and Europe with the delicate fabric of its verse. All these tales are familiar, but never before did they appear in more attractive shape, or fall so musically from a poet's honeyed mouth. Here is a successor to Boccaccio and Chaucer. He has gone to Chaucer, but also to Nature."

**Morrison, Richard Thomas.** See ZADKIEL.

"**Mortal coil, This.**"—*Hamlet*, act iii., scene 1.

"**Mortal frame, This.**"—POPE's *Dying Christian to his Soul*, and COLERIDGE's *Love*.

**Mortality, Old.** See OLD MORTALITY.

**Morte Arthur.** A metrical romance, which still exists in MS. in the Harleian Library. Ritson considers it a mere translation of the compilation by Sir Thomas Malory; while Ellis contends that it follows, with tolerable exactness, the French romance of *Lancelot*, and in its phraseology strikingly resembles that of Chester, and other writers of the fifteenth century.

**Morte d'Arthur.** A poem by ALFRED TENNYSON, published in 1842, and afterwards incorporated in *The Passing of Arthur*, in *The Idylls of the King*. "No English poet since Dryden died has written," says Brimley, "verse so noble, so sonorous, of such sustained majesty and might; no English poet has brought pictures so dear and splendid before the eye by the power of single epithets and phrases."

**Mortimer, The Fall of.** A tragedy by BEN JONSON, of which only the first scene of the first act is extant.

**Mortimeriados.** See BARONS' WAR, THE.

**Morton** appears in the second part of SHAKESPEARE's *Henry IV.* as a retainer of the Earl of Northumberland.

**Morton, James Maddison**, dramatist, has written, among other plays, *Box and Cox*, *To Oblige Benson*, *A Phenomenon in a Smock Frock*, *Give a Dog a Bad Name*, and many other comedies and farces.

**Morton, Thomas**, dramatist (b. 1764, d. 1838), wrote *Speed the Plough*, *The Way to Get Married*, *The Cure for the Heart-ache*, *The School of Reform*, *Zorinski*, *Secrets worth Knowing*, *A Roland for an Oliver*, and other plays. See *Gentleman's Magazine* for December; 1838.

**Morven.** The name of a fabulous kingdom, said to be co-extensive with Argyllshire, in Scotland, which figures in the *Poems of Ossian*. Fingal is described as its ruler.

**Mosby.** The paramour of Alice, in the tragedy of *Arden of Feversham* (q.v.).

**Mosca**, in BEN JONSON's comedy of *Volpone* (q.v.), is the cunning parasite of the hero of the play, and eventually betrays his master.

**Moses' Birth and Miracles.** A poem, in three books, by MICHAEL DRAYTON (1563—1631), published in 1630.

**Moss, Thomas**, poet (b. 1740, d. 1808), published *Poems* (1769), of which one was the lyric called *The Beggar's Petition* (q.v.). He also wrote a poem called *The Imperfection of Human Enjoyments* (1783), and other works.

"**Moss-trooper school, The.**" A description applied by CARLYLE to the poetry of Scott and others.

"**Most musical, most melancholy.**" A description applied to the nightingale by MILTON in his *Il Penseroso*, line 61. See Coleridge's poem *The Nightingale* (q.v.), where the description is adversely criticised.

"**Most sweet it is with unuplifted eyes.**" First line of a sonnet by WILLIAM WORDSWORTH.

"**Most unkindest cut of all, The.**"—*Julius Cæsar*, act iii., scene 2.

**Moth.** Page to Don Adriano de Armado, in *Love's Labour's Lost* (q.v.). "Little Moth," says Gervinus, "light as his name, is all jest and playfulness, versatility, and cunning." Moth is also the name of a fairy in *A Midsummer Night's Dream*.

**Mother Bombie.** A play by JOHN LYL, produced in 1594. "The story," says Hazlitt, "is little else than a tissue of absurd mistakes, arising from the confusion of the different characters one with another, like another *Comedy of Errors*, and ends in their being (most of them) married, in a game at cross purposes, to the persons they particularly dislike."

**Mother Bunch.** See BUNCH, MOTHER.

**Mother Church Relieved by Bleeding.** A work by JEREMY BENTHAM, published in 1825.

**Mother Hubbard's Tale.** See PROSOPOPIA.

"**Mother is a mother still, A.**"—COLERIDGE, *The Three Graves*—

"The holtest thing alive."

"**Mother of arts and eloquence.**" The description of Athens, by MILTON, in *Paradise Regained*, book iv., line 240.



"Mother of the world, Thou!"—SHELLEY's apostrophe to Necessity, in *Queen Mab*, stanza vi.

"Mother-wit." A phrase which is to be found in SPENSER's *Faerie Queene*, book iv., canto x., stanza 21; MARLOWE's prologue to *Tamburlaine the Great*, part i.; and SHAKESPEARE's play of *The Taming of the Shrew*, act ii., scene 1.

**Mother's Picture, On the Receipt of My.** Lines by WILLIAM COWPER (1731—1800):—

"Faithful remembrancer of one so dear,  
Who bidst me honour with an artless song,  
Affectionate, a mother lost so long."

**Motherwell, William**, poet (b. 1797, d. 1835), produced an *Essay on the Poets of Renfrewshire* (1819); *Minstrelsy, Ancient and Modern, with an Historical Introduction* (1827); *Poems, Narrative and Lyrical* (1832); and *Poetical Works*, enlarged, with *Memoir* by the Rev. Dr. J. MacConechy (1849). "Motherwell," says one of his critics, "died at the early age of thirty-eight, having done service in the revival of the Scottish ballad-minstrelsy. With the loss of the author of that exquisite lyric, *Jeanie Morrison*, of *The Cavalier's Song*, and *The Sword Chant of Morstein Raudi*, there passed away a vigorous and sympathetic poet."

"Motion (The) of a hidden fire."—JAMES MONTGOMERY, *To Prayer*.

**Motley, John Lothrop**, American historian (b. 1814, d. 1877), wrote two novels, entitled *Morton's Hope* and *Merry Mount*; *The Rise of the Dutch Republic* (1856); *The History of the United Netherlands* (1860—65); *The Life and History of John Barneveldt* (1874).

"Motley's the only wear."—*As You Like It*, act ii., scene 7.

**Motte, La.** A character in Mrs. RADCLIFFE's *Romanee of the Forest* (q.v.); "sketched," says Scott, "with particular talent."

**Motteux, Peter Antony** (b. 1660, d. 1718), though a Frenchman by birth, wrote largely in English, editing *The Gentleman's Journal*, producing numerous plays, and publishing a good deal of humorous, though not very reputable, poetry. His best-known works were his translations of Rabelais and *Don Quixote*. Dryden dedicated an epistle to him "on his tragedy called *Beauty in Distress*," published in 1698, addressing him thus:—

"But whence art thou inspired, and thou alone,  
To flourish in an idiom not thine own?"

**Mottley, John**, dramatist and historian (b. 1692, d. 1750), published a *History of Peter I., Emperor of Russia* (1739); a *History of the Life and Reign of the Empress Catherine of Russia* (1744); *The Imperial Captives*, a drama; and four other plays. He is said to have compiled *Joe Miller's Jests: or, the Wit's Vade Mecum*, published in 1739. See FATHER OF JESTS.

"Mould of form, The."—*Hamlet*, act iii., scene 1.

**Mouldy.** A recruit, in the second part of SHAKESPEARE's *Henry IV*.

**Moultrie, John**, poet (b. 1800, d. 1874), was the author of *My Brother's Grave*, *Lays of the English Church*, *The Dream of Life* (1843), and other poems. He was a contributor to *Knight's Quarterly Magazine*, and published his first volume in 1837. His *Poems* were collected and published, with a *Memoir*, by Prebendary Coleridge, in 1876. Moultrie edited the *Poetical Remains* of his friend Sidney Walker, of whom he wrote a *Memoir*.

**Moultrie, Rev. George.** See MONTGOMERY, GERALD.

**Mount of Olives, The:** "or, Solitary Devotions." A prose work by HENRY VAUGHAN (1621—1695), published in 1652.

**Mount Zion.** The Celestial City in BUNYAN's *Pilgrim's Progress*.

**Mountain Daisy, To a:** "on turning one down with the plough, in April, 1786." A poem by ROBERT BURNS (1759—1796):—

"Such is the fate of simple bard,  
On life's rough ocean luckless starr'd!  
Unskilful he to note the card  
Of prudent lore,  
Till billows rage and gales blow hard,  
And whelm him o'er!"

"Mountains interposed make enemies of nations."—COWPER, *The Task*, book ii. ("The Timepiece").

"Mountains kiss high heaven, See the."—SHELLEY, *Love's Philosophy*:—

"And the waves clasp one another."

"Mountains look on Marathon, The."—Stanza 86, canto iii., of BYRON's *Don Juan* (q.v.):

"And Marathon looks on the sea."

"Mourn, hapless Caledonia, mourn." First line of SMOLLETT's lyric, *The Tears of Scotland*.

"Mourned in silence, and was di do dum." See "DI DO DUM."

**Mourning Bride, The.** A tragedy by WILLIAM CONGREVE, produced in 1697, and described by Macaulay as "a play which, paltry as it is when compared, we do not say with *Lear* and *Macbeth*, but with the best tragedies of Massinger and Ford, stands very high among the tragedies of the age in which it was written." Its opening line is frequently quoted, but it may be doubted if the lines that follow are equally familiar:—

"Music hath charms to soothe the savage breast,  
To soften rocks, or bend a knotted oak.  
I've read that things inanimate have moved,  
And, as with living souls, have been informed  
By magic numbers and persuasive sound."

Dr. Johnson considered the description of a cathedral which occurs in this play, and which begins—

"How reverend is the face of this tall pile"—



the most poetical paragraph" in "the whole mass of English poetry!"

**Mouse, The Country and the City:** or, the Hind and Panther [q.v.] Transverted to the Story of." A satirical poem by MATTHEW PRIOR, in ridicule of Dryden's poem.

**Mouse, To a,** "on turning her up in her nest with the plough, November, 1785." A poem by ROBERT BURNS (1759—1796):—

"Still thou art blest, compar'd w<sup>th</sup> me!  
The present only toucheth thee:  
But, Och! I backward cast my e'e  
On prospects drear!  
An' forward, tho' I canna see,  
I guess an' fear!"

**Mousiad, The.** "A minor epie poem, in the manner of Homer; a fragment," by MICHAEL BROWN (1746—1767), which tells what happened when

"In ancient times, ere traps were framed,  
Or cats in Britain's isle were known,  
A mouse, for power and valour famed,  
Possessed in peace the regal throne."

"**Mouth-filling oath, A good.**"—*King Henry IV.*, part i., act iii., scene 1.

"**Mouths (He) a sentence as curs mouth a bone.**"—CHURCHILL, *The Rosciad*, line 322.

"**Mouth's (Her) like ony hinny pear.**"—ALLAN RAMSAY, *The Gentle Shepherd*.

"**Mouths of wisest censure.**"—*Othello*, act ii., scene 3.

"**Move eastward, happy earth, and leave.**" First line of a charming bridal song by ALFRED TENNYSON.

"Move me to my marriage morn.  
And round again to happy night."

"**Moving accidents by flood and field.**"—*Othello*, act i., scene 3.

**Mowcher, Miss.** An eccentric corn-extractor, in DICKENS's novel of *David Copperfield* (q.v.).

**Moyle, Walter**, miscellaneous writer (b. 1672, d. 1721), published translations of Xenophon and Lucian. His *Remains* were published in 1721, and an additional volume, with a *Memoir* by his friend Hammond, in 1727.

**Mozley, James Bowling, D.D.**, Professor of Divinity at Oxford (b. 1813, d. 1878), wrote *The Doctrine of Predestination* (1855), *The Doctrine of Baptismal Regeneration* (1856), *The Baptismal Controversy* (1862), *Subscription to the Articles* (1863), *Miracles* (1865), and *Sermons* (1876).

**M.P.:** "or, the Blue Stocking." A comie opera by THOMAS MOORE, produced in 1811, but with little success. *M.P.* is also the title of a play by THOMAS W. ROBERTSON (q.v.).

**Mucedorus.** A "most pleasant comedie," first printed in 1598, and again, with additions, in 1610. It records the history of Mucedorus, "the King's son of Valentia," and Amadine, "the King's daughter of Arragon," and is lighted up by

the "merrie conceites" of Mouse a clown, who largely figures in it. This drama, which was at one time conjecturally given to Shakespeare, has been reprinted by Carew Hazlitt, in his edition of Dodsley's *Plays*. On it was founded the ballad of *The Wandering Prince and Princess: or, Mucedorus and Amadine*.

**Much Ado About Nothing.** A comedy by WILLIAM SHAKESPEARE (1564—1616), printed in quarto in 1600, and probably written in 1599. Its plot is supposed to have been founded on the story of Ariodante and Ginevra, in the fifth canto of Ariosto's *Orlando Furioso*, which was almost certainly known to the great dramatist through the medium of a rhymed English translation by one Peter Beverley. The supposed death and subsequent marriage of Hero were evidently suggested by the 22nd novella of Biondello's collection, of which the scene is laid, as in the comedy, at Messina; Hero's father being called Leonato, and her lover's friend being named Don Piero, or Pedro. "The mode in which the innocent Hero before the altar at the moment of the wedding, and in the presence of her family and many witnesses, is put to shame by a most degrading charge—false indeed, yet clothed with every appearance of truth—is," says Schlegel, "a grand piece of theatrical effect in the true and justifiable sense. The impression would have been too tragical had not Shakespeare carefully softened it, in order to prepare for a fortunate catastrophe. The extraordinary success of this play, in Shakespeare's own day, and even since, in England, is, however, to be ascribed more particularly to the parts of Benedick and Beatrice, two humoursome beings, who incessantly attack each other with all the resources of raillery. Avowed rebels to love, they are both entangled in its net by a merry plot of their friends to make them believe that each is the object of the secret passion of the other. Some one or other, not over-stocked with penetration, has objected to the same artifice being twice used in entrapping them; the drollery, however, lies in the very symmetry of the deception. Their friends attribute the whole effect to their own device; but the exclusive direction of their raillery against each other is in itself a proof of growing inclination. Their witty vivacity does not even abandon them in the avowal of love; and their behaviour only assumes a serious appearance for the purpose of defending the slandered Hero. This is exceedingly well imagined; the lovers of jesting must fix a point beyond which they are not to indulge in their humour, if they would not be mistaken for buffoons of trade." See BEATRICE; BENEDICK; DOGBERRY; HERO.

"**Much have I travelled in the realms of gold.**" First line of a sonnet, *On first looking into Chapman's Homer*, by JOHN KEATS.

**Mucklebackit, Saunders.** A fisherman, in Sir WALTER SCOTT's novel of *The Antiquary* (q.v.).



**Mucklewraith, Habakkuk.** A preacher, in Sir WALTER SCOTT's novel of *Old Mortality*.

**"Muddy vesture of decay, This."**—*The Merchant of Venice*, act v., scene 1.

**Mudie, Robert** (b. 1777, d. 1842), published a large number of books on the subject of natural history, of which the most important is *British Birds: or, a History of the Feathered Tribes of the British Islands* (1835).

**Mugby Junction.** The title of the Christmas Number of *All the Year Round* for 1866, three portions of which—"Barbox Brothers," "The Boy at Mugby," and "The Signalman"—were written by CHARLES DICKENS (1812—1870).

**Muir, John, LL.D.**, Orientalist (b. 1810), has published *Original Sanskrit Texts on the Origin and History of the People of India*, translated and illustrated (1858), and other works.

**Mulla.** The poetical name given by SPENSER to the Awbeg, an Irish river, near which he was at one time resident. Shenstone speaks of "Mulla's silver stream."

**Müller, Frederick Max**, Professor of Comparative Philology (b. 1823), though a German by race and birth, has written numerous works in English, including an *Essay on Bengali* (1847), *Proposals for a Uniform Missionary Alphabet* (1854), *A Survey of Languages* (1855), *The German Classics from the Fourth to the Nineteenth Century* (1858), *A History of Ancient Sanskrit Literature* (1859), *Lectures on the Science of Language* (1859), *Chips from a German Workshop* (1868—70), and *An Introduction to the Science of Religion* (1873), besides numerous translations from the Sanskrit, and various articles in the reviews and magazines.

**Müller, Maud.** A ballad by J. G. WHITTIER.

**Mullion, Mordecai**, in the *Noëtes Ambrosianæ* (q.v.), is intended as a personification of the people of Glasgow, and was sometimes used as a pseudonym by Professor WILSON.

**Mulmutius Dunwallo.** An old historical play by WILLIAM RANKINS, dated 1598 by Henslowe, but probably written much earlier.

**Mulloch, Dinah Maria** (Mrs. Craik), novelist and poet (b. 1826), has published the following, among many stories:—*The Ogilvies* (1849); *Olive* (1850); *The Head of the Family* (1851); *Agatha's Husband* (1852); *John Halifax, Gentleman* (1857); *A Noble Life* (1866); *The Woman's Kingdom* (1870); *Hannah* (1871), *The Laurel Bush* (1877). Among other popular works of hers are, *A Life for a Life* (1859), *Mistress and Maid* (1863), and *Christian's Mistake* (1865). She has also written several volumes of essays, including, *Studies from Life* (1869), and *Sermons out of Church* (1875). An edition of her *Poems* appeared in 1872. See *North British Review* (1858).

**"Multitude (The) is always in the wrong."**—ROSCOMMON, *Essay on Translated Verse*.

**"Multitudinous seas incarnadine, The."**—*Macbeth*, act ii., scene 2.

**Mumblecrust, Madge.** A character in UDALL's *Ralph Roister Doister*, whose name was subsequently employed in Dekker's *Satiro-Mastix* (1602) and the comedy of *Patient Grissel* (q.v.). Madge is mentioned in the MS. comedy of *Misogonus* (1577).

**Mummy, The:** "a Tale of the Twenty-second Century," by JANE LOUDON (1800—1853), published in 1827, and foreshadowing many of the scientific discoveries and experiments which have since taken place.

**Munday, Anthony**, dramatist, poet, and miscellaneous writer (b. 1554, d. 1633), wrote *The Mirrour of Mutabilitie* (1579); *The Fountaine of Fame erected in an Orcharde of Amorous Adventures* (1580); *The Paine of Pleasure, profitable to be perused of the Wise, and necessary to be by the Wanton* (1580); *A Breefe Discourse of the Taking Edm. Campion* (1581); *The English Romaine Life* (1582); *A Watch-woord to Englande* (1584); *Godly Exercise for Christian Families* (1586); *A Banquet of Daintie Conceits* (1588); *Archaïophlutos: or, the Riches of Elder Ages* (1592); *The Masque of the League and the Spanyard Discovered* (1592); *The Defence of Contraries* (1593); *The Life of Sir John Oldeastle* (1600); *The Strangest Adventure that ever happened* (1601); *The Downfall of Robert, Earl of Huntingdon, afterwards called Robin Hood* (1601); *The Triumphs of Reunited Britannia* (1605); *Falsehood in Friendship; Union's Vizard: or, Wolves in Lamb-skins* (1605); *A Breefe Chronicle of the Successes of Times from the Creation to this Instant* (1611); *Chryso-thriambos: the Triumphes of Golde* (1611); *Triumphs of Old Drapery: or, the Rich Clothing of England* (1614); *Metropolis Coronata*; and other works. See Warton's *English Poetry*, Baker's *Biographia Dramatica*, Ritson's *Bibliographia Poetica*, Carew Hazlitt's *Early English Literature*. See BALLENDINO, DON ANTONIO; PALADIN OF ENGLAND; PALMERIN OF ENGLAND; ROBERT, EARL OF HUNTINGDON; TWO ITALIAN GENTLEMEN.

**Mundungus**, in the *Sentimental Journey* (q.v.), is a name applied by STERNE to a Dr. SAMUEL SHARP (d. 1778), who published a description of his tour on the Continent, containing some libellous statements in reference to the Italian ladies.

**Mundus Alter et Idem.** A Latin work by JOSEPH HALL, Bishop of EXETER and NORWICH, published in 1643, in which, under the pretence of describing a certain "Terra Australis," he satirises the vices and follies of mankind. "With more, perhaps, of Rabelaisian satire than of political allegory in the design, we have," says Masson, "verbal descriptions, and even maps, of the countries of Crapulia or Feeding Land, Viraginia or Virago Land, and other such regions."

**Mundus Muliebris:** "or, the Ladies' Dressing-room Unlock'd, and her Toilette Spread. In Burlesque. Together with the Fop Dictionary,



compiled for the use of the Fair Sex." Written by JOHN EVELYN (1620—1706), and published in 690. It is characterised as a "playful satire."

**Munera** figures in SPENSER'S *Faërie Queene*.

**Murchison, Sir Roderick Impey**, geologist (b. 1792, d. 1871), was the author of *Siluria* (1854), *The Geology of Scotland* (1860), *An Address to the British Association*, and other publications.

**Murcraft**. A "projector," in BEN JONSON'S comedy of *The Devil's an Ass*, and, in some traits, not unlike the author himself.

**Murder considered as one of the Fine Arts, On.** An essay by THOMAS DE QUINCEY (1785—1859), included in his *Miscellanies*.

"**Murder (One) made a villain, millions a hero.**" — PORTEOUS, *Death*, line 154. YOUNG writes in his *Love of Fame*, satire vii., lines 55—58:—

"One to destroy is murder by the law,  
And ribbets keep the lifted hand in awe;  
To murder thousands takes a specious name,  
War's glorious art, and gives immortal fame."

"**Murder, though it have no tongue,** will speak with most miraeulous organ." — *Hamlet*, act ii., scene 2.

"**Murder will out—that see we day by day.**" — CHAUCER, *The Nun's Priest's Tale*. In *Hamlet*, act i., scene 2, occur the lines:—

"Foul deeds will rise,  
Though all the earth o'erwhelm them, to men's eyes."

See "MURDER, THOUGH IT HAVE NO TONGUE."

**Murderous Michael**. A tragedy, performed before Queen Elizabeth in 1578. The hero was one of the assassins of Arden of Feversham (q.v.).

**Murdstone, Mr.**, in DICKENS'S novel of *David Copperfield* (q.v.), is the second husband of Mrs. Copperfield, and the step-father of David.

**Mure, Sir William**, Scottish poet (b. 1594, d. 1657), produced a version of the Psalms; a translation of Boyd of Trochrig's Latin poem, *Hecatombe Christiana*, into English sapphies (1628); and a *True Crucifixe for True Catholickes* (1629).

**Mure, William**, scholar and historian (b. 1799, d. 1860), published *Remarks on the Chronology of the Egyptian Dynasties* (1829), *The Calendar of the Zodiac of Ancient Egypt* (1832), *A Journal of a Tour made in Greece in 1838* (1842), *A Critical History of the Language and Literature of Ancient Greece* (1850), and other works.

"**Murmurs (He) near the running brook.**" — WORDSWORTH, *A Poet's Epitaph*, stanza 10:—

"A music sweeter than their own."

"**Murmuring of innumerable bees.**" See "MOAN OF DOVES," &c.

**Murphy, Arthur**, dramatist and miscellaneous writer (b. 1727, d. 1805), produced *Translations of Sallust and Tacitus*; *Biographies of Garrick, Johnson, and Fielding*; *The Way to Keep Him*; *The Upholsterer* (a farce); *Three Weeks After Marriage*; and other plays. His *Works* were collected in 1786. His *Life* was written by Foote.

**Murphy, Dennis Jasper**. The pseudonym under which the Rev. ROBERT CHARLES MATURIN (1782—1824) published several works; among others, *The Fatal Revenge: or, the Family of Montario*.

**Murray, Alexander, D.D.**, philologist (b. 1775, d. 1813), was author of *The History of the European Languages* (1823), prefixed to which is a memoir, partly autobiographical.

**Murray, Hugh**, Scottish geographer, historian, and miscellaneous writer (b. 1779, d. 1841), wrote *Discoveries and Travels in Asia* (1820), *America* (1829), and the *Encyclopædia of Geography* (1834), besides editing and completing Leyden's book on *Africa*, and compiling several volumes of *The Edinburgh Cabinet Library*.

**Murray, John**, publisher (b. 1778, d. 1843), established *The Quarterly Review* in 1809, and issued all the works of Lord Byron, who has several references to him in his poetry.

**Murray, Lindley**, grammarian (b. 1745, d. 1826), published in 1795 *An English Grammar, comprehending the Principles and Rules of the Language*; followed by *Exercises, An English Reader*, and a few supplementary manuals. Murray also wrote some miscellaneous works.

**Murrey, Dolly**. A female character in CRABBE'S *Borough*, who dies while in the act of playing cards.

**Musæ Aulicæ**. Miscellaneous poems by ARTHUR JOHNSTON (1587—1641), published in 1635.

**Musarum Deliciæ**: "or, the Muses' Recreation." A collection of poems by Sir JOHN MENNIS (1591—1671) and Doctor JAMES SMITH, published in 1651. Anthony à Wood speaks of it as containing "several pieces of poetie wit;" and in Richard Flecknoe's *Diarium* (1656) occur these lines:—

"— Our English Dr. Smith,  
Whose muse so bonny is and blythe;  
Or, in fine, of Sir John Mennis,  
For excellence yeldeth not to anys."

**Muses' Elysium, The**. Pastoral poems by MICHAEL DRAYTON, dedicated to the Earl of Dorset, and published in 1627. They contain some graceful passages.

**Muses' Looking-glass, The**. A play by THOMAS RANDOLPH (1605—1634); "singularly full of life," says Leigh Hunt, "considering it is one continued allegory, and didactic withal." Deilus, Aphobus, and Colax, personify Fear, Rashness, and Flattery. Bishop Hurd regards it as an



imitation of Ben Jonson's *Every Man out of his Humour* (q.v.). It was printed in 1638.

**Muses' Threnodie, The:** "or, Mirthful Mournings for the Death of Mr. Gall." A poem, published by HENRY ADAMSON (d. 1639) in 1638, consisting of a monody, and a description of the history and antiquities of Perth and the neighbourhood. It was recommended for publication by Drummond of Hawthornden, who compared it with the *Sileni* of Alcibiades—"monstrous heads without, but full of rare artifice within." It is preceded by a shorter poem, called the *Inventory of the Gabions*, or antiquarian knick-knacks, which, in the *Threnodie*, join in the lamentation for Mr. Gall. The *Inventory* is remarkable for the resemblance its versification bears to that of Butler's *Hudibras* (q.v.).

**Musgrave, Little, and Lady Barnard.** A ballad which tells how these two sinned together, and how Lord Barnard, coming to discover their wickedness, slew them in the chamber where they had been. It was first published in *Wit Restor'd* (1658), and afterwards by Dryden in his *Collection of Miscellaneous Poems*, by Percy, by Jamieson, and by the Percy Society. It is referred to by Beaumont and Fletcher in their burlesque of *The Knight of the Burning Pestle*, act v., scene 3 (1611); in *The Varletie*, a comedy, act iv. (1649); and in Sir William Davenant's play of *The Witts*, act iii.

**Music, A History of:** "from the Earliest Ages to the Present Period," by CHARLES BURNEY (1726—1814), published in 1776—89. *A Dissertation on the Musick of the Ancients* is prefixed, full of learning and critical acumen. Sir JOHN HAWKINS' *History* appeared in 1776; Dr. BUSBY's in 1819.

"Music hath charms to soothe the savage breast." See MOURNING BRIDE, THE.

"Music (If) be the food of love, play on."—*Twelfth Night*, act i., scene 1.

"Music in all things, if men had ears, There's."—BYRON, *Don Juan*, canto xv., stanza 5:—

"There's music in the sighing of a reed,  
There's music in the gushing of a rill."

**Music, Ode in Praise of,** by JOHN HUGHES; performed in Stationers' Hall in 1703.

"Music of humanity, The still, sad."—WORDSWORTH, *Tintern Abbey*.

"Music of the spheres, The."—*Pericles*, act v., scene 1. The allusion is to the theory of Pythagoras, that the intervals between the heavenly bodies were determined by the laws and relations of musical concord. "These orbs in their motion could not but produce a certain sound or note, depending upon their distances and velocities, and as these were regulated by harmonic laws, they necessarily formed as a whole a complete musical scale." Thus SHAKESPEARE, in *The Merchant of Venice*, act v., scene 1:—

"Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins."

See also in MILTON's *Ode on Christ's Nativity* the passage beginning:—

"Ring out, ye crystal spheres."

TENNYSON, in his *Ode to Memory*, has:—

"Sure she was nigher to heaven's spheres,  
Listening the lordly music flowing from  
The illimitable years."

See also LONGFELLOW's *Occultation of Orion*.

**Music (When), heavenly maid, was young.**—COLLINS, *The Passions*, line 1. Music is apostrophised in the same poem (line 95), as—

"Sphere-descended maid,  
Friend of pleasure, wisdom's aid."

"Music, when soft voices die." First line of a lyric by PERCY BYSSHE SHELLEY, written in 1821. "This song," says Leigh Hunt, "is a great favourite with musicians; and no wonder. Beaumont and Fletcher never wrote anything of the kind more lovely." See "VIBRATES," &c.

"Musical as is Apollo's lute, But." See APOLLO'S LUTE.

**Musical Instrument, A.** A lyric, by ELIZABETH BARRETT BROWNING (1809—1861), published in 1862, which, Morley says, "matches with Theocritus," and is alike "scholarly and human." It begins:—

"What is he doing, the great god, Pan,  
Down in the reeds by the river?"

**Music's Duel.** A lyric by RICHARD CRASHAW, contained in his *Delights of the Muses* (q.v.), and describing the contention between a nightingale and a "sweet lute's master":—

"She fails, and failing, grieves, and grieving, dies.  
She dies: and leaves her life the victor's prize,  
Falling upon his lute."

"Music's golden tongue."—KEATS, *Eve of St. Agnes*, stanza 3.

**Musidora.** A beautiful young lady, whom her lover (Damon) discovers bathing, whose story is told in the poem on *Summer* in THOMSON'S *Seasons* (q.v.). The name Musidora was a fashionable poetic sobriquet of the time.

**Musidorus**, in Sir PHILIP SIDNEY'S *Arcadia* (q.v.), is probably intended for Fulke Greville, Lord Brooke. He is Prince of Thessalia, and in love with Pamela (q.v.).

"Musing (When) on companions gone."—SCOTT, *Marmion*, introduction to canto ii:

"We doubly feel ourselves alone."

**Musophilus:** "containing a General Defence of Learning," by SAMUEL DANIEL; dedicated to Fulke Greville.

**Mustapha.** A tragedy by FULKE GREVILLE, Lord Brooke, published in 1609.



"Mute inglorious Milton here may rest, Some." See stanza 15 of GRAY's *Elegy written in a Country Churchyard* (q.v.).

"Mute Nature."—SCOTT, *The Lay of the Last Minstrel*, canto v., stanza 1.

**Mutual Friend, Our.** A novel by CHARLES DICKENS (1812—1870), published in 1864. Among the *dramatis personæ* are Jenny Wren, the doll's dressmaker; her drunken father, Fascination Fledgeby; Riah, the Jew; Silas Wegg, the "literary man" to Boffin; John Harman, Lizzie Hexham, Bradley Headstone, and Bella Wilfer.

**My ain kind dearie O.** A song by ROBERT BURNS (1759—1796):—

"Gle me the hour o' gloamin grey,  
It maks my heart sae cheery O,  
To meet thee on the lea-rig,  
My ain kind dearie O."

**My Beautiful Lady.** A poem by THOMAS WOOLNER (b. 1825), published in 1863. "*My Beautiful Lady*," says Stedman, "is a true product of the art-school, with just that tinge of gentle affectation which the name implies. It has a distinct motive—to commemorate the growth, maintenance, and final strengthening by death, of a pure and sacred love, and is a votive tribute to its theme: a delicate volume of such verse as could be produced in no other time."

"My boat is on the shore." First line of some well-known stanzas addressed by Lord BYRON (1788—1824) to Tom Moore, the poet, in 1817.

"But before I go, Tom Moore,  
Here's a double health to thee."

"My days among the dead are past." First line of a lyric by ROBERT SOUTHEY (1774—1843), written at Keswick in 1818:—

"Around me I behold,  
Where'er these casual eyes are cast,  
The mighty men of old.  
My never-falling friends are they,  
With whom I converse day by day."

"My days have been so wondrous free." A love song by THOMAS PARNELL, addressed to his lady-love, a Miss Anne Minchin, whom he afterwards married.

"My dear and only love, I pray." "An excellent new ballad, to the tune of 'I'll never love thee more,'" by JAMES GRAHAM, Marquis of MONTROSE; correctly reprinted in Hannah's *Courtly Poets*.

"My dear mistress has a heart." A song by JOHN, Earl of ROCHESTER, written in 1680.

"My fairest child, I have no song to give you." First line of *A Farewell*, a lyric by the Rev. CHARLES KINGSLEY.

"My good blade carves the casques of men."—*Sir Galahad*, by ALFRED TENNYSON.

"My heart aches, and a drowsy numbness pains." First line of the *Ode to a Nightingale*, by JOHN KEATS.

"My heart has thanked thee, Bowles, for those soft strains." A sonnet by SAMUEL TAYLOR COLERIDGE, who owed no small portion of his poetical inspiration to his early study of Bowles (q.v.).

"My heart is sick with longing." A sonnet by THOMAS HOOD.

"My heart leaps up when I behold." A lyric by WILLIAM WORDSWORTH, written in 1804.

"My heart's in the Highlands, my heart is not here." The first line of a song by ROBERT BURNS (1759—1796), the first stanza of which is taken from an old ditty called *The Strong Walls of Derry*.

**My Last Duchess.** A poem by ROBERT BROWNING (b. 1812). "Nothing can be subtler than the art whereby the duke is made to reveal a cruel tragedy, of which he was the relentless villain, to betray the blackness of his heart, and to suggest a companion-tragedy to his betrothal close at hand."

"My life is full of weary days." A poem by ALFRED TENNYSON.

"My lodging is in the cold ground." A ballad, introduced by Sir WILLIAM DAVENANT in his comedy of *The Rivals* (1668).

"My lords, we heard you speak: you told us all."—*The Third of February*, by ALFRED TENNYSON.

"My love in her attire doth shew her wit." First line of an anonymous lyric of one stanza, ending:—

"No beauty she doth miss,  
When all her robes are on;  
But Beauty's self she is,  
When all her robes are gone."

"My married daughter could you see." First line of a song by THOMAS HAYNES BAYLY (1797—1839).

"My mother bids me bind my hair." See HUNTER, ANNE.

**My Novel.** A work of fiction by EDWARD, Lord LYTTON, published in 1853. *The Quarterly Review* describes it as the "great work which marks the culminating point in Lord Lytton's genius, the work to which, with a rare estimate of his own powers, he has given the singularly appropriate title of *My Novel*. . . . If we except one or two melodramatic scenes, it is throughout an admirable work. . . . The plot is complex, but it is unfolded with marvellous directness and ingenuity, and, notwithstanding the digressions, the interest never for a moment flags. The book is obviously written in imitation of Sterne's *Tristram Shandy*" (q.v.). Among the characters are Squire Hazeldean, Mr. Dale, Dick Avenel, Leonard Fairfield, John Burley, Dr. Riccabocca, Randal, Violante, Nora Avenel, Audley Egerton, and Harley L'Estrange.



"My passion is as mustard strong."  
—*A Song of New Similies*, by JOHN GAY.

**My Pocket Book.** See STRANGER IN IRELAND.

"My prime of youth is but a frost of cares." First line of three verses written by CHIDIOCK TYCHBORN, "being young, and then in the Tower, the night before his execution" (1586).

"My sheep I neglected, I broke my sheep-hook." See AMYNTA.

"My true love hath my heart, and I have his." First line of *A Ditty* by Sir PHILIP SIDNEY, included in his *Arcadia* (q.v.).

**My Wife's a Winsome Wee Thing.** A lyric by ROBERT BURNS (1759—1796), of which the first verse runs:—

"She is a winsome wee thing,  
She is a handsome wee thing,  
She is a bonnie wee thing,  
This sweet wee wife o' mine."

"My wind is turned to bitter north."  
—*A Song of Autumn*, by ARTHUR HUGH CLOUGH (1819—1861).

**Mycerinus.** A poem by MATTHEW ARNOLD (b. 1822). Mycerinus was King of Egypt after Chephren, and his story may be found in Herodotus.

**Myers, Frederick W. H.**, poet, has written *St. Paul* (1868), and *Poems* (1870). "Among the later religious poets he deserves notice, for the feeling, careful finish, and poetic sentiment of his longer pieces. A few of his quatrain-lyrics are exceedingly delicate."

**Myrrha.** A Greek female slave, the favourite of Sardanapalus, in BYRON's tragedy of the latter name (q.v.).

**Myrrour of Good Maners, The.** A translation, by ALEXANDER BARCLAY (q.v.), of a poem by MANCINI, called *De Quatuor Virtutibus*. It was printed by Pynson.

**Myrrour of Modestie, The,** by ROBERT GREENE; published in 1584. "An enlargement and moralization upon the story of 'Susanna and the Elders.'"

**Myrrour for Magistrates.** See MIRROR FOR MAGISTRATES.

**Myrtle, Harriet.** The *nom de plume* under which Mrs. HUGH MILLER has written several books for the young.

**Myrtle, Minnie.** The *nom de plume* of Mrs. ANNA C. JOHNSON, an American authoress.

**Mysteries of Udolpho, The.** A romance by Mrs. RADCLIFFE, "on a larger and more sublime scale than *The Romance of the Forest* [q.v.]. The interest is of a more agitating and tremendous nature; the scenery of a wilder and more terrific description; the characters distinguished by fiercer

and more gigantic features." It was published in 1794.

**Mysterious Mother, The.** A tragedy by HORACE WALPOLE, Earl of Orford (1717—1797); printed in 1768, but never acted. It is characterised by Sir Walter Scott as a "horribly impressive but disgusting drama," and by Coleridge as a "most disgusting, detestable, vile composition."

"Mystery of mysteries, faintly smiling Adeline."—*Adeline*, by ALFRED TENNYSON.

"Mystery of Mysteries, The."—SCOTT, *The Monastery*, vol. i., ch. xii.

**Mystery Plays**, already referred to under the heading of Drama (q.v.), are said to have had their origin in England. Matthew Paris tells us of a certain Geoffrey, afterwards Abbot of St. Albans, who caused a "show" on the story of St. Catherine to be represented at Dunstable. "Fitz-Stephen, in the reign of Henry II., dwells," says Hallam, "on the sacred plays acted in London, representing the miracles or passions of martyrs. The earlier of these religious dramas were in Latin. It was slowly that the modern languages were employed, and perhaps it might hence be presumed that the greater part of the story was told through pantomime. But as this was unsatisfactory, and the spectators could not always follow the fable, there was an obvious inducement to make use of the vernacular language." See CHESTER PLAYS, &c.

**Mystic, The.** A poem by PHILIP JAMES BAILEY (b. 1816), published in 1855.

## N

**Nabbes, Thomas**, dramatist (b. 1600, d. 1645), published *Microcosmus* (1637), *Hannibal and Scipio* (1637), *Covent Garden* (1638), *The Spring's Glorie* (1638), *Tottenham Court* (1638), *The Unfortunate Mother* (1640), *The Bride*, and some miscellaneous poems. See MICROCOSMUS.

**Nabob, The.** A lyric, by SUSANNA BLAMIRE (1747—1794), beginning—

"When silent time, w<sup>t</sup> lightly foot,  
Had trod on thirty years,  
I sought again my native land,  
W<sup>t</sup> many hopes and fears."

**Naebody.** A song by ROBERT BURNS (1759—1796).

"I'll be merry and free,  
I'll be sad for naebody;  
If naebody care for me,  
I'll care for naebody."

**Nailor.** See LITTLE JOHN.

**Nairne, The Baroness**, Carolina Oliphant, Scottish poetess (b. 1766, d. 1845), wrote various lyrics, which have been republished, with a *Memoir*, by the Rev. Charles Rogers, LL.D. See *The Songstresses of Scotland*.



"Naked human heart, A."—YOUNG, *Night Thoughts*, night iii., line 226.

"Naked, though locked up in steel."—*King Henry VI.*, part ii., act iii., scene 2.

"Naked to mine enemies."—*King Henry III.*, act iii., scene 2.

NALSON, JOHN, historian (b. 1638, d. 1686), wrote *An Impartial Collection of the Great Affairs of State from the beginning of the Scotch Rebellion, anno 1639, to the Murther of Charles I.* (1682—3).

Namby-Pamby. The title of a humorous poem in which HENRY CAREY (1663—1743) ridicules the lines by Ambrose Philips on the infant laughter of Lord Carteret. It has now become a familiar term as applied to poetry of a commonplace order.

"Name (A) at which the world grew pale."—JOHNSON, *Vanity of Human Wishes*.

"Name, The magic of a." See "MAGIC OF A NAME."

"Names that were not born to die."—HALLECK, *Marco Bozzaris*.

NAMUR, On the Taking of: "an English ballad," by MATTHEW PRIOR (1664—1721). A parody on the French Ode by Boileau. "This burlesque," says Johnson, "has, in some parts, such airiness and levity as will always procure it readers, even among those who cannot compare it with the original." Namur was captured by King William III. in 1695. See next paragraph.

NAMUR, Ode on the Capture of (by William III.), written by THOMAS YALDEN (1671—1736), and chiefly noticeable for the satire it provoked in a contemporary humorous poem, called *The Oxford Laureat*. Yalden claims the laurel as his proper reward, but, in lieu of it, is put on his trial:—

"His crime was for being a felon in verse,  
And presenting his theft to the King;  
The first was a thing not uncommon or scarce,  
But the last was an impudent thing."

He was accused of plagiarising from the poet Congreve.

NANCY, in DICKENS'S novel of *Oliver Twist* (q.v.), is a young thief, whose murder by Bill Sikes (q.v.) is one of the most tragic episodes in the book.

NANCY LAMMETER, in GEORGE ELIOT'S novel of *Silas Marner* (q.v.), eventually becomes the wife of Godfrey Cass.

Naogeorgus (Kirchmaier). This Lutheran divine's hexametrical poem on husbandry, anniversaries, seasons, and other matters, was translated into verse by BARNABY GOOGE in 1566.

NAPIER, MACVEY, author (b. 1776, d. 1847), published, in 1818, *Remarks illustrative of the Scope and Influence of the Philosophical Writings of Lord Bacon*. He edited the supplement and seventh edition of *The Encyclopædia Britannica*, and succeeded Lord Jeffrey in the editorship of *The Edin-*

*burgh Review*, to which he was a frequent contributor.

NAPIER, MARK, biographer (b. 1798), has published, *Memoirs of Napier of Merchiston* (1834), *Montrose and the Covenanters* (1838), an edition of Napier of Merchiston's *De Arte Logistica* (1839), *The Life and Times of Montrose* (1840), *Memorials of Montrose and his Times* (1848—50), *Memoirs of the Marquis of Montrose* (1856), *Memorials of Graham of Claverhouse* (1859), an edition of Spottiswoode's *History of the Church of Scotland*, and other works.

NAPIER, SIR WILLIAM FRANCIS PATRICK, soldier and historian (b. 1785, d. 1860), wrote *A History of the War in the Peninsula and in the South of France from the year 1807 to the year 1814* (1828—40); also, *The Conquest of Scinde*, and *The Life and Opinions of Sir Charles Napier*. His *Life* has been edited by H. A. Bruce (Lord Aberdare) (1863).

NAPLES, Ode to, by PERCY BYSSHE SHELLEY; written in 1820.

"Elysian City, which to calm enchantest  
The mutinous air and sea."

NAPOLEON BONAPARTE, Ode to, by LORD BYRON; written in 1814, and beginning:—

"'Tis done—but yesterday a king!  
And arm'd with kings to strive—  
And now thou art a nameless thing:  
So abject—yet alive! . . .  
The Desolator desolate!  
The Victor overthrown!  
The Arbiter of others' fate  
A Suppliant for his own!"

*Lives of Napoleon* were published by Sir Walter Scott and William Hazlitt in 1827 and 1828 respectively. See, also, Carlyle's *Heroes and Hero Worship*.

NARCISSA, in POPE'S *Moral Essays* (epistle i.), is said to have been intended for the celebrated actress, Mrs. Oldfield.

"'Odious! in woollen! 't would a saint provoke,  
Were the last words that poor Narcissa spoke.  
'One would not, sure, be frightful when one's dead—  
And—Betty—give this cheek a little red.'"

The Narcissa referred to in epistle ii.,—

"Narcissa's nature, tolerably mild,  
To make a wash would hardly stew a child,"—

was designed, says Warton, for the then Duchess of Hamilton.

NARCISSA, in YOUNG'S poem of *The Complaint: or, Night Thoughts* (q.v.), is intended for his step-daughter, Mrs. Temple; and Philander, in the same poem, is Mrs. Temple's husband. The former died in 1736, the latter in 1740; and the poet laments their death in a passage of the poem.

NARCISSEUS. See ECCHO.

"Narcissus is the glory of his race,"—YOUNG, *Love of Fame*, satire iv, line 85—

"For who does nothing with a better grace."

NARES, EDWARD, miscellaneous writer (b. 1762, d. 1841), published, among other works, *Sermons on the Evidences of Christianity*, *Remarks on the Unitarian Version of the New Testament* (1810), and a novel, entitled *Thinks I to Myself* (1811).



**"Narrow compass! and yet there, A."**  
See WALLER's lines *On a Girdle* :—

"A narrow compass! and yet there  
Dwelt all that's good, and all that's fair;  
Give me but what this ribband bound,  
Take all the rest the sun goes round."

**Nasby, Petroleum W.** The *nom de plume* of D. R. LOCKE, an American writer, author of *The Truthful Resolves*, and other works.

**Nash, Thomas**, dramatist and miscellaneous writer (b. 1567, d. 1600?), produced *Plaine Percevall, the Peace-Maker of England*; *Martin's Months Minde* (1580); *Pappe with a Hatchet* (1589); *The Returne of the Renowned Cavaliero Pasquill of England* (1589); *The Anatomie of Absurditie* (1589), (q.v.); *Pasquill's Apologie* (1590); *Pierce Pennilesse, his Supplication to the Divell* (1592), (q.v.); *Strange Newes of the Intercepting certaine Letters* (1592), (q.v.); *Apologie of Pierce Pennilesse* (1592); *Christ's Teares over Jerusalem* (1593); *Dido* (with Christopher Marlowe), (1594); *The Unfortunate Traveller* (1594); *The Terrors of the Night* (1594); *Have with you at Saffron Walden* (1596), (q.v.); *Nashe's Lenten Stuffle* (1599), (q.v.); *Summer's Last Will and Testament* (1600), (q.v.); *The Returne of the Knight of the Post from Hell* (1606); *Tom Nash his Ghost*; and other works. See the sketch of his *Life* by Collier, prefixed to the edition of *Pierce Pennilesse*, published in 1842. In *The Return from Parnassus* (q.v.) it is said of Nash :—

"His style was witty, though he had some gall;  
Something he might have mended; so may all."

See COUNTER CUFF, THE; ISLE OF DOGS.

**Nash, Treadway Russell, D.D.** (b. 1725, d. 1811), was the author of a *History of Worcestershire* (1781—99), and the editor of Butler's *Hudibras* (1793).

**Nashe's Lenten Stuffle**: "with a new Play, never played before, of the Praise of the Red Herring" (1599). By THOMAS NASH (q.v.).

**Nasmith, James, D.D.**, antiquary (b. 1740, d. 1808), published the *Itineraries* of Symeon Simeonis and of William of Worcester; also, an edition of Tanner's *Notitia Monastica*. See the *Life* by Cole.

**Nassington, William of**, translated John de Waldy's Latin treatise on *The Mirror of Life* (1418).

**Nathaniel, Sir**. "A curate" in *Love's Labour's Lost* (q.v.); he who describes the perfection of conversation as "sharp and sententious, pleasant without scurrility, witty without affectation, learned without opinion, and strange without heresy."

**National Airs**. Poems by THOMAS MOORE, published in 1815, and including "Flow on, thou shining river," "All that's bright must fade," "Those evening bells," "Oft in the stilly night," and others.

**National Tales**, by THOMAS HOOD (q.v.), were published in 1827.

**"Native land—good night! My."**—BYRON, *Childe Harold's Pilgrimage*, canto i., stanza 13.

**"Native wood-notes wild."**—MILTON, *L'Allegro*. The allusion is to Shakespeare.

**Nativity, Hymn on the Morning of Christ's**, by JOHN MILTON; written in 1623, and described by Hallam as perhaps the finest in the language. There are twenty-seven stanzas of the hymn, with an introduction in four. The opening lines of the poem run :—

"This is the month, and this the happy morn,  
Wherein the Son of Heaven's eternal King,  
Of wedded maid and virgin mother born,  
Our great redemption from above did bring;  
For so the holy sages once did sing,  
That He our deadly forfeits should release,  
And with His Father work us a perpetual peace."

The hymn begins :—

"It was the winter wild,  
While the heaven-born child  
All meanly wrapt in the rude manger lies,"

**Natural History of Enthusiasm.** See ENTHUSIASM, NATURAL HISTORY OF.

**Natural History to Poetry, An Essay on the Application of.** See APPLICATION OF NATURAL HISTORY, &C.

**Natural Theology**: "or, Evidences of the Existence and Attributes of the Deity, collected from the Appearances of Nature," by WILLIAM PALEY (1743—1805); published in 1803, and "illustrated" by Lord Brougham and Sir Charles Bell in 1835—9.

**Nature**: "a goodly interlude," written in 1490, by HENRY MEDWELL, chaplain to Cardinal Morton, and published about 1520.

**Nature**. A series of essays by RALPH WALDO EMERSON (b. 1803), treating of such subjects as Commodity, Beauty, Language, Discipline, Idealism, Spirit, and Prospects.

**"Nature (All) is but art."**—POPE, *Essay on Man*, epistle i., line 289.

**"Nature (All) wears one universal grin."**—FIELDING, *Tom Thumb*.

**Nature and Art**. A novel by ELIZABETH INCHBALD (1753—1821), published in 1796, and possessing "passages of great dramatic power and much pathos. The opposite fortunes and tempers of the two brothers Norwynne, and still more so of their sons, William and Henry, are not very convincing, but they are certainly very effective. Striking and sad is the contrast in the career of the seduced village girl, Hannah, and that of her seducer, William. One error sinks her into every depth of vice and infamy into which a woman can fall, whilst, unstained in character, unblemished in honour, William Norwynne rises to judicial dignity. There is not in the whole range of fiction a more impressive though briefly told scene than that of Hannah's trial."



"Nature (Auld) swears, the lovely  
rs,"—BURNS, *Green Grow the Rashers*—

"Her noblest work she classes O!  
Her prentice hand she tried on man,  
And then she made the lasses O!"

in *Cupid's Whirligig* we read:—

"Man was made when Nature was  
But an apprentice, but woman when she  
Was a skilful mistress of her art."

"Nature, Commonplace of." See "COM-  
NPLACE OF NATURE."

"Nature denied him much,"—The  
ginning of a passage in SAMUEL ROGERS' *Italy*  
v.)—

"But gave him at his birth what most he values—  
A passionate love for music, sculpture, painting,  
For poetry, the language of the gods,  
For all things here, or grand or beautiful,  
A setting sun, a lake amid the mountains,  
The light of an ingenious countenance,  
And what transcends them all, a noble action."

"Nature formed but one such man,"  
BYRON, *Monody on the Death of Sheridan*—

"And broke the die in moulding Sheridan."

Massinger, in *The Parliament of Love*, act v.,  
ene last:—

"Nature despairing e'er to make the like,  
Brake suddenly the mould in which 'twas fashioned."

also Lord Surrey, of his lady-love:—

"I could rehearse, if that I would,  
The whole effect of Nature's plaint,  
When she had lost the perfect mould,  
The like to whom she could not paint;  
With wringing hands, how she did cry! . . .  
And this was chiefly all her pain,—  
She could not make the like again."

he same idea occurs in Ariosto.

"Nature (Great) made us men."—  
OWELL, *The Capture*.

"Nature hath framed strange fellows  
i her time."—*Merehant of Venice*, act i., scene 1.

"Nature in him was almost lost in  
rt."—COLLINS, *To Sir T. Hanmer on his Edition*  
*f Shakespeare*.

"Nature is but a name for an effect,  
Whose cause is God."—COWPER, *The Task*, book  
i., line 223. The poet says in the same poem:—

"There lives and works  
A soul in all things, and that soul is God."

"Nature (The Course of) is the art of  
God." See "ART OF GOD."

"Nature (Looks through) up to  
Nature's God."—POPE, *Essay on Man*, epistle iv.,  
line 332. "One follows," wrote Bolingbroke to  
Pope, "Nature and Nature's God; that is, he  
follows God in His works and in His word."

"Nature (Mute) mourns her wor-  
shipper." See "CALL IT NOT VAIN."

"Nature (My) is subdued to what it  
works in."—SHAKESPEARE, *Sonnet cxi*.

"Nature never did betray the heart  
that loved her."—WORDSWORTH, *Tintern Abbey*.

Nature of the Four Elements, The.  
See FOUR ELEMENTS.

"Nature, so far as in her lies."—*On a*  
*Mourner*, by ALFRED TENNYSON.

"Nature, The gentleman of." Lord  
LYTTON's description of "an honest man" in *The*  
*Lady of Lyons*, act ii.

"Nature to advantage dressed, True  
wit is."—POPE, *Essay on Criticism*, part ii., line 97.

Nature Unbowelled: "her choicest secrets  
digested into reccipts," by ALATHEA TALBOT,  
Countess of ARUNDEL and SURREY; published in  
1655.

"Nature's chief masterpiece is writing  
well."—SHEFFIELD, *Essay on Poetry*.

"Nature's heart beats strong amid  
the hills."—Lord HOUGHTON, *Tragedy of the Lac*  
*de Gaube*.

"Nature's journeymen."—*Hamlet*, act  
iii., scene 2.

Nature's Picture drawn by Fancie's  
Pencil to the Life. A work by MARGARET,  
Duchess of NEWCASTLE (1624—1673). "In this  
volume," says the title, "there are several feigned  
stories of natural descriptions, as comical, tragical,  
and tragi-comical, poetical, romancical, philoso-  
phical, and historical, both in prose and verse, some  
all verse, some all prose, some mixed, partly prose  
and partly verse; also some morals and some dia-  
logues, but they are as the advantage loaf of bread  
to the baker's dozen; and a true story at the latter  
end, wherein there is no feigning." It was pub-  
lished in 1656.

"Nature's sternest painter, yet the  
best." Line 842 of BYRON's *English Bards and*  
*Scotch Reviewers* (q.v.). The description is applied  
to Crabbe, the poet (q.v.).

Nature's Three Daughters—Beauty,  
Love, and Wit. A comedy, in two parts, by  
MARGARET, Duchess of NEWCASTLE (1624—1673).

"Nature's (Tired) sweet restorer,  
balmy sleep."—YOUNG, *Night Thoughts*, night i.,  
line 1.

Naturis Rerum, De. See NECKHAM.

Naufragium Jocular. A Latin comedy  
by ABRAHAM COWLEY (1618—1667), written in  
1638, when the author was at Cambridge, "but  
without due attention," says Johnson, "to the  
ancient models, for it is not looso verse, but mere  
prose." It was translated by Charles Johnson  
(1660—1744) in his *Fortune in her Wits* (1705).

Naunton, Sir Robert, statesman (b. 1563,  
d. 1635), wrote *Fragmenta Regalia*: an account of  
Queen Elizabeth and some of the worthies of her  
reign, which possesses much interest and value.  
It was first printed in 1641. The best edition is  
that published by Caulfield, with a *Life*, in 1814.  
See *Retrospective Review*, vol. v.



**"Nay, but you, you do not love her."**  
First line of a *Song* by ROBERT BROWNING, which ends:—

"This tress, and this, I touch,  
But cannot praise, I love so much!"

**"Neæra's hair, The tangles of."**—MILTON, *Lycidas*, line 69.

**Neal, Daniel** (b. 1678, d. 1743), wrote a *History of New England* (1720), and a *History of the Puritans* (1732), besides numerous *Sermons*.

**Neal, John.** See O'CATARACT, JOHN.

**"Neat-handed Phyllis, The."**—MILTON, *L'Allegro*, line 86.

**Neaves (Lord), Charles Neaves**, Scotch judge of Session (b. 1800, d. 1876), wrote *Songs and Verses* (1869), by "An Old Contributor" to *Maga* (q.v.). Among these are some of the most successful *jeux d'esprit* of late years, including "The Origin of Species," "The Origin of Language," "Stuart Mill on Mind and Matter," and others. Lord Neaves also wrote a work on *The Greek Anthology*, besides other miscellanies.

**"Necessity invented stools,"**—COWPER, *The Task* ("The Sofa"), book i., line 86—

"Convenience next suggested elbow chairs."

**"Necessity, the mother of invention."**—FARQUHAR, *The Twin Rivals*, act i.

**"Necessity! thou mother of the world."** See "MOTHER OF THE WORLD."

**"Necessity's sharp pinch."**—*King Lear*, act ii., scene 4.

**Neckan, The.** A lyric by MATTHEW ARNOLD (b. 1822).

"In summer, on the headlands,  
The Baltic sea along,  
Sits Neckan with his harp of gold,  
And sings his plaintive song."

**Neckham, Alexander** (b. 1157, d. 1217), was the author of *De Naturis Rerum*, a poem in ten books; also, of some grammatical and theological works. See Wright's *Biographia Britannica Literaria*.

**"Nectared sweets, A perpetual feast of."**—MILTON, *Comus*, line 480.

**Needham, Marchmont**, one of the earliest journalists in England (b. 1620, d. 1678), was editor successively of the *Mercurius Britannicus* (1643), the *Mercurius Pragmaticus* (1647), and the *Mercurius Politicus* (1649). Anthony à Wood calls him "the Goliath of the Philistines, the great enemy of the late usurper [Cromwell], whose pen in comparison with others was like a weaver's beam. He was a person endowed with quick natural parts, was a good humanitarian, poet, and boon-droll." See Chalmers's *Biographical Dictionary*.

**Needle's Excellency, The:** "or, a new Book of Patterns, with a poem by John Taylor in Praise of the Needle." Published in 1640.

Extracts from the poem may be read in Brydges' *Censura Literaria* and *Restituta*.

**"Needless Alexandrine ends the song, A."** See "ALEXANDRINE ENDS THE SONG."

**"Needy knife-grinder, whither are you going?"** First line of CANNING's *Friend of Humanity and the Knife Grinder*, a humorous poem, contributed to *The Anti-Jacobin Review* (q.v.).

**"Neglect (Such sweet) more taketh me,"**—JONSON, *The Silent Woman*, act i., scene 5—

"Than all the adulteries of art:  
They strike mine eyes, but not my heart."

**"Neither here nor there, 'Tis."** See "HERE NOR THERE."

**Nell, Little.** The heroine of DICKENS's novel of *The Old Curiosity Shop* (q.v.); "a beautiful and delicate creation," whose "devotion to her grandfather, and child-like wisdom, sharpened to an unnatural extent, are beautiful," says a critic, "in the extreme. The poetry of her death is still finer, and the very prose, if but divided into lines, will, as Mr. Horne pointed out in *The New Spirit of the Age*, form that kind of gracefully irregular blank verse which Southey and Shelley have used. The following is from the description of Little Nell's funeral, without the alteration of a word:—

"When Death strikes down the innocent and young,  
From every fragile form, from which he lets  
The parting spirit free,  
A hundred virtues rise,  
In shape of Mercy, Charity, and Love,  
To walk the world and bless it.  
Of every tear  
That sorrowing Nature sheds on such green graves,  
Some good is born, some gentle nature comes."

**Nello.** The barber in GEORGE ELIOT's novel of *Romola* (q.v.).

**Nelson, Robert**, devotional writer (b. 1656, d. 1715), wrote *A Companion for the Festivals and Fasts of the Church of England* (1704), *The Practice of True Devotion* (1708), *The Great Duty of Frequenting the Christian Sacrifice* (1714), *The Whole Duty of a Christian* (1727), and other works. See the *Life* by Secretan.

**Nemesis of Faith, The.** See FROUDE, JAMES ANTHONY.

**Nennius.** See HISTORIA BRITONUM.

**Nerissa**, in *The Merchant of Venice* (q.v.), is "a clever, confidential waiting woman" to Portia (q.v.), "who has caught a little of her mistress's elegance of romance."

**Neronis.** The heroine of *Clyomon and Clamydes* (q.v.), who follows her love in the guise of a page, after the manner of one of Shakespeare's female characters.

**Nesse, Christopher**, Nonconformist writer (b. 1621, d. 1705), wrote *The History and Mystery of the Old and New Testaments logically discussed and theologically improved* (1690—6), and other works. See the *Life* by Silver.



**Netter, Thomas**, of Walden (b. 1380, d. 1430), wrote *Doctrinale Antiquitatum Ecclesie*, and compiled *Fasciculi Zizaniorum*, both in controversy against John Wycliffe. See Morley's *English Writers*, II., i., 385—8.

**Nettle for Nice Noses, A.** See CATHAROS.

**"Never believe me if I love."**—*The Relless Lover*, by Sir JOHN SUCKLING (1609—41).

**"Never ending, still beginning."**—RYDEN, *Alexander's Feast*, line 101.

**"Never mention her; Oh no! we,"**—first line of a famous song by THOMAS HAYNES AYLY (1797—1839)—

"Her name is never heard;  
My lips are now forbid to speak  
That once familiar word."

**"Never told her love, She."**—*Twelfth Night*, act ii., scene 4.

**Neville, Henry**, writer and politician (d. 1694), wrote *Plato Redivivus: or, a Dialogue concerning Government* (1681 and 1763), and *Shuffling, Putting, and Dealing, in a Game at Piquet*, a political drama, printed in 1659.

**Neville, Richard Griffin.** See BRAYBROOKE, BARON.

**New Bath Guide, The.** A satirical poem, by CHRISTOPHER ANSTEY (1724—1805), published in 1766, and written throughout in a light, easy, conversational tone. It describes the social life of the day with much vigour and *vraisemblance*, and was of great assistance to Smollett in the composition of his *Humphrey Clinker*. Barham was probably indebted to it for many of the ludicrous rhymes in his *Ingoldsby Legends*. The following is a specimen of its style:—

"The company made a most brilliant appearance,  
And ate bread and butter with great perseverance.  
All the chocolate, too, that my lord set before 'em,  
The ladies despatched with the utmost decorum."

On its first appearance, the poet Gray wrote: "Have you read *The New Bath Guide*? It is the only thing in fashion, and is a new and original kind of humour." Horace Walpole wrote, about the same time: "There is a new thing published which will make you split your cheeks with laughter. It is called *The New Bath Guide*. It is a set of letters in verse, describing the life at Bath, and, incidentally, everything else, but so much wit, so much humour, fun, and poetry, never met together before."

**New Foundling Hospital for Wit, The.** A collection of *jeux d'esprit* in verse, published in 1784.

**New Inn, The.** A comedy by BEN JONSON, produced on January 19, 1630, and overwhelmed by the storm of hostility which it provoked. See GOODSTOCK THE HOST.

**New-Married Student that Played Fast and Loose, On a.** Lines in *Tottel's*

*Miscellany* (1557), attributed by Warton to Sir Thomas More, and remarkable as being probably the first pointed epigram in the language.

**New Timon, The.** A poem, partly narrative and partly satirical, published by EDWARD, Lord LYTTON in 1845. It is a romance of London, and includes sketches of some of the leading writers and other notabilities of the time, marked by more cleverness than truth. Among others, Tennyson was spoken of as "Schoolmiss Alfred," and his poetry described as

"A juggling medley of purloined conceits,  
Out-babying Wordsworth and out-glittering Keats."

The result was a response from Tennyson, who printed in the columns of *Punch* for February, 1846, a series of stinging lines, of which the following are specimens:—

"What—it's you,  
The padded man that wears the stays—

"Who killed the girls and thrilled the boys  
With dandy pathos when you wrote!  
A Lion, you, that made a noise  
And shook a mane *en papillotes*. . . .

"But men of long-enduring hopes,  
And careless what this hour may bring,  
Can pardon little would-be Popes  
And Brummels, when they try to sting. . . .

"What profits now to understand  
The merits of a spotless shirt—  
A dapper boot—a little hand—  
If half the little soul is dirt? . . .

"A Timon you! Nay, nay, for shame:  
It looks too arrogant a jest—  
The fierce old man—to take his name,  
You bandbox. Off, and let him rest."

See ALCIBIADES.

**New Way to Pay Old Debts, A.** A comedy by PHILIP MASSINGER, produced about 1620, and printed in 1633. The story illustrates the signal retribution which often befalls the unjust extortioner. The leading character is Sir Giles Overreach (q.v.).

**"New Zealand, Some traveller from."** The hero of a famous passage in MACAULAY'S *Essays* (on Ranke's *History of the Popes*), where the writer prophesies that the Roman Catholic Church "may still exist in undiminished vigour, when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's." A similar image had been employed by the same writer in 1824 in the concluding paragraph of a review of Mitford's *Greece*, and he employed it in 1829 in a review of Mill's *Essay on Government*. See, also, Volney's *Ruins*, chap. ii.; Horace Walpole's *Letter to Mason*, Nov. 24, 1774; Henry Kirke-White's *Time*; and Shelley's *Dedication to Peter Bell*.

**Newbury, William of.** See WILLIAM OF NEWBURY.

**Newcastle, Duchess of**, Margaret Cavendish, poet, dramatist, and miscellaneous writer (b. 1624, d. 1673), published *Philosophical Fancies* (1653); *Poems and Fancies* (1653); *Philosophical and Physicall Opinions* (1655), (q.v.); *The World's Olio* (1655); *Nature's Picture drawn by Fancies*



*Pencil* (1656), (q.v.); *Plays* (1662—S); *Orations of Divers Sorts* (1662); *Philosophical Letters* (1664); *CCXI. Sociable Letters* (1664); *Observations upon Experimental Philosophy* (1666); *The Life of William Cavendish, Duke of Newcastle* (1667); and *Grounds of Natural Philosophy* (1668). Her *Select Poems* were edited and published by Sir Egerton Brydges in 1813. Her *Life* is contained in *A true Relation of the Birth, &c., of Margaret Cavendish, Dutchesse of Newcastle, written by Herself*, and published, with a critical preface by Brydges, in 1814. See Horace Walpole's *Royal and Noble Authors*. See next paragraph.

**Newcastle, Duke of**, William Cavendish, husband of the preceding, published, in 1657, *La Méthode et Invention nouvelle de dresser les chevaux*, which was translated into English, and published in 1667. The duke died in 1676, and his biography was written by the famous Lord Clarendon. "The duchess," says Horace Walpole, "has left another [published in 1667], more diffuse, indeed, but not less entertaining. It was equally amusing to hear her sometimes compare her lord to Julius Cæsar, and oftener to acquaint you with such anecdotes as in what sort of coach he went to Amsterdam. The touches on her own character are inimitable. She says that it pleased God to command his servant Nature to endue her with a poetical and philosophical genius, even from her birth." Charles Lamb speaks highly of the *Life*.

**Newcomb, Thomas**, poet (b. 1675, d. 1766), wrote *The Library* (1718), *The Last Judgment* (1723), and an *Ode on the Success of the British Arms* at the close of Seven Years' War in 1763.

**Newcome, Colonel**, in *The Newcomes* (q.v.), is "the finest portrait," says Hannay, "that has been added to the gallery of English fiction since Sir Walter's time. The pathos, at once manly and delicate, with which his ruin and death are treated, places Thackeray in the very highest rank of poetic humorists."

**Newcome, Ethel**, in THACKERAY'S novel, is the niece of Colonel Newcome and cousin to Clive, whom she loves, and by whom she is beloved. "Ethel Newcome," says Hannay, "who is at once as clever as Beatrix [Castlewood, q.v.], and as good as Laura (q.v.), disposes at once of the old charge that all the writer's good women are geese."

**Newcome, Sir Barnes**, in THACKERAY'S novel, is "the very essence of worldliness of the nineteenth century type."

**Newcome, William**, Archbishop of Armagh (b. 1729, d. 1800), wrote *An Harmony of the Gospels, Our Lord's Conduct as an Instructor, An Improved Version of the Minor Prophets*, and other works.

**Newcomen, Matthew** (d. 1666), was one of the five Nonconforming divines who, in 1641, replied to Bishop Hall's *Remonstrance for Episcopacy*. See SMECTYMNUUS.

**Newcomes, The**: "Memoirs of a Most Respectable Family," by WILLIAM MAKEPEACE THACKERAY; written by him in the character of "Arthur Pendennis, Esq.," and published, in a serial form, in 1855. The hero is Clive Newcome, a young artist, son of Colonel Newcome (q.v.), and cousin of Ethel Newcome (q.v.), whom he marries after the death of his first wife, Rosa Mackenzie. Among the other characters are the Comte de Florac (q.v.), Charles Honeyman (q.v.), "J. J." (q.v.), Fred Bayham (q.v.), Lady Kew, Jack Belsize, Dr. Goodenough, and others.

**Newdigate, Sir Roger** (b. 1719, d. 1806), was the founder of the Newdigate Prize for English verse in Oxford University. The prize has frequently been gained by men afterwards famous in English literature.

**Newe-Yere Gift (Ane) to the Quene**, when sche came first hame. A poem by ALEXANDER SCOT, printed in 1562, and less valuable as poetry than for the information it affords us concerning an important period of Scottish history.

**Newell, Robert H.** See KERR, ORPHEUS C.

**Newes from any Whence**: "or, Old Truth, under a Supposall of Noveltie, Occasioned by divers Essaies, and private passages of Wit, between sundrie Gentlemen upon that subject." By Sir THOMAS OVERBURY; first printed in 1614. This is a number of short epigrams and apophthegms, arranged under such headings as *Newes from Court*, *Answer to the Court Newes*, and so on.

**Newes from Ipswich**: "discovering certaine late detestable Practices of some domineering Lordly Prelates." A work by WILLIAM PRYNNE (1600—1699), which, published in 1637, roused, by its vehement aspersions of the Bishops, the indignation of Archbishop Laud, and made the writer amenable to the jurisdiction of the Star Chamber. He was condemned to pay a fine of £5,000, to stand in the pillory, to have his ears cut off, to be branded on both cheeks with the letters S. L. (seditious libeller), and to be expelled from his profession of the law; and, after a short imprisonment at Carnarvon, he was conveyed to Mount Orgueil Castle, in the Island of Jersey, where he composed some *Divine and Profitable Meditations, with other Poems*, which were published in 1641.

**Newfangle, Nichol.** See LIKE WILL TO LIKE, &c.

**Newgate Garland, The.** A ballad on Blake (or Blueskin)'s attack upon Jonathan Wild in 1725. It was written by JOHN GAY.

**Newlight, Aristarchus.** The *nom de plume* under which Archbishop WHATELY (1787—1863) published a little work in ridicule of German neologism.

**"New-made honour."** See "HONOUR (NEW-MADE.)"



**Newman, Arthur.** See PLEASURE'S VISION,

**Newman, Francis William**, miscellaneous writer (b. 1805), is the author of *The Human Soul: Sorrows and Aspirations* (1849); *Phases of Faith: Passages from My Own Creed* (1850); *A Church in the Future* (1854); *Theism: Doctrinal and Practical* (1858); *Miscellanies: Academical and Historical* (1869); and many other works.

**Newman, John Henry, D.D.** (b. 1801), as published, among other works, *Parochial Sermons* (1838—44); *Sermons on Subjects of the Day* (1844); *The Theory of Religious Belief* (1844); *The Development of Christian Doctrine* (1846); *Loss and Gain: the Story of a Couvert* (1848); *The Office and Work of Universities* (1854—6); *Sermons Preached on Various Occasions* (1857); *Apologia pro Vita Sua* (1864); *Poems* (1868); *The Grammar of Assent* (1870); and *Mr. Gladstone's "Expostulation"* (1875). See APOLOGIA PRO VITA SUA.

"News (Evil) rides fast." See "EVIL NEWS."

**News, The Staple of.** A comedy by BEN JONSON, produced in 1625, and one of his most felicitous efforts.

**Newspapers** generally have their origin traced to the *Acta Diurna* of Rome, a kind of official gazette, issued under the management and authority of the government, and posted up in prominent places of the city, where those who ran might read. These *Acta* obtained both under the republic and the empire, and furnished the citizens with a sufficiently full and interesting account of what was going on, not only at home but abroad. On the same day it would be recorded, for example, that thirty boys and forty girls had been born on a certain estate at Cuma; that a slave had been put to death for uttering disrespectful words against his master; and that a fire had broken out on the previous evening in Pompey's gardens. The *Acta Diurna* were really the newspapers of Rome, being in many respects more complete than their modern successors. Their contents included a list of births and deaths, an account of sums paid into the Treasury, the edicts of the magistrates, reports of trials, news of foreign wars, and items in regard to all matters of municipal interest. They were discontinued, however, on the downfall of the empire, and mediæval Europe had to depend for its intelligence upon private letters and the news brought by word of mouth. Only when printing became known and general did the newspaper reappear to perform its ancient functions. We hear then, in the fifteenth century, of news-sheets, styled, *Relationers*, or *Neue Zeitung*, as appearing at many of the German and Austrian towns, by-and-by spreading, as was natural, to Venice, where the official *Notizie Scritte*, practically identical with the Roman *Acta*, were to be obtained for a small coin called *gazetta*, whence, it is said, our now familiar and widespread word "gazette."

It was not until the seventeenth century that the British Isles became acquainted with a newspaper. It was at one time thought that the Elizabethan age boasted an *English Mercurie*, copies of which were reputed to be existing, but were speedily discovered to be only forgeries. It is now generally accepted that the first English newspaper, worthy of the name, was that published in 1622 by Nathaniel Butter, under the name of *The Certaine News of the Present Week*. Pamphlets on political questions, and containing some amount of intelligence, had before this been published in a printed form, but no newspaper, strictly so called, had, we are told, issued from any printing-press. The example, however, once set, was of course quickly followed, and the reign of Charles I. was signalised by the appearance of a flood of news-sheets, rendered interesting by the struggle between King and Parliament, and rejoicing in an infinite number of variations upon popular titles. *Mercurius* was one of these, and gave birth to the *Mercurius Aulicus*, the *Mercurius Mastix*, the *Mercurius Democritus*, the *Mercurius Acheronticus*, and the like. *Intelligencer* was another, and produced *The King's Intelligencer*, *The Scots' Intelligencer*, *The Public Intelligencer*, and so on. The papers naturally ranged themselves under the two parties, and whilst the Royalists rejoiced in their organs, the Republicans had *The Parliament's Scout*, *The Parliament's Scout's Discovery*, and *The Parliament Kite*. There was, however, not much news in any of them; but there was plenty of political rancour, which eventually grew to such proportions that a censorship of the press, at first not thought of, and afterwards abolished, came to be considered necessary. This was in the time of Charles II., in whose reign *The London Gazette*, which still exists, first took its rise. Originally it was *The Oxford Gazette*, so called because published at Oxford, where the Court had fled from the plague in 1665. *The London Gazette* followed in 1666. The first daily paper in England was not, however, issued until 1695, when *The Post-Boy*, as it was called, existed for three days, to be followed in 1702 by *The Daily Courant*, which had a much longer life. Even at this time, the newspapers started indulged in eccentric names, such as *The Morning Mercury: or, a Farce of Fools* (1700); and *The British Apollo: or, Curious Amusements for the Ingenious* (1708). In 1704 appeared *The Review of the Affairs of State*, edited by Daniel Defoe (q.v.), who in 1706 altered the title to *A Review of the State of the English Nation*, and published this paper three times instead of only once weekly. In 1715 came *The London Post*, notable as the periodical in which *Robinson Crusoe* first appeared; also, *The Spectator* (not Addison's), *The Medley*, and *The Censor*. In 1724, *The St. James's Post* and *Evening Post* became absorbed in *The St. James's Chronicle*, which was itself eventually incorporated with the *Press*. *The Craftsman* appeared in 1726, *The Grub Street Journal* in 1731, and *The Generous London Morning Advertiser*, so called because given away gratis, in



1738. It was not, nevertheless, the first journal distributed for nothing, for we read that that was the case with *The Domestick Intelligencer*, issued in 1679. In 1678 the *Mercurius Librarius* became the forerunner of the literary journals. *All Alive and Merry: or, the London Daily Post* appeared in 1749. Ten years afterwards came *The Public Ledger*, to which Goldsmith (q.v.) was a contributor. In 1762 Smollett published his *Briton*, and Wilkes his *North Briton* (q.v.). The history of the metropolitan press may after this be traced by giving the more noticeable papers, dead or living, in the order of their first publication:—*The Morning Chronicle* (1769), *The Morning Post* (1772), *The Morning Herald* (1780), *The Daily Universal Register* (1785, becoming *The Times* in 1788), *The Sun* (1792), *The Courier* (1792), *The Morning Advertiser* (1796), *Bell's Weekly Messenger* (1796), *The Anti-Jacobin* (1798), *The Weekly Dispatch* (1801), *The Globe* (1803), *John Bull* (1820), *The Sunday Times* (1822), *The Standard* (1827), *The Record* (1828), *The Court Journal* (1829), *The True Sun* (1832), *The Constitutional* (1836), *The Era* (1838), *The News of the World* (1843), *The Daily News* (1846), *Lloyd's Newspaper* (1853): *The Daily Telegraph* (1855), *The Morning Star* (1856), *The City Press* (1857), *The Pall Mall Gazette* (1865), and *The Echo* (1868). The first English provincial newspaper appears to have been the *Mercurius Aulicus*, published at Birkenhead in 1642, and followed, at Bristol, in 1664, by the *Mercurius Hibernicus*. The *Worcester Journal* was originally issued in 1690, *The Stamford Mercury* in 1695, *The Newcastle Courant* in 1711, *The Liverpool Courant* in 1711, *The Hereford Journal* in 1713, *The York Mercury* in 1713, *The Leeds Mercury* in 1718, *The Reading Mercury* in 1723, *The Ipswich Journal* in 1725, *The Manchester Gazette* in 1730, *The Birmingham Gazette* in 1741, and *The Bath Journal* in 1744. Farther down we need not go, for it would be impossible to enumerate within a reasonable space the dates of the many admirable newspapers which have appeared out of London from 1744 till now. Turning to Scotland, we find the *Mercurius Politicus* named as the first paper published there, having been issued, in 1653, by Oliver Cromwell, and being succeeded in 1661 by the *Mercurius Caledonius*. The *Edinburgh Gazette* first appeared in 1699, *The Edinburgh Courant* (not the present paper) in 1795, *The Scots Courant* in 1706, *The Edinburgh Flying Post* in 1708, *The Scots Postman* in 1709, *The Evening Courant* (the present *Edinburgh Courant*) in 1718, *The Caledonian Mercury* in 1720, *The Scotsman* in 1817, and *The Witness* in 1840. The first Irish newspaper of any kind was *The Dublin News-letter* (1685); the first daily was *Pue's Occurrences* (1700). In India the first newspaper was *Hickings's Gazette* (1781); in Australia, *The Sydney Gazette* (1803); in America, *The Boston News-letter* (1704)—*The Daily Sun* (1833) being, however, the first American daily. The increase of newspapers of late years is shown by the fact that, between 1850—60, 457 papers were started;

between 1861—70, 464; and between 1871—4, 249. It is obvious, therefore, that the majority of our journals are not very old, though there are still five publications in existence which date from before 1700—the *London and Edinburgh Gazettes* (1665 and 1699), *Berrow's Worcester Journal* (1690), *The Stamford Mercury* (1695), and *The Course of the Exchange* (1697). The numerous class journals adapted to the wants of every interest in the country, can only be alluded to. In this category must be included all purely literary, medical, religious, military and naval, agricultural, commercial, and other journals, which have multiplied wonderfully of late years. A great impetus to newspapers was, of course, given in 1855, when the stamp duty was abolished, and when they were enabled so largely to reduce their prices. A still greater impetus was given in 1861, when the paper duty was also repealed, and paved the way for the almost endless multiplication of every sort and size of periodical. The introduction of telegraphy was also a benefit, the extent of which can now hardly be estimated, so accustomed are we to the full telegraphic reports which meet us every morning. For particulars of the story briefly sketched in this article, see Andrews' *History of Journalism*, Hunt's *Fourth Estate*, Grant's *Newspaper Press*, and the various *Press Guides*.

### Newspapers Thirty-five Years Ago.

One of the *Last Essays of Elia*, by CHARLES LAMB (1775—1834), published in 1833.

**Newton Forster.** A novel by Captain MARRYAT, originally published in *The Metropolitan Magazine*, the editorship of which he accepted in 1832.

**Newton, John**, devotional writer (b. 1722, d. 1807), published *Messiah: Fifty Expository Discourses* (1786); *Cardiphonia: or, Utterance of the Heart* (1781), (q.v.); and, in conjunction with Cowper the poet, the *Olney Hymns* (q.v.).

**Newton, Sir Isaac**, mathematician and natural philosopher (b. 1642, d. 1727), wrote *Principia Philosophiæ Naturalis Mathematica* (1687), (q.v.); *Quadrature of Curves* (1700); *Opticks* (1704); *Arithmetica Universalis* (1707); *Analysis per Quantitatum Series* (1711); *De Mundi Systemate* (1728); *Chronology of Ancient Kingdoms* (1728); *Observations on the Prophecies of Daniel* (1733); *The Method of Fluxions and Infinite Series* (1736); *Opusculata Mathematica* (1744); and other works, published by Bishop Horsley in 1779—85, under the title of *Opera quæ extant omnia*. The *Life* of Newton has been written by Fontenelle (1728), Frisi (1778), Biot (1822), De Morgan (1833), Whewell (1836), and Sir David Brewster (1855). His *Correspondence with Professor Cotes* appeared in 1850.

### Newton, Sir Isaac, To the Memory of.

A poem by JAMES THOMSON (1700—1748), published in 1727, and written, says Johnson, "as an exact philosopher by the instruction of Mr. Gray."



**Newton, Thomas** (d. 1607), translated the *Hebais* of Seneca (q.v.), and edited other works by the same author. A list of his fugitive pieces is given in Ritson's *Bibliographia Poetica*; among them being *Atropoion Delion* (q.v.); *Rosa, Rosalynd, and Rosmary* (q.v.); and a *History of the Saracens*. See Warton's *History of English Poetry* and Wood's *Athenæ Oxonienses*.

**Newton, Thomas**, Bishop of Bristol (b. 1704, d. 1782), edited *Paradise Lost*, with notes of various authors, in 1749, and published a corresponding edition of *Paradise Regained* in 1752. His *Dissertations on the Prophets* appeared in 1754; his complete *Works*, with memoir, in 1782.

**Niccols, Richard**, poet (temp. Elizabeth and James I.), wrote *The Cuckow* (1607); *England's Eliza, and a Winter Night's Vision* (1610); *The Twynnes Tragedye* (1611); *The Three Sisters' Tears* (1613); *The Furies* (1614); *Virtue's Encomium* (1614); *Monodia* (1615); *London's Artillery* (1616); *Sir Thomas Overberrie's Vision* (1616); and *The Beggar's Ape*. In 1610 he published a revised edition of *The Mirror for Magistrates* (q.v.). See Wood's *Athenæ Oxonienses* and Warton's *History of English Poetry*.

"Nice than wise, More."—COWPER, *On Mutual Forbearance*.

**Nice Wanton**. An old moral-play, in which Iniquity is the leading character, and of which the moral may be gathered from the explanatory verses on the title-page:—

"Wherein ye may see  
Three branches of an yll tree,  
The mother and her chyldren three,  
Twoo naught, and one godlye.

"Early sharpe that wyl be thorne,  
Soon yll that wyl be naught;  
To be naught better unborne,  
Better unfed than naughtely taught."

The mother is Xantippe, a scold; the "twoo naught" are Ismael and Dalilah; and the "one godlye" is Barnabas, the ill-treated son. The piece is dated 1560, and concludes with a song, of which the following are the concluding verses:—

"What is the practice of a conscience pure?  
To love and fear God, and other allure,  
And for his sake to help his neighbour:  
Then may he well be merry.

"What shall we have, that can and will do this?  
After this life everlasting bliss,  
Yet not by desert, but by gift, I-wis;  
There God make us all merry."

See Collier's *Dramatic Poetry* and Dodsley's *Old Plays*, ed. Hazlitt, ii., 160—184.

**Nichol, John, LL.D.**, Professor of English Literature in Glasgow University (b. 1833), has published *Fragments of Criticism* (1860); *Hannibal*, a poetical drama (1872); *Tables of English Literature* (1877); and numerous articles in the *Encyclopædia Britannica*, and the reviews.

**Nichol, John Pringle, LL.D.**, Professor of Astronomy in Glasgow University (b. 1804, d. 1859), was the author of *The Architecture of the Heavens* (1836), *The Solar System, The Stellar Heavens, The Dictionary of the Physical Sciences*, and many other miscellaneous writings.

**Nichol Newfangle**. See LIKE WILL TO LIKE.

**Nicholas de Guildford** (circa 1197). See OWL AND THE NIGHTINGALE, THE.

**Nicholas Nickleby**. See NICKLEBY, NICHOLAS.

**Nicholas, St.** See ST. NICHOLAS.

**Nicholls, William, D.D.**, controversial writer (b. 1664, d. 1712), wrote *A Commentary on the Book of Common Prayer* (1710); *A Conference with a Theist* (1723); *The Religion of a Prince, A Short History of Socinianism, and Defensio Ecclesiæ Anglicanæ* (q.v.).

**Nichols, John**, literary editor and collector (b. 1744, d. 1826), published *Brief Memoirs of Mr. Bowyer* (1778); *Biographical Anecdotes of William Hogarth* (1781); *Anecdotes of Bowyer and many of his Literary Friends* (1782); *The Progresses and Public Proceessions of Queen Elizabeth* (1788—1807); *The History and Antiquities of the Town and County of Leicester* (1795—1815); *Literary Anecdotes of the Eighteenth Century* (1812—15), (q.v.); *Illustrations of the Literary History of the Eighteenth Century* (1817—58); *Progresses, Proceessions, and Magnificent Festivities of King James the First, &c.* (1828); editions of the *Letters of Sir Richard Steele* and *Bishop Atterbury*; *The Bibliotheca Topographica Britannica*; and many other works, a list of which may be read in *The Gentleman's Magazine* for December, 1826. In that number appeared a *Memoir of John Nichols*, by Alexander Chalmers, and some brief memorials were printed, for private circulation, in 1804.

**Nichols, John Bowyer**, son of the preceding (b. 1779, d. 1863), edited the fifth, sixth, seventh, and eighth volumes of the *Illustrations*, and published *Anecdotes of Hogarth* (1833), *Historical Notices of Fonthill and its Abbey, London Pageants, The London Guildhall, Collectanea Topographica and Genealogica*; and other works.

**Nichols, John Gough**, son of preceding (b. 1806, d. 1873), was, like his grandfather, editor of *The Gentleman's Magazine*, and published *Autographs of Personages Conspicuous in English History* (1829), besides editing various works for the Camden Society and the Roxburgh Club.

**Nicholson, Margaret**, Posthumous **Fragments of**: "being Poems found among the Papers of that noted Female, who attempted the life of the King in 1786." This little volume, published in 1810, under the editorship of "John Fitzvictor," was the work of Percy Bysshe Shelley and Thomas Jefferson Hogg, and intentionally characterised by the wildest extravagance. "This farrago of burlesqued revolutionary commonplaces was accepted," says W. M. Rossetti, "in good faith, and even admired, by university men."

**Nicholson, William**, Archbishop of Cashel (b. 1655, d. 1727), published *Leges Marchiarum: or, Borders Laws*; and *Historical Libraries*—of



England (1714), Scotland (1702), and Ireland (1724). The last three were re-published, in a corrected and amended form, in 1736. His *Letters on Various Subjects* were edited by Nichols in 1809; and among his minor works are *A Treatise on the Laws of the Anglo-Saxons*, *A Description of Poland and Denmark*, and some pamphlets on the Bangorian controversy.

**Nicholson, William.** See BROWNIE OF BLEDNOCH.

**Nickleby, Nicholas.** A novel by CHARLES DICKENS (1812—1870), the first monthly number of which appeared on March 31, 1838. It extended to twenty numbers, and was issued in a complete form in 1839. In the preface the author mentions how he first came to hear of the gross mismanagement carried on in the Yorkshire schools, which he afterwards described in the novel, and how he determined to go down and see what they were like. His description is too lengthy to be quoted here, but, unlike most prefaces, should be read before the body of the work. *Nicholas Nickleby* was very successful, and is said to have brought the writer £3,000. Sydney Smith, writing to Sir George Philips in 1838, said:—"Nickleby is very good. I stood out against Mr. Dickens as long as I could, but he has conquered me." A dramatic version of the novel, by Mrs. Edward Stirling, was produced in the same year at the Adelphi, London. Among the characters are Mrs., Kate, and Ralph Nickleby; Smeke (q.v.); Newman Noggs (q.v.); Squeers (q.v.); Sir Mulberry Hawk (q.v.); the Brothers Cheeryble (q.v.); John Browdie (q.v.); Lord Verisopht (q.v.); Arthur Grime (q.v.); Crummles (q.v.); Miss La Creevy (q.v.); Lillyvick (q.v.); and Mantalini (q.v.).

**Nicodemus.** A miracle-play, founded on the apocryphal gospel of that name, and considered to be the oldest extant specimen of that kind of composition, and is to be found among the Harleian MSS. (No. 2253) in the British Museum. It is ascribed by Collier to the earlier part of Edward III.'s reign. It is founded on the sixteenth chapter of the gospel referred to, and relates to the descent of Christ into hell, to liberate from thence Adam, Eve, John the Baptist, and the Prophets.

**Nicolas, Sir Nicholas Harris,** genealogist and antiquarian (b. 1799, d. 1848), published, among other works, a *Life of William Davison* (1823); *Notitia Historica* (1824); *A Synopsis of the Peerage of England* (1825); *Testamenta Vetusta* (1826); *History of the Town and School of Rugby* (1827); *Lives of Isaak Walton and Charles Cotton* (1837); *History of the Orders of Knighthood of the British Empire* (1842); and *Life and Times of Sir Christopher Hatton* (1847). Sir Harris for some time edited *The Retrospective Review*.

**Nicoll, Robert,** Scottish poet (b. 1814, d. 1837), published his first and last volume of Poems in 1835. Since then it has passed into several

editions. Nicoll was editor of *The Leeds Times* from 1835 to 1837. His verse was full of promise.

**Nigel, The Fortunes of.** A novel by Sir WALTER SCOTT, published in 1822.

**Nigelus Wireker,** precentor of Canterbury (circa 1190). See SPECULUM STULTORUM.

**Night.** A poem by CHARLES CHURCHILL (1731—1764), in the form of an *Epistle to Robert Lloyd*, and intended as a vindication of his course of life. "The philosophy of this poem," says Hannay, "is the philosophy of what we now call Bohemianism, and rests on the principle that the vices of a generous man are better than those of a hypocrite; as if no third alternative were possible, and mankind were divided into good fellows who were profligate, and prudent, decorous men without wit or heart."

**Night.** A poem by JAMES MONTGOMERY (1771—1854), beginning:—

"Night is the time for rest;  
How sweet, when labours close,  
To gather round an aching breast  
The curtain of repose."

**Night and Morning.** A novel by EDWARD, Lord LYTON, published in 1841.

**"Night! How beautiful is."** See "HOW BEAUTIFUL IS NIGHT!"

**Night, On.** A sonnet by JOSEPH BLANCO WHITE (1775—1841), considered by some critics the best in the language. It begins:—

"Mysterious Night! when our first parent knew  
Thee from report divine, and heard thy name,  
Did he not tremble for this lovely frame,  
This glorious canopy of light and blue?"

**Night Piece on Death, The.** A reflective poem by THOMAS PARSELL. Goldsmith seems to have preferred it to Gray's *Elegy*.

**Night Side of Nature, The:** "or, Ghosts and Ghost Seers." A collection of mysterious stories by Mrs. CATHERINE CROWE (b. 1800), published in 1848, some of them derived from the German, and others from supernatural events said to have occurred in England. It is not pretended that their authenticity is unquestionable, but the book is, nevertheless, an interesting treasury of curious narratives, and is still read by those who naturally delight in details of extraordinary dreams, presentiments, *et id genus omne*. The same may be said of the above authoress's book, entitled, *Light and Darkness: or, Mysteries of Life*.

**"Night (The), joint labourer with the day."**—*Hamlet*, act i., scene 1.

**Night Thoughts.** See COMPLAINT, THE.

**Night, To.** A lyric by PERCY BYSSHE SHELLEY, written in 1821. It begins:—

"Swiftly walk over the western wave,  
Spirit of Night!  
Out of the misty eastern cave  
Where, all the long and lone daylight,  
Thou wovest dreams of joy and fear  
Which make thee terrible and dear,  
Swift be thy flight!"



"Night's candles are burned out."—*Romeo and Juliet*, act iii., scene 5.

**Nightingale, Ode to a.** This poem, by JOHN KEATS (1796—1821), "was written," says Leigh Hunt, "in a house at the foot of Highgate Hill, on the border of the fields looking towards Hampstead. The poet had then his mortal illness upon him, and knew it; never was the voice of leath sweeter."

"Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn."

**Nightingale, The:** "a Conversation Poem," by SAMUEL TAYLOR COLERIDGE; written in April, 1798. In this poem occur the lines:—

"'Most musical, most melancholy' bird!  
A melancholy bird! Oh, idle thought!  
In nature there is nothing melancholy."

On this Coleridge commented in the following note:—"This passage in Milton is spoken in the character of a melancholy man, and has therefore a dramatic propriety. The author makes this remark to rescue himself from the charge of having alluded with levity to a line in Milton." See "MOST MUSICAL, MOST MELANCHOLY."

"Nightingale's high note is heard, The."—BYRON, *Parisina*, stanza i.

**Nightmare Abbey.** A novel by THOMAS LOVE PEACOCK (1785—1867), first published in 1818. Among the characters are Cypress, Flosky, Glowry, Larynx, Listless, and Scythrop, all of which see.

**Nimrod.** The *nom de plume* of CHARLES JAMES APPERLEY (q.v.), a well-known sporting writer.

"Nine-days' wonder, A." A popular and proverbial expression, to which allusion is made in JOHN FLETCHER's play entitled *The Noble Gentleman*, act iii., scene 4, and in QUARLES's *Emblems*, book i., viii. HAMILTON AIDÉ has written a comedy under this title.

**Nine Worthies of London, The.** A poem by RICHARD JOHNSON (1570—1630), published in 1592.

**Nineteenth Century, The.** A monthly literary review; started in 1877.

**Nineveh, The Fall of.** A poem by EDWIN ATHERSTONE (1788—1872), the first six books of which were published in 1828, and seven additional books in 1830, the whole being completed in thirty books in 1847. It received the cordial approbation of Lord Jeffrey, and is said to have suggested many hints to the painter Martin for his famous picture on the same subject.

**Ninth Bridgewater Treatise, A,** by CHARLES BABBAE (1792—1871); published in 1837,

and "designed at once to refute an opinion supposed to be implied in the first volume of that series: that ardent devotion to mathematical studies is unfavourable to faith; and also to give specimens of the defensive aid which the evidences of Christianity may receive from the science of numbers."

"Ninth part of a hair, I'll cavil on the."—*King Henry IV.*, part i., act iii., scene 1.

"Niobe (Like), all tears."—*Hamlet*, act i., scene 2.

"Niobe (The) of nations." — BYRON, *Childe Harold's Pilgrimage*, canto iv., stanza 79. This description is applied to Rome.

**Nipper, Susan,** in DICKENS's novel of *Dombey and Son* (q.v.), is servant to Florence Dombey (q.v.).

"No cloud, no relique of the sunken day."—*The Nightingale* (q.v.), by SAMUEL TAYLOR COLERIDGE.

**No Cross, no Crown.** A discourse by WILLIAM PENN (1644—1718), "showing the Nature and Discipline of the Holy Christ," and published in 1669. It is the most popular of the writer's religious productions, and was written during his imprisonment in the Tower, where he had been sent for publishing a book called *The Sandy Foundation Shaken*.

"No hammers fell, no ponderous axes rung." A line in HEBER's poem of *Palestine* (q.v.), which, together with its companion,

"Like some tall palm the mystic fabric sprung,"

was added by the poet on the suggestion of Sir Walter Scott that he had neglected to notice how, in the erection of Solomon's Temple, no tools had been used. COWPER, in describing the palace of ice built for the Empress Catherine of Russia, had written in very similar terms (*The Task*, book v.):—

"Silently, as a dream, the fabric rose;  
No sound of hammer or of saw was there."

"No jewell'd beauty is my love." A lyric by GERALD MASSEY (b. 1828).

"No more of that, Hal, an thou lovest me."—*King Henry IV.*, part i., act ii., scene 4.

"No more shall meads be deck'd with flowers."—*The Protestation*, by THOMAS CAREW (1589—1639).

"No, no, fair heretic; it needs must be." A song by Sir JOHN SUCKLING (1609—1641).

**No Pleasure without Pain.** A lyric by Sir WALTER RALEIGH, printed in *The Paradise of Dainty Devices* (1576). See Hannah's *Courtly Poets*.

**No Thororoughfare.** The title of the Christmas number of *All the Year Round* for 1867, written by CHARLES DICKENS (1812—1870) and WILKIE COLLINS (b. 1824). It was afterwards dramatised by the authors.



"No stir in the air, no stir in the sea."  
First line of SOUTHEY'S *Inchcape Rock*.

No Treasure without Gladness. A lyric by WILLIAM DUNBAR, printed in Lord Hailes' *Scottish Poems*.

No Wit, no Help, like a Woman's. A comedy by THOMAS MIDDLETON, written in 1657.

Noah's Flood. A sacred poem by MICHAEL DRAYTON, printed in 1627.

"Nobility's true badge." See "MERCY is," &c.

"Nobility, Our old." See ENGLAND'S TRUST.

"Noble (A) of Nature's own creating."—THOMSON, *Coriolanus*, act iii., scene 3.

"Noble (And to be), we'll be good."—Bishop PERCY, *Winifreda*. So TENNYSON (*Lady Clara Vere de Vere*):—

"'Tis only noble to be good."

Noble, Mark, antiquarian writer (d. 1827), published, among other works, *A Genealogical History of the Royal Families of Europe* (1781), *Memoirs of the Protectorate House of Cromwell* (1784), a *History of the College of Arms* (1805), and a continuation of Granger's *Biographical Dictionary of England*.

Noble Numbers: "or, Pious Pieces." A collection of poems by ROBERT HERRICK, published in 1647.

"Noblemen, gentlemen, gig-men, and men." The four classes into which, according to CARLYLE (*Essay on Johnson*), mankind has been said to be divided.

"Nobler loves and nobler cares, Who gave us."—WORDSWORTH, *Personal Talk*, stanza 4.

"Nobles and heralds, by your leave,"—First line of PRIOR'S *Epitaph on Himself*—

"Here lies what once was Mathew Prior,  
The son of Adam and of Eve;  
Can Stuart or Nassau claim higher?"

"Noblest mind the best contentment has, The." A line in SPENSER'S *Faëric Queene*, book i., canto 1, stanza 35.

"Noblest Roman of them all, This was the."—*Julius Cæsar*, act v., scene 5.

"Noblest work of God, The." See "HONEST MAN'S."

"Nobly, nobly Cape St. Vincent to the north-west died away." First line of *Home Thoughts from the Sea*, a lyric, by ROBERT BROWNING.

Nobody, Little John. See LITTLE JOHN NOBODY.

"Nobody seemed one penny the worse."—BARHAM, *Ingoldsby Legends*, "The Jackdaw of Rheims."

Noctes Ambrosianæ. A series of imaginary conversations, seventy-one in number, con-

tributed to *Blackwood's Magazine* between the years 1822 and 1835. Of these, thirty-nine were from the pen of Professor JOHN WILSON (1785—1854), and were re-published, with notes, by Professor Ferrier, in the edition of the *Works* published by the latter in 1855—58. The conversations were supposed to take place between Christopher North (Wilson), Tickler (Sym), the Ettrick Shepherd (Hogg), and others, in the "blue parlour" of a tavern, kept by one Ambrose, and situated at the back of Princes Street, close to the Register Office, Edinburgh. Hence the title, *Noctes Ambrosianæ*. But, as Professor Ferrier says, a too literal interpretation is not to be given to the scene of these festivities. "Ambrose's Hotel was, indeed, 'a local habitation and a name,' and many were the meetings which Professor Wilson and his friends had within its walls. But the true Ambrose's must be looked for only in the realms of the imagination. The veritable scene of the 'Ambrosian Nights' existed nowhere but in their author's brain." The following is the running motto in the *Noctes*:—

"This is a distich by wise old Phocylides,  
An ancient, who wrote crabbed Greek in no silly days:  
Meaning "'Tis right for good wine-bibbing people,  
Not to let the jug pace round the board like a cripple,  
But gaily to chat while discussing their tippie.'  
An excellent rule of the hearty old cock 'tis—  
And a very fit motto to put to our Noctes."

A selection from the *Noctes*, compiled by J. Hill Burton, appeared in 1876, with an introduction. "In spite," says Brimley, "of the inevitable effect of the lapse of years upon papers discussing so largely topics and people of temporary interest, such is the high quality of the genius lavished upon them, that the public will read by far the larger portion of the *Noctes* with as much delight as at first. They appear now with a claim to rank as English classics—as the choicest production of their author, one of the most highly-endowed men of his time."

"Nodding corn, Wreathed with."—BURNS, *The Brigs o' Ayr*.

"Nodding violet, The."—*A Midsummer Night's Dream*, act ii., scene 2.

"Nods and becks and wreathed smiles." Line 28 in MILTON'S poem of *L'Allegro* (q.v.).

Noel-Fearn, Rev. Henry (CHRISTMAS), miscellaneous writer and translator (b. 1811, d. 1868); published *The Cradle of the Twin Giants*, *Science and History*, *Preachers and Preaching*, and other works.

Noggs, Newman. Clerk to Ralph Nickleby, in DICKENS'S novel of *Nicholas Nickleby* (q.v.).

"Noiseless falls the foot of Time." See "FOOT OF TIME."

"None but himself can be his parallel." A line in THEOBALD'S *Double Falsehood*.



"None but the brave deserves the fair." See "BRAVE DESERVES THE FAIR, NONE BUT HE."

"None so poor to do him reverence, And."—*Julius Caesar*, act iii., scena 2.

"None think the great unhappy but he great."—YOUNG, *The Love of Fame*, satire i., line 238.

**Nongtongpaw.** A comic ballad by CHARLES DIBDIN (1745—1814).

"'Je vous n'entends pas, Monsieur.' 'What, Nongtongpaw again!' cries John."

**Nonjuror, The.** A comedy by COLLEY CIBBER (1671—1757), produced in 1717, and founded on the *Tartuffe* of Molière. It was dedicated to the king, who immediately rewarded the author with a present of two hundred pounds, and, eventually, with the appointment of poet-laureate.

**Nonsense upon Sence, The Essence, Quintessence, Insence, Innocence, Life-sence, and Magnificence of,** by JOHN TAYLOR, the "Water Poet" (1580—1654); published in 1653:—

"The impartiallest satire that ever was seen,  
That speaks truth without fear, or flattery, or spleen.  
Read as you list, commend it, or come mend it;  
The man that pen'd it did with Fins end it."

"Nooks to lie and read in."—LEIGH HUNT, *The Story of Rimini*.

"Nonsense well tuned and sweet stupidity."—TICKELL, *To Mr. Addison*.

"Noon of night, The."—BEN JONSON, *Sejanus*, act v., scene 6. The same expression occurs in Dante.

"Noon to dewy eve, From."—*Paradise Lost*, book i., line 743.

**Norden, John** (b. 1548, d. 1625), was the author of *The Sinful Man's Solace* (1585); *Speculum Britanniae* (1593); *A Progresse of Pietie* (1596); *Storehouse of Varieties: an Elegiacall Poeme* (1601); *Guyde for English Travellers* (1925), and other works.

**Norfolchiæ descriptionis Impugnatio,** by JOHN OF ST. OMER (circa 1197), is an answer, in rhyming verse, to a satire upon Norfolk, written by a monk of Peterborough, and entitled *Descriptio Norfolciensium*.

**Normanby, Marquis of,** Constantine Henry Phipps (b. 1797, d. 1863), published among other works, *A Year of Revolution* (1857), *The Congress and the Cabinet* (1859), *Louise de Bourbon* (1861), and two novels, *Matilda* (1825), and *Yes or No* (1818).

**Norna,** in Sir WALTER SCOTT's novel of *The Pirate* (q.v.), is intended "to be an instance of that singular kind of insanity, during which the patient, while she or he retains much subtlety and address for imposing upon others, is still more ingenious in endeavouring to impose upon themselves."

**Norris, Edwin,** ethnologist and philologist (b. 1795), edited *Priehard's Natural History of Man* (1855), *The Ancient Cornish Drama* (1859), and, with Sir H. C. Rawlinson, *A Selection from the Historical Inscriptions of Chaldea, Assyria, and Babylonia* (1861). He contributed largely to the *Transactions of the Royal Society*.

**Norris, John,** theologian and Platonic philosopher (b. 1657, d. 1711), wrote *The Picture of Love Unveiled* (1682), *The Idea of Happiness* (1688), *The Theory and Regulation of Love* (1688), *Reflections on the Conduct of Human Life* (1690), *Cursory Reflections on a book called an Essay concerning Human Understanding* (1690), *Practical Discourses on the Beatitudes* (1690), *Account of Reason and Faith in relation to the Mysteries of Christianity* (1697), and *The Theory of the Ideal or Intelligible World* (1701). See Sir R. Waring's *Quid sit Amor*. See HAPPINESS, THE IDEA OF; IDEAL OR INTELLIGIBLE WORLD; LOVE UNVEILED.

**North, Christopher.** The *nom de plume* under which Professor JOHN WILSON (q.v.) contributed to the pages of *Blackwood's Magazine*. It first arose in connection with his *Noctes Ambrosianæ* (q.v.). "The whole literature of England," says Alison, "does not contain a more brilliant series of articles than those with which he ['Christopher North'] has enriched the pages of *Blackwood's Magazine*; and, which is rarer still, the generosity of feeling by which they are distinguished equals their critical acuteness and delicacy of taste." See *The Recreations of Christopher North*. Tennyson has a lyric inscribed *To Christopher North*.

**North Briton, The.** A paper started in 1762 by JOHN WILKES (1727—1797), and used by him as the medium for attacks upon the successive ministries of Lord Bute and Greville. In his 45th number, afterwards so famous, he dared to accuse the king of uttering a falsehood from the throne, and was arrested and committed to the Tower, from which, however, his status as a member of Parliament caused him speedily to be released.

**North-East Wind, Ode to the,** by the Rev. CHARLES KINGSLEY (1819—1875), begins—

"Welcome, wild North-Easter!  
Shame it is to see  
Odes to every zephyr,  
Ne'er a verse to thee."

**North, Roger,** biographer and miscellaneous writer (b. 1650, d. 1733), published *Lives of the Right Hon. Francis North, Baron of Guildford; Sir Dudley North, and the Hon. and Rev. Dr. John North* (1742—4); *Examen: or, an Enquiry into the Credit and Veracity of a Pretended Compleat History of England* [by Bishop Kennet] (1740); *A Discourse on the Study of the Laws* (1824); and *Memoirs of Musiek*, edited by Dr. Rimbault in 1836.

**North, Sir Thomas,** translator (temp. Queen Mary), published versions of the works of Doni and Guevara, but is chiefly known as the author of that translation of the *Lives of Plutarch* (q.v.),



which Shakespeare followed in so many of his finest plays. It was made from the French of Amyot, and the first edition was published in 1579; the eighth or ninth being issued in 1676.

**Northampton, Marquis of, Speneer** Joshua Alwyne Compton (b. 1790, d. 1851), published a volume of poems called *The Tribute*.

**Northamptonshire Poet, The.** A name bestowed on JOHN CLARE (q.v.), who was born at Helpstone in Northamptonshire. See PEASANT BARD.

**Northanger Abbey.** A novel by JANE AUSTEN, published in 1818, after her death (1817).

**Northcote, James** (b. 1746, d. 1831), wrote biographies of *Sir Joshua Reynolds* (1813), and *Titian* (1820); *One Hundred Fables: Original and Selected* (1828); and was an extensive contributor to periodical literature. See *The Conversations of James Northcote*, by Hazlitt (1830).

**Northern Farmer, The: "Old Style."** A humorous poem in the Yorkshire dialect by ALFRED TENNYSON. Its companion picture, *The Northern Farmer: New Style*, is equally effective as a *tour de force*. The "old style" farmer prides himself upon having "stubb'd Thornaby waaste." The "new style" hears nothing but "proputty, proputty" in the sound of his horses' hoofs:—

"Coom up, proputty, proputty—that's what I 'ears 'im say—  
Proputty, proputty, proputty—canteran', canter awaay."

**Norton, Andrews,** American theological writer (b. 1786), published *Evidences of the Genuineness of the Gospel* (1837, 1844, and 1855), *Reasons for not Believing the Doctrines of Trinitarians concerning the Nature of God and the Person of Christ* (1833), and *Traets concerning Christianity* (1852).

**Norton, John.** See ORDINAL, THE.

**Norton, Lady Frances** (b. 1650, d. 1720), was the author of *Memento Mori*.

**Norton, The Hon. Mrs. Caroline Elizabeth S.,** Lady Maxwell, poet and novelist (b. about 1808, d. 1877), published *The Dandie's Rout*; *The Sorrows of Rosalie* (1829); *The Undying One* (1831); *The Coquette, and Other Stories* (1834); *The Wife and Woman's Reward* (1835); *The Dream, and Other Poems* (1840); *The Child of the Islands* (1845); *Aunt Carry's Ballads* (1847); *The Martyr* (1849); *A Residence in Sierra Leone* (1849); *Tales and Sketches, in Prose and Verse* (1850—identical with *The Coquette*); *Stuart of Dunleath* (1851); *English Laws of Custom and Marriage for Women of the 19th Century* (1854); *Letter to the Queen on the Marriage and Divorce Bill* (1855); *The Lady of La Garaye* (1861); *Lost and Saved* (1863); *Old Sir Douglas* (1868).

**Norton, Thomas,** dramatist (b. 1532, d. 1584). The first three acts of *Gorboduc* (q.v.) are assigned to this writer by Collier. For particulars as to his life, see Wood's *Athenæ Oxonienses*; and for a list of his very unimportant fugitive pieces,

see Lowndes's *Bibliographer's Manual*. Among them are twenty-eight Psalms in the version published by Sternhold and Hopkins. "If," says Warton, "we may judge from his share in our metrical psalmody, he seems to have been much more properly qualified to share in the miserable mediocrity of Sternhold's stanza; and to write spiritual rhymes for the solace of his illuminated brethren, than to reach the bold and impassioned elevations of tragedy." Norton had at least one admirer in Jasper Heywood, who wrote in 1560:—

"There Norton's ditties do delight."

**Norval.** An aged peasant and his son in HOME's play of *Douglas* (q.v.).

"Norval, My name is." See DOUGLAS.

**Norwynne.** See NATURE AND ART.

**Nosce Teipsum:** "This Oracle expounded in two Elegies. 1. Of Humane Knowledge; 2. Of the Soule of Man, and the Immortalitie thereof." By Sir JOHN DAVIES (1570—1626). It was published in 1599. "It is a wonderful instance," says George MacDonald, "of what can be done for metaphysics in verse."

"Not a drum was heard, not a funeral note." The first line of WOLFE's ballad on *The Burial of Sir John Moore* (q.v.).

**Not-browne Mayde, The.** The old ballad, written about 1500—1550, on which MATTHEW PRIOR founded his *Henry and Emma* (q.v.). The ballad belongs to the end of the fifteenth century, and tells the story of a baron's daughter who was wooed by an earl's son in the guise of "a squyer of lowe degree," much as the heroine in Tennyson's ballad was wooed by the Lord of Burleigh as a landscape painter. When, however, she has been sufficiently tested, and agrees to fly with him to the woods, the truth is revealed to her.

"Not in mortals to command success,  
'Tis,"—ADDISON, *Cato*—

"But we'll do more, Sempronius, we'll deserve it."

"Not in the vein, I am."—*King Richard III.*, act iv., scene 2.

"Not lost, but gone before." See "LOST (Nor)."

**Not so Bad as we Seem.** A comedy, in five acts, written by Lord LYTTON for performance, in 1851, by an amateur company of players, including Charles Dickens, John Forster, Douglas Jerrold, Mark Lemon, Augustus Egg, and others, who acted in several towns of England in aid of the funds of the "Guild of Literature and Art." See the *Life of Dickens* by Forster.

"Not to do it, How." A phrase used by DICKENS in his novel of *Little Dorrit*, chapter x.; where he says:—"Whatever was required to be done, the Circumlocution Office [q.v.] was beforehand with all the public departments in the art of perceiving *how not to do it*."



"Note of, When found, make a."—CKENS, *Dombey and Son*, chap. xv.

"Notes, A chiel's amang you takin'." e "CHIEL'S AMANG YE" and GROSE'S PEREGRIATIONS.

**Notes and Queries.** A medium of inter-communication for literary men and general readers, founded in 1849 by W. J. THOMS, who acted as editor until 1872. It then passed into the hands of Sir C. W. DILKE, and the editorship was transferred to Dr. Doran.

"Notes by distance made more sweet, n."—COLLINS, *The Passions*. Compare with Camp-ell's "Distance lends enchantment" (q.v.).

"Nothing, Airy."—*A Midsummer Night's Dream*, act v., scene 1.

**Nothing, An Essay on**, by HUGO ARNOT 1749—1786), was published in 1777.

"Nothing extenuate, nor set down ought in malice."—*Othello*, act v., scene ii.

"Nothing if not critical." See "CRITICAL."

"Nothing in his life became him like the leaving it."—*Macbeth*, act i., scene 4.

"Nothing long." See "EVERYTHING BY STARTS."

"Nothing, O Mighty,"—CRASHAW, *Steps to the Temple*—

"Unto thee,  
Nothing, we owe all things that be."

**Nothing, Ode to:** "with Notes, by Trismegistus Rustifucius, D.D.," i.e., THOMAS MOORE, the poet. A political squib which was very successful.

**Nothing, On.** A poem by JOHN WILMOT, Earl of ROCHESTER (1647—1680), which Johnson characterises as "the strongest effort of his muse. He is not the first who has chosen this barren topic for the boast of his fertility. There is a poem called *Nihil*, in Latin, by Passerat, a poet and critic of the sixteenth century in France." Among the seventeen verses of which the poem consists are these:—

"Nothing, who dwell'st with fools in grave disguise,  
For whom they reverend shapes and forms devise,  
Lawn sleeves, and furs, and gowns, when they like thee  
look wise.

"French truth, Dutch prowess, British policy,  
Hibernian learning, Scotch civility,  
Spaniards' dispatch, Danes' wit, are mainly seen in thee."

"Nothing went unrewarded but desert."—DRYDEN, *Absalom and Achitophel*.

"Nothings, Laboured." See "LABOURED NOTHINGS."

**Nothing to Wear:** "an Episode of City Life." A satirical poem by WILLIAM ALLEN BUTLER, an American writer (b. 1825); written in 1857. See McFLIMSEY, FLORA.

"Nothing's so dainty sweet as lovely melancholy." The last line of a famous song, beginning—

"Hence, all you vain delights,"

in FLETCHER'S play of *The Nice Valour*, act iii., scene 3. See MELANCHOLY, THE AUTHOR'S ABSTRACT OF.

"Noticeable man (A), with large grey eyes."—COLERIDGE as described by WORDSWORTH.

**Nottingham Poet, The.** A name bestowed on PHILIP JAMES BAILEY (q.v.), who was born at Basford, near Nottingham.

**Nourmahal.** "The Light of the Harem," in MOORE'S tale of that name, in *Lalla Rookh* (q.v.); beloved by Selim.

**Nova Poetria.** A treatise, in Latin hexameters, on the art of poetry, written by GEOFFREY DE VINESAUF (circa 1198), and dedicated to Pope Innocent III. It is described as a dull and wearisome poem, "only interesting," says Wright, "as being the key to the general style of the Latin poetical writers of the 13th century, which was formed on the rules given in this book."

**Novalis.** The assumed name of FRIEDRICH VON HARDENBERG, the German mystic (b. 1772, d. 1801), whose *Christianity in Europe* and other works have been translated into English. See Carlyle's *Miscellaneous Essays*.

**Novel, My.** See MY NOVEL.

**Novels**, as a form of fiction, distinct, on the one hand, from pure Allegory (q.v.), and, on the other, from pure Romance (q.v.), may be said to have taken their rise in England with the Robert Greene (q.v.), whose melancholy story is one of the saddest episodes in Elizabethan literature. This writer would seem to have been first to attempt an approximation to the narratives of everyday character and manners with which we are so familiar in this country. His works have only the relation to pure novel-writing which the grub has to the butterfly, but still they have that relation, and the fact is to the honour of the writer, who gave a decided impulse to the spread of what is now so universal. His first lineal descendant was the Mrs. Aphra Behn (q.v.), whose name is less known, perhaps, as that of a novelist than as that of a writer of indecent plays. Her most successful fiction was a romance, but her novels, though of little intrinsic merit, are interesting as early specimens of their class. As Professor Masson says, however, "The fact that she alone is now usually named as representing the novel of the Restoration, shows how little of the real talent of the time took that particular direction." Between this writer and Defoe there was only one other novelist of any importance, and that was Mrs. Haywood (q.v.), who is denounced in *The Dunciad* (q.v.) as a "shameless scribbler;" but whose *Betsy Thoughtless* had, it is said, at least the merit of suggesting to Madame D'Arblay (q.v.)



the action of her *Evelina* (q.v.). Mrs. Haywood died in 1756, and nearly forty years previously Defoe (q.v.) had published his *Moll Flanders* (q.v.), the first of his novels of contemporary life and character. After that came *Colonel Jack* (q.v.) and *Roxana* (q.v.), both of them inimitable pictures of low London existence, which had the effect of putting the modern English novel on a permanent footing. After this, the stream flows on without interposition until it assumes the flood-like character of our own nineteenth century fiction. Swift followed Defoe, but only with a work which is a satirical allegory, not a novel. The immediately legitimate successor of Defoe was Richardson (q.v.), whose *Pamela* (q.v.), *Clarissa Harlowe* (q.v.), and *Sir Charles Grandison* (q.v.) took all England by storm. He introduced into English fiction what may be called the Dutch method of painting, by patient elaboration of detail in works whose very prolixity now prevents them from being read, though full of amazing power. *Clarissa Harlowe* has of late years been condensed successfully; but the others are known to the modern public but by name. The obtrusive morality of *Pamela* suggested to Fielding (q.v.) his inimitable *Joseph Andrews* (q.v.), in which, as in *Amelia* (q.v.) and *Tom Jones* (q.v.), the writer draws the England of his day with photographic accuracy, allied to a playful humour of which Richardson knew nothing. Fielding was eminently noticeable for calling a spade a spade, but this impropriety had a frankness and geniality about it foreign to that of Smollett (q.v.), whose *Roderick Random* (q.v.) and *Count Fathom* (q.v.) are disagreeably and unhealthily broad in treatment. But the former, like *Humphrey Clinker* (q.v.) and *Peregrine Pickle* (q.v.), contains an amount of splendid character-drawing which will always render it at once valuable and readable. Sterne's *Tristram Shandy* (q.v.) is rather a whimsical rhapsody than a novel, but includes some graphic pictures of English life in his day. It lives in literature as a masterly combination of sentiment, which, alas! is often tawdry, and of humour which is, unfortunately, broad. That the age is not wholly to be blamed for Sterne's indecencies is obvious from the fact that only a few years elapsed before *Tristram Shandy* was followed by *The Vicar of Wakefield* (q.v.), the first of modern idylls, and by no means the least pure—the flower of the genius of Oliver Goldsmith (q.v.), who was, above all things, natural, whether in prose or verse. To this period belongs Horace Walpole's *Castle of Otranto* (q.v.), which led the way for Clara Reeve (q.v.), Mrs. Radcliffe (q.v.), "Monk" Lewis (q.v.), and various other writers of romance. The traditions of the novel proper were maintained by writers like Henry Mackenzie (q.v.), whose *Man of Feeling* (q.v.) had a wide popularity; Madame D'Arblay (q.v.), the authoress of *Evelina* (q.v.); Robert Bage (q.v.), Charlotta Smith (q.v.), and by Mrs. Inchbald (q.v.), whose *Nature and Art* (q.v.) ought to be more widely known. By-and-by came the delicate genius of Jane Austen (q.v.)

to excite the admiration of Sir Walter Scott with her exquisite satires on society, and Miss Edgeworth (q.v.) with her wealth of improving rather than agreeable narrative. Scott himself is equally noticeable as a romancist and a novelist, being, in the majority of his works, both combined, by which we mean that even in his professed romances he has the closest possible grasp of real life and human character. He was the founder and perfecter of the historical novel, in which he has been followed by Thackeray (q.v.) and Lytton (q.v.), and, *longo intervallo*, by G. P. R. James (q.v.) and Harrison Ainsworth (q.v.) His favourite hunting-grounds were mediæval Europe and the Scotland of his own and the preceding century. His great delight was, as one of his critics says, to blend the interest of romantic adventure with that of homely and humorous representation of manners. He and Dickens (q.v.) have probably peopled the world with more striking creatures of the imagination than all other novelists put together. In the generation that succeeded Scott, novel-writing became more widely spread than ever, and the name of novelists during that period is legion. Professor Masson, by way of classifying their productions, suggests thirteen classes:—(1) *The Novel of Scottish Life and Character*, illustrated by Galt (q.v.), Miss Ferrier (q.v.), Hogg (q.v.), Allan Cunningham (q.v.), Lockhart (q.v.), and Wilson (q.v.); (2) *the Novel of Irish Life and Character*, by Lady Morgan (q.v.), the Banims (q.v.), Griffin (q.v.), Carleton (q.v.), Lover (q.v.), Lever (q.v.), and Mrs. S. C. Hall (q.v.); (3) *the Novel of English Life and Character*, by Thomas Love Peacock (q.v.), Theodore Hook (q.v.), Lord Lytton (q.v.), Mrs. Gore (q.v.), Mrs. Trollope (q.v.), Lady Blessington (q.v.), Mrs. Crowe (q.v.), Miss Jewsbury (q.v.), and Miss Martineau (q.v.); (4) *the Fashionable Novel*, by Disraeli (q.v.), Lady Lamb (q.v.), and many others; (5) *the Illustrious Criminal Novel*; (6) *the Traveller's Novel*; (7) *the Novel of American Manners and Society*; (8) *the Oriental Novel*; (9) *the Military Novel*, illustrated by Gleig (q.v.), Maxwell (q.v.), and others; (10) *the Naval Novel*, illustrated by Marryat (q.v.), Chamier (q.v.), Hannay (q.v.), and others; (11) *the Novel of Fantasy*, illustrated by Mrs. Shelley (q.v.) and others; (12) *the Art and Culture Novel*; and (13) *the Historical Novel*. But this is defective both as a classification and as a list of authors. The latter are too numerous to mention, and the former is false so far that it is unfair in many cases to include an author under either head solely, for from Lord Lytton, for example, we had novels at once of the Historical, English Life and Manners, Fantasy, and Illustrious Criminal schools. Few things, indeed, were more remarkable about this accomplished writer than the great breadth of his range, which included, according to his own classification, the Familiar, the Picturesque, and the Intellectual, in novels. Thackeray (q.v.) and Dickens (q.v.) are not mentioned in the above classification because they deserve a separate



rence, the one as the typical satirist, and the other as the typical humorist, of their time. Dickens was, probably is, the more popular of the two, but the sameness of his style and humour may perhaps prevent his long remaining so. As a humorist he is supreme; as a novelist, his plots are defective, and his characters frequently mere exaggerations. He had, however, and still has, the power of exciting uncontrollable laughter, and in *Pickwick Papers* (q.v.), *Nicholas Nickleby* (q.v.), *Martin Chuzzlewit* (q.v.), and *Dombey and Son* (q.v.), he is likely to be classics in our language. Had his novels been more obviously sincere, Dickens would, perhaps, rank higher than he does. Thackeray excels by force of wide and keen observation, realistic humour, touching sentiment, and a singularly refined style, to which Dickens had no pretensions. His novels are really novels—pictures of life, and not budgets of wild fun and fancy. They are few in number, but all of them, or *Pamond*, *The Newcomes*, *Pendennis*, and *Vanity Fair*, at any rate, are sure to live, the first-named as a far more successful resuscitation of a bygone generation than anything that Scott produced. Of late years we have been deprived of Charlotte Brontë (q.v.), Mrs. Gaskell (q.v.), Shirley Brooks (q.v.), Charles and Henry Kingsley (q.v.), and many others who were prolific in their time, but have left nothing permanent behind them. Of novelists of the present day, the lady who calls herself George Eliot (q.v.) is unquestionably the head, excelling in purely intellectual penetration all her predecessors, and supported, at some distance, by men like Anthony Trollope (q.v.), Wilkie Collins (q.v.), Charles Reade (q.v.), and by women like Miss Thackeray (q.v.), Mrs. Craik (q.v.), Mrs. Oliphant (q.v.), Miss Yonge (q.v.), Miss Braddon (q.v.), and Ouida (q.v.), who has carried to excess the manner of the author of *Guy Livingstone* (q.v.). Among other modern popular writers are William Black, J. G. Whyte-Melville, R. D. Blackmore, George MacDonald, Thomas Hardy, James Payn, John Saunders, T. A. Trollope, Justin McCarthy, James Grant, Rhoda Broughton, Annie Thomas, Julia Kavanagh, Mrs. Beecher Stowe, Mrs. Henry Wood, Mrs. Lynn Linton, Mrs. Macquoid, Elizabeth Wetherell, Sarah Tytler, Georgiana Craik, Mrs. Riddell, A. B. Edwards, Holme Lee, and Annio Edwards. See Dunlop's *History of Fiction*, Masson's *Novelists and their Styles*, Kavanagh's *English Women of Letters*, Forsyth's *Novelists of the Eighteenth Century*, and Jeaffreson's *Novels and Novelists*.

**Novels by Eminent Hands.** A series of parodies by WILLIAM MAKEPEACE THACKERAY. They include imitations of Lord Lytton, Disraeli, Charles James Lever, G. P. R. James, Mrs. Gore, and James Fenimore Cooper. Bret Harte has imitated them in his *Sensation Novels Condensed*.

**Novum Scientiarum Organum.** The second part of Bacon's great projected work, the *Instauratio Magna* (q.v.), published in 1620. This, and the *Advancement of Learning* (q.v.), form the

foundation of the Baconian philosophy, the *Novum Organum* being a description of the "new method" by which, the writer argued, the understanding should be employed in adding to human knowledge. This theory is stated in the opening aphorism: "Man, who is the servant and interpreter of Nature, can act and understand no further than he has, either in operation or in contemplation, observed of the method or order of nature." Again: "Men have sought to make a world from their own conceptions, and to draw from their own minds all the materials which they employed; but if, instead of doing so, they had consulted experience and observation, they would have had facts, and not opinions, to reason about, and might have ultimately arrived at the knowledge of the laws which govern the material world." Once more: "The way that promises success is this. It requires that we should generalise slowly, going from particular things to those which are but one step more general, from those to others of still greater extent, and so on to such as are universal. By such means we may hope to arrive at principles, not vague and obscure, but luminous and well-defined, such as nature herself will not refuse to acknowledge." The *Novum Organum* is in Latin.

**"Now, An eternal."**—COWLEY,  *Davideis*. Southey, in his *Doctor*, says, "One of our poets (which is it?) speaks of an eternal now."

**"Now glory to the Lord of Hosts, from whom all glories are!"**—MACAULAY, *The Battle of Ivry*.

**"Now is done thy long day's work."**—*A Dirge*, by ALFRED TENNYSON.

**Now or Never.** A work by RICHARD BAXTER, published in 1663.

**"Now sleeps the crimson petal, now the white."** A song by TENNYSON, in *The Princess*.

**"Now's the day, and now's the hour."** A line in BURNS's poem, beginning, "Scots wha hae wi' Wallace bled."

**Nowell, Alexander**, Canon of Windsor (b. 1507, d. 1602), published in 1570 his *Christianæ pietatis prima Institutio, ad usum scholarum Latine Scripta*, which had previously been revised and adopted by Convocation as "their own book and professed doctrine." It was translated into English in 1571, and into Greek in 1575. An abridgment of the *Institutio*, called *Catechismus Parvus*, which appeared in Latin and Greek in 1574, was translated into English in 1587. See the *Life* by Churton (1609).

**Noy, William**, lawyer and politician (b. 1577, d. 1634), wrote *A Treatise on the principal grounds and maxims of the Lawes of England* (1641), *The Compleat Lawyer* (1674), *The Perfect Conveyancer* (1655), and other works.

**Nubbles, Kit.** A character in DICKENS's novel of *The Old Curiosity Shop* (q.v.).



**Nuce, Thomas**, divine, adapted the *Octavia* of Seneca (1581) into the English heroic rhyming couplet. See OCTAVIA.

**Nugæ Antiquæ.** A miscellaneous collection of original papers in prose and verse, written during the reigns of Henry VIII., Edward VI., Mary, Elizabeth, and James I., by Sir JOHN HARYNGTON and others. It was reprinted in 1804.

**Nugent, George Nugent Grenville, Lord** (b. 1788, d. 1850), wrote *Portugal*, a poem (1812); *Memorials of Hampden* (1832); *Lands, Classical and Lay* (1845); and other works.

**Nugis Curialium Distinctionibus, De**, by WALTER MAPES, Archdeacon of Oxford (1150—1196), "a singular olio of satire and stories on all sorts of subjects," edited by Wright for the Camden Society in 1850. It contains, amongst other things, a humorous treatise against matrimony, written in Latin prose. A work *De Nugis Curialium* was also written by JOHN of SALISBURY (q.v.), and finished in 1156, before Mapes' production. It was in eight books, and was intended "to contrast the trifling of the worldly with the track of the philosopher that men should follow." It was printed in 1475, and had for full title, *Polyeraticus de Nugis Curialium et Vestigiis Philosophorum*.

"Numbers, Mournful." See "TELL ME NOT."

**Nun, The Second**, in CHAUCER's *Canterbury Tales* (q.v.), tells the story of the life and passion of St. Cecilia, a metrical translation from the *Legenda Aurea* of Archbishop Jacobus à Voragine of Genoa, which Chaucer had probably read in a French translation.

"Nunnery of thy chaste breast, The." —LOVELACE, *To Lucasta*. So HARYNGTON in his *Castara*, addressing the roses in her bosom, says:—

"Yee blushing virgins happle are  
In the chaste nunn'ry of her breasts."

**Nun's Priest's Tale**, in CHAUCER's *Canterbury Tales* (q.v.), is that afterwards modernised by Dryden as *The Cock and Fox*, and was taken from the *Roman de Renart*.

"Nurse (Thou) of young desire." An apostrophe to Hope, in BICKERSTAFF's *Love in a Village*, act i., scene 1.

"Nursing her wrath to keep it warm." A line in BURNS's poem of *Tam o' Shanter*.

**Nut-brown Maid, The.** See NOT-BROWNE MAYDE, THE.

**Nutting.** A poetical fragment by WILLIAM WORDSWORTH, written in 1799.

**Nydia.** The blind flower-girl in Lord LYTTON's novel of *The Last Days of Pompeii* (q.v.); of whom it has been said that "her love for Glaucus, changing insensibly from childish gratitude to a woman's passion, recalls the Mignon of Wilhelm Meister; but her blindness gives her an

individuality all her own, and the only fault we have to find with the character is that the sentiment is too refined, too modern."

**Nym**, in *The Merry Wives of Windsor* (q.v.), is one of the followers of Sir John Falstaff. The word "nim," from which the name is probably derived, is still used among thieves, and signifies to steal or pilfer.

"Nymph of every charm possessed, A." —FALCONER, *The Fond Lover*.

**Nymph, The, complaining for the Death of her Faun.** A poem by ANDREW MARVELL (1620—1678); full, as Leigh Hunt says, of "sweet overflowing fancies."

**Nympha Libethris:** "or, the Cotswold Muse," "presenting some extempore verses to the imitation of young scholars. In four parts" (1651). The author of this work was CLEMENT BARKSDALE (1609—1687), and the poems themselves, none of which are of any length or importance, were dedicated each to a separate person. A reprint, consisting of forty copies, was published in 1816 by Sir Egerton Brydges.

**Nymphidia:** "the Court of Fairy." A work by MICHAEL DRAYTON; printed in 1627. It is full of pleasant fancies, conveyed in pleasant rhymes.

"Nympholepsy of some fond despair, The." —BYRON, *Childe Harold*, can. iv., stan. 115.

**Nymph's Reply to the Passionate Shepherd, The.** Lines written by Sir WALTER RALEIGH (q.v.) in reply to Marlowe's *Passionate Shepherd to His Love* (q.v.). See "IF ALL THE WORLD," &c.

O

"O blackbird, sing me something well." —*The Blackbird*, by ALFRED TENNYSON.

"O blithe new-comer, I have heard," —*The Cuckoo*, a lyric by WILLIAM WORDSWORTH, written in 1804—

"I hear thee and rejoice,  
O Cuckoo, shall I call thee bird,  
Or but a wandering voice?"

"O Brignall banks are wild and fair." First line of a lyric by Sir WALTER SCOTT.

"O day most calm, most bright." First line of verses on the subject of "Sunday," by GEORGE HERBERT, included in *The Temple* (q.v.).

"O faithless world, and thy most faithless part." A lyric by Sir HENRY WOTTON, written before 1602.

"O for a lodge in some vast wilderness." See "LODGE IN SOME VAST WILDERNESS."

"O how could I venture to love one like thee?" The first line of a song addressed by Dr. ALEXANDER WEBSTER (1707—1784) to the lady whom he afterwards married. The story goes,



that he was employed by a gentleman of his acquaintance to pay his addresses to a certain Miss Erskine, a young lady of fortune related to the Dundonald family. He seems to have urged the suit of his friend with remarkable eloquence; but he nevertheless met with a decided refusal, the lady naïvely remarking that, had he spoken as well for *himself*, he might possibly have succeeded better! On this hint he spoke, and Miss Erskine eventually blossomed into Mrs. Webster. The song in question is not very poetical, but it is evidently written in earnest, and is remarkably vivid. The last verse runs:—

"In all that I write, I'll thy judgment require;  
My taste shall correct what thy love did inspire;  
I'll kiss thee and press thee till youth all is o'er,  
And then live on friendship when passion's no more."

"O how much more doth beauty  
beauteous seem,"—First line of a sonnet by SHAKESPEARE—

"By that sweet ornament all truth doth give."

"O Logie o' Buchan, O Logie the  
aird." First line of a song by GEORGE HALKET  
(d. 1756), first printed in Johnson's *Museum*. The  
hero was a gardener at the place of "Logie the  
aird."

"O Love, Love, Love! O withering  
night!"—*Fatima*, by ALFRED TENNYSON.

"O Love, what hours were thine and  
mine."—*The Daisy*, by ALFRED TENNYSON.

"O lovers' eyes are sharp to see."—  
*The Maid of Neidpath*, by SIR WALTER SCOTT.

"O Mary, go and call the cattle  
home." First line of *The Sands of Dee*, a lyric by  
the REV. CHARLES KINGSLEY.

"O mighty-mouth'd inventor of har-  
monies."—*Milton*, by ALFRED TENNYSON.

"O mistress mine, where are you  
roaming?"—Song, by the clown, in *Twelfth Night*,  
act ii., scene 3—

"Trip no farther, pretty sweeting,  
Journeys end in lovers' meeting—  
Every wise man's son doth know."

"O morning star, that smilest in the  
blue,"—Lynette's song in TENNYSON'S *Idylls of the  
King* (*Gareth and Lynette*)—

"Smile sweetly, thou! my love hath smiled on me."

"O most just Vizier, send away."—  
First line of MATTHEW ARNOLD'S poem, *The Sick  
King of Bokhara*.

"O my love's like a red, red rose."—  
First line of a song by ROBERT BURNS (1759—  
1796), said to be founded on a ditty composed by  
a certain Lieutenant Hinckes as a farewell to his  
sweetheart.

"And fare thee weel, my only love!  
And fare thee weel awhile!  
And I will come again, my love,  
Though it were ten thousand mile."

"O Nancy, wilt thou go with me?"—  
First line of a ballad by Bishop PERCY (1728—  
1811), which was originally printed in Dodsley's

*Collection of Poems* (1758), and afterwards, as a  
Scottish production, in Johnson's *Musical Museum*.  
"It is too barefaced," wrote Burns, "to take Dr.  
Percy's charming song, and, by means of trans-  
posing a few English words into Scots, to offer to  
pass it for a Scots song."

"O nightingale, that on yon bloomy  
spray." First line of a sonnet by JOHN MILTON.

"O only source of all our light and  
life." First line of *Qui laborat, orat*, a lyric by  
ARTHUR HUGH CLOUGH (1819—1861).

"O plump head-waiter at The Cock."—  
*Will Waterproof's Monologue*, by ALFRED TENNY-  
SON.

"O reader! hast thou ever stood to  
see." First line of *The Holly Tree*, a lyric by  
ROBERT SOUTHY (1774—1843).

"O rose, who dares to name thee?"—  
First line of *A Dead Rose*, a lyric by ELIZABETH  
BARRETT BROWNING (1809—1861).

"O saw ye bonnie Lesley." First line of  
*Bonnie Lesley*, a song by ROBERT BURNS.

"O saw ye not fair Ines."—*Fair Ines*, by  
THOMAS HOOD, published in 1827.

"O Sophonisba! Sophonisba, O!" A  
line originally included in THOMSON'S *Sophonisba*,  
act iii., scene 2. On the night of the first per-  
formance of the play, a spectator openly parodied  
it as

"O Jemmy Thomson! Jemmy Thomson, O!"

and after that it was altered into—

"O Sophonisba! I am wholly thine."

"O stream descending to the sea."—  
*The Stream of Life*, a lyric by ARTHUR HUGH  
CLOUGH.

"O swallow, swallow, flying, flying  
south,"—Song, by ALFRED TENNYSON, in *The  
Princess*—

"Fly to her, and fall upon her gilded caves,  
And tell her, tell her, what I tell to thee."

"O sweet pale Margaret, O rare pale  
Margaret."—*Margaret*, by ALFRED TENNYSON.

"O talk not to me of a name great  
in story,"—First line of a lyric by Lord BYRON  
(1788—1824)—

"The days of our youth are the days of our glory!  
And the myrtle and ivy of sweet two-and-twenty  
Are worth all your laurels, though ever so plenty."

"O that this too too solid flesh would  
melt."—*Hamlet*, act i., scene 2.

"O that 't were possible,"—Sect. xxvi.  
of TENNYSON'S *Maud* (q.v.)—

"After long grief and pain,  
To find the arms of my true love  
Round me once again!"

"O then, I see—Queen Mab hath been  
with you." See MAB.



"O thou that after toil and storm." Sect. xxxiii. of *In Memoriam*, by ALFRED TENNYSON.

"O waly, waly up the bank." First line of a famous old ballad, the date of which it is impossible to ascertain.

"O waly, waly up the bank,  
And waly waly down the brae,  
And waly waly you burnside,  
Where I and my Love went to gae!

"O waly waly, but love be bonny  
A little time while it is new;  
But when 't is auld, it waxeth cauld,  
And fades awa' like morning dew."

"O well for him whose will is strong!"—*Will*, by ALFRED TENNYSON—

"He suffers, but he will not suffer long;  
He suffers, but he cannot suffer wrong."

"O wert thou in the cauld blast." First line of a song by ROBERT BURNS (1759—1796), which has been wedded by Mendelssohn to an exquisitely plaintive melody.

"O whistle, and I'll come to you, my lad." First line of a song by ROBERT BURNS:—

"At kirk, or at market, whene'er ye meet me,  
Gang by me as tho' that ye cared na a fie:  
But steal me a blink o' your bonnie black e'e,  
Yet look as ye were na lookin' at me."

"O wild West Wind, thou breath of Autumn's being. First line of SHELLEY'S *Ode to the West Wind*.

"O World! O Life, O Time!"—*A Lament*, by PERCY BYSSHE SHELLEY, written in 1821.

"O yet we trust that somehow good," —Sect. liii. of *In Memoriam*, by ALFRED TENNYSON—

"Will be the final goal of ill" . . .  
"That nothing walks with aimless feet;  
That not one life will be destroyed,  
Or cast as rubbish to the void,  
When God hath made the pile complete."

"O you chorus of indolent reviewers," —*Hendecasyllables*, by ALFRED TENNYSON—

"Irresponsible, indolent reviewers,  
Look, I come to the test, a tiny poem  
All composed in a metre of Catullus."

**Oakley.** A gay, good-tempered gentleman, whose misfortune it is to be always provoking his wife's unjust suspicions, in COLMAN'S comedy of *The Jealous Wife* (q.v.).

"Oath, A good mouth-filling." See "MOUTH-FILLING OATH."

"Oaths, Full of strange."—*As You Like It*, act ii., scene 7.

**Obadiah.** A servant, in STERNE'S *Life and Opinions of Tristram Shandy, Gent.* (q.v.)

**Obedyence of a Christen Man, The,** by WILLIAM TYNDALE (1477—1536); published in 1528. It tells "how Christen rulers ought to govern."

**Obermann, Stanzas in Memory of the Author of,** by MATTHEW ARNOLD (b. 1822). Etienne Pivert de Senancour was born in 1770, and died in 1846. "The profound inwardness, the austere sincerity of his principal work, *Obermann*,

the delicate feeling for nature which it exhibits, and the melancholy eloquence of many passages of it, have attracted and charmed some of the most remarkable spirits of this century." A companion poem to the above, composed many years afterwards, is entitled *Obermann Once More*.

**Oberon.** A work by Wieland, translated by WILLIAM SOTHEY (1757—1833) in 1798.

**Oberon.** King of the fairies in *A Midsummer Night's Dream*. He is identical with the elf-dwarf Elberich or Alberich, whose name became Alberon or Auberon in French, and Oberon in English; and he is described as a monarch endowed with magical powers, who rewards the good and true, and punishes the bad and false. He has been made the subject of a romantic poem by the German poet, Wieland. See *TITANIA*.

**Oberon:** "the Fairy Prince." A masque by BEN JONSON.

**Obidah,** in Dr. JOHNSON'S *Rambler*, No. 65, is a young man whose journeyings in the course of a day are made allegorical of the progress of human life.

**Obidicut.** The fiend of lust in *King Lear*, act iv., scene 1.

"Obliged by hunger and request of friends."—POPE, *Epistle to Dr. Arbuthnot*, line 44.

**Obscurity and Oblivion, Two Odes to,** by ROBERT LLOYD (1733—1764), and the elder COLMAN (1733—1794); intended as parodies on Gray's *Progress of Poetry and Bard*, and Mason's *Ode to Memory*. In the former, the birth of fashion is most humorously described:—

The shallow fop in antic vest,  
Tir'd of the beaten road,  
Proud to be singly drest,  
Changes, with every changing moon, the mode."

And so on.

"Observation with extensive view, Let." See "LET OBSERVATION."

**Observations in his Travailes:** "upon the state of the XVII. provinces as they stood anno dom. 1609, the treatie of peace being then on foote." Published by Sir THOMAS OVERBURY in 1626. "This," says Wood, in his *Athenæ Oxonienses*, "goes under his name, but doubted by some whether he wrote it."

"Observed of all observers, The."—*Hamlet*, act iii., scene 1.

**Obstinate.** An inhabitant of the city of Destruction, who advised Christian (q.v.) to return to his family, in BUNYAN'S *Pilgrim's Progress*.

**O'Cataract, John.** A sobriquet bestowed upon JOHN NEAL (b. 1793), an American writer, on account of his impetuous manners, and adopted by him in several of his published works.

**Occam, William of,** logician and philosophical writer (b. 1270, d. 1347), published *Disputatio inter Clericum et Militem* (1475), (q.v.); *Dialo-*



*rum libri septem adversus hæreticos; et Tractatus dogmatibus Johannis XXII.* (1476); *Opus Nona-nta dierum et dialogi, compendium errorum contra Johannem XXII.* (1481); *Scriptum in primum brum sententiarum, in quo theologia simul et sci-um atque philosophiæ dogmata usque ad principia resolvuntur stilo clarissimo facili et apto* (1483); *Quodlibeta septem* (1487); *Tractatus Logicæ divisus in tres partes* (1488); *Centiloquium Theologicum* (1494); *Quæstiones et Decisiones in quatuor, libros sententiarum* (1495); *Expositio aurea super totam sententiam Veterem, continens hosce tractatus* (1496); and *Summa totius logicæ* (1498). For a list of Occam's other works, see Jöcher's *Gelehrten Lexicon*. "In theology and philosophy," says Professor Fraser, "Occam was not less strong than in the politico-ecclesiastical contests of his generation. He was the leader of the theological and philosophical rationalism of the time. His writings illustrate the kind and amount of free opinion which maintained itself in an age, according to popular opinion, of intellectual torpor and traditionalism. Occam was, on the whole, the greatest logical writer of the middle ages." See INVINCIBLE DOCTOR, THE; SINGULAR DOCTOR, THE.

**Occasion.** An old hag in SPENSER'S *Faërie Queene*.

"**Occasion, which now smiles.**"—*Paradise Lost*, book ix., line 480.

**Occasional Meditations, A Century of.** Written in prose, by Bishop JOSEPH HALL, and published in 1605.

**Occidente, Maria dell'.** The *nom de plume* of Mrs. MARIA BROOKS (1795—1845), an American writer.

**Occleve, Thomas,** poet (b. about 1370), was the author of an English translation, in the seven-line stanza, of the *De Regimine Principum* (q.v.), and of various minor pieces, including the *Tale of Jonathas* (afterwards modernised by William Browne), which were printed by George Mason in 1796. "Occleve," says Warton (iii., 20), "is a feeble writer, considered as a poet, and his chief merit seems to be that his writings contributed to propagate and establish those improvements in our language which were now beginning to take place." See Warton's *History*; also Morley's *English Writers*, ii., 1; Ritson's *Bibliographia Poetica*; and Ellis's *Specimens of the English Poets*.

**Occultation of Orion, The.** A poem by HENRY WADSWORTH LONGFELLOW.

"The great giant Algebar,  
Orion, hunter of the beast!"

"**Occupation's gone, Othello's.**"—*Othello*, act iii., scene 3.

**Ocean, an Ode,** "concluding with a Wish," by EDWARD YOUNG (1684—1765); published in 1728, and remarkable for the multiplicity and badness of its rhymes. The "wish" consists of thirteen stanzas, and begins—

"Oh, may I steal  
Along the vale  
Of humble life, secure from foes;  
My friend sincere,  
My judgment clear,  
And gentle business my repose."

"**Ocean (O thou vast)! Ever-sounding sea!**"—PROCTER, *Adieu to the Ocean*—

"Thou symbol of a drear immensity."

"**Ocean (The broad) leans against the land.**"—GOLDSMITH, *The Traveller*, line 284.

"**Ocean (The) to the river of his thoughts.**"—BYRON, *The Dream*, stanza 2.

**Oceana.** A work in which JAMES HARRINGTON (1611—1677) revealed his conception of an ideal republic, something in the same style as Sir Thomas More's *Utopia* (q.v.). His idea was that government should be "established upon an equal agrarian basis, rising into the superstructure, or three orders—the senate debating and proposing, the people resolving, and the magistracy executing by an equal rotation through the suffrage of the people given by ballot." The work was published in 1656, and was the cause of much controversy. In it England, of course, figures as Oceana, Scotland as Marpesia, Ireland as Panopœa, Henry VII. as Panurgus, Henry VIII. as Corannus, Queen Elizabeth as Partheusa, and Cromwell as Megaletor, and so on. "In general," says Hallam, "it may be said of Harrington that he is prolix, dull, pedantic, and seldom profound; but sometimes redeems himself by just observations."

**Ochiltree, Edie.** A vagrant, in Sir WALTER SCOTT'S novel of *The Antiquary* (q.v.).

**Ockley, Simon,** historian and miscellaneous writer (b. 1678, d. 1720), published *Introductio ad Linguas Orientales* (1706), *A History of the Present Jews* (1707), a *History of the Saracens* (1757), and a few minor works.

**O'Connor, Charles, D.D.,** antiquarian and miscellaneous writer (1828), published *Columbanus ad Hibernos: or, Seven Letters on the present mode of Appointing Catholic Bishops in Ireland* (1810—16); *Rerum Hibernicarum Scriptores* (1814—26); and a catalogue of the manuscripts in the Stowe Library (1818—19).

**O'Connor's Child:** "or, the Flower of Love lies bleeding." A poem in sixteen stanzas by THOMAS CAMPBELL.

**Octavia.** A play adapted from the Greek of Seneca, by THOMAS NUCE (temp. Queen Elizabeth); written partly in ten-syllable couplets, and partly in lines of eight syllables, rhyming alternately. It appeared in 1581.

**Octavia, A Letter from, to her Husband Marcus Antoninus;** in which she expatiates on her sorrows, and endeavours to recall his affection for herself. Written by SAMUEL DANIEL in 1611, and characterised by much tenderness of feeling and force of expression.



**Octavian.** A metrical romance, "in a very singular stanza," edited by Halliwell-Phillipps for the Percy Society.

**Octogenarian, An.** The *nom de plume* under which JAMES ROCHE contributed a large number of articles to *The Gentleman's Magazine*. His *Critical and Miscellaneous Essays* were published in 1850.

"Ocular proof, Give me the."—*Othello*, act iii., scene 3.

"Odd numbers, Divinity in." See "DIVINITY IN ODD NUMBERS."

**Odes**, in English, have a character quite different from that which obtained in classical times, when the famous works of Pindar were accepted as a model. Pindaric odes are known in English literature, but they are few in number, and not always successful. With us an ode has come to mean simply a poetical address or apostrophe, full of varying lengths and metres, and divided into so many irregular stanzas, no attempt being made to regulate the latter as Pindar regulated them. The ode is, indeed, an essentially artificial production, and is not much met with in England until the artificial period of our poetry, when Dryden (q.v.) produced a *Song on St. Cecilia's Day* (q.v.) and *Alexander's Feast* (q.v.), neither of them statedly, but both of them really, odes in form and style. Collins's *Odes*, notably that on *The Passions*, are well known, like those of Gray, which include *The Bard* (q.v.), *The Progress of Poesy* (q.v.), and others. Keats wrote several fine specimens of this kind of poetry, the most notable being perhaps the *Ode to a Nightingale* (q.v.). Shelley gave us *Odes to the West Wind*, *Liberty*, and *Naples*; whilst Coleridge, who much affected this species of composition, will be remembered by his *Odes to The Departing Year* (q.v.), *France* (q.v.), and *Dejection*. Wordsworth's famous *Ode on the Intimations of Immortality from Childhood* (q.v.) will at once suggest itself. Of later writers Tennyson and Swinburne have succeeded in this direction—the former in his *Ode to the Duke of Wellington*, the latter in his *Ode to the French Republic*. Of all the poets above-named, Gray worked most thoroughly on the ancient model, his *Odes* being in the recognised three groups of three stanzas each, called respectively the strophe, antistrophe, and epodos. Congreve, however, is entitled to the priority of English composition on this regular model.

"Odious! in woollen! 'twould a saint provoke." See NARCISSA.

**Odo**, Bishop of Cambria (d. 1113), was the author of a *Tetrapla on the Psalms*, a treatise on *Original Sin*, a dialogue on *The Doctrine of Satisfaction*, and *Opuseula Saera*, published in vol. xv. of the *Bibliotheca Patrum* (1622).

**Odoeporicon Ricardi Regis.** A Latin poem by GULIELMUS PEREGRINUS (circa 1197), in praise of Richard I.

**Odoherthy, Sir Morgan.** One of the interlocutors in the *Noctes Ambrosianæ* (q.v.), and the *nom de plume* of Dr. WILLIAM MAGINN (1794—1842), in contributing to *Blackwood's* and *Fraser's Magazines*. His *Maxims* were published in 1849.

"Odours, when sweet violets sicken."—SHELLEY, in the brief lyric, beginning—

"Music, when soft voices die" (q.v.).

**O'Dowd, Cornelius.** The name under which CHARLES LEVER (1809—1872), the novelist, contributed a series of papers *On Men and Things* to *Blackwood's Magazine*.

**O'Dowd, Mrs.** A character in THACKERAY'S *Vanity Fair*. "How thoroughly Irish," says Hannay, "and how unlike the stage Irish woman."

**Odyssey, The.** See HOMER.

**Economy of Love, The.** See LOVE, THE ECONOMY OF.

**Oedipus.** A play adapted from the Greek of Seneca by ALEXANDER NEVILLE in 1563.

**Oedipus Tyrannus:** "or, Swellfoot the Tyrant. A Tragedy in two acts. Translated from the original Doric," by PERCY BYSSHE SHELLEY, written in 1820.

**Ehhlenschlager.** A Danish poet (1779—1850), many of whose poems have been translated into English, notably by Theodore Martin (q.v.), and Robert Buchanan (q.v.) in his *Poems from the Scandinavian*.

**Enone.** A poem by ALFRED TENNYSON, published in 1832. Enone was the beloved of Paris, who deserted her, however, when Venus, to gain from him the award of beauty, promised him the fairest wife in Greece.

"And from that time to this I am alone,  
And I shall be alone until I die."

"O'er the glad waters of the dark blue sea." First line of BYRON'S poem of *The Corsair* (q.v.).

"O'er the hills and far away."—GAY, *Beggar's Opera*, act i., scene 1.

"Of a' the airts the wind can blaw." First line of a song "composed" by ROBERT BURNS (1759—1796), "out of compliment" to his wife. "N.B.," he says, "It was in the honeymoon."

"Of all the girls that are so smart,"—First line of CAREY'S *Sally in Our Alley*—

"There's none like pretty Sally;  
She is the darling of my heart,  
And she lives in our alley."

"Of all the torments, all the cares,"—First line of a lyric by WILLIAM WALSH (1663—1709)—

"Of all the plagues a lover bears,  
Sure rivals are the worst."

"Of man's first disobedience and the fruit." See "MAN'S FIRST DISOBEDIENCE."



**'Of Nelson and the North.'** First line CAMPBELL's *Battle of the Baltie* (q.v.).

**'Of old sat Freedom on the heights.'** lyric by ALFRED TENNYSON, full of the finest poetical characterisation.

**"Off with his head! so much for Buckingham!"** A line in COLLEY CIBBER's version SHAKESPEARE's *Richard III.*, act iv., scene 3.

**Offa.** An old English romance, of which the story is founded on the marriage of a king with a wood-nymph, and the hatred with which the latter was regarded by the king's mother. The legend frequently reappears in the romances of the thirteenth century.

**"Offence is rank, O my."**—*Hamlet*, act ii., scene 3.

**"Offending Adam out of him, And hippled the."**—*King Henry V.*, act i., scene 1.

**(Offices, Four Books of,** "enabling private persons for the speciall Service of all good princes and Polieies," by BARNABY BARNES (1569-1607); and published in 1606. A full description of them may be read in the *Biographia Psephologica*.

**"Offices of prayer and praise, The imperfect."**—WORDSWORTH, *The Excursion*, book i.

**Offor, George** (b. 1786, d. 1864), wrote a biography of John Bunyan (q.v.).

**"Offspring of Heaven first born."**—MILTON's apostrophe to "Holy Light!" in *Paradise Lost*, book iii., line 1.

**"Oft in the stilly night,"**—First line of a famous song by THOMAS MOORE—

"Ere slumber's chain has bound me,  
Fond memory brings the light  
Of other days around me."

**"Oft repeating (And), they believe 'em true."**—PRIOR, *Alma*, canto iii.

**"Often wished that I had clear, I've,"**—SWIFT's *Imitation of Horace*, book ii., satire 6—

"For life six hundred pounds a year,  
A handsome house to lodge a friend,  
A river at my garden's end."

**Og.** The name under which Thomas Shadwell, the dramatist, is satirised in DRYDEN's poem of *Absalom and Achitophel* (q.v.).

**Ogier le Danois.** The hero of more than one romance of the Middle Ages, and probably identical with the Oger or Helgi, who figures on the Edda and the Volsung-Saga. "In the earlier traditions," says Priece, "the theatre of his actions is confined to Denmark and the neighbouring countries, but the later fictions embellish his career with all the marvels of romance, and after leading him as a conqueror over the greater part of Europe and Asia, transport him to the Isle of Avalon, where he still resides with Morgan la Fayc." See Warton *passim*.

**Ogilby, John**, Scotch miscellaneous writer (b. 1600, d. 1676), published translations of *The Æneid* (1649), *Æsop's Fables* (1651), *The Iliad* (1660), and *The Odyssey* (1661). He was satirised both by Dryden in *MacFlecknoe*, and by Pope in *The Dunciad*. See Wood's *Athenæ Oxonienses*.

**Ogilvie, John**, Presbyterian minister (b. 1733, d. 1814), published, in 1769, a volume of *Poems*, of which Dr. Johnson said that "he could find no thinking in them;" also *Sermons* (1767); *Philosophical and Critical Observations on the Nature, Character, and Various Species of Composition* (1774); *Rona*: a poem (1777); *Britannia: a National Epic Poem, in Twenty Books, to which is prefixed a Critical Dissertation on Epic Machinery* (1801); and other works.

**Ogleby, Lord.** An aged beau, who affects the gaiety of youth, in COLMAN and GARRICK's comedy of *The Cludestine Marriage* (q.v.).

**"Oh, a dainty plant is the ivy green."**—DICKENS's *Ivy Green* (q.v.).

**"Oh! blame not the bard, if he fly to the bowers."** An Irish melody by THOMAS MOORE.

**"Oh! breathe not his name, let it sleep in the shade."** An Irish melody by THOMAS MOORE.

**"Oh, do not wanton with those eyes."** A song by BEN JONSON, in *Underwoods* (q.v.).

**"Oh, no! we never mention her."** See "NEVER MENTION HER," &c.

**"Oh, to be in England."** First line of *Home Thoughts, from Abroad*, a lyric by ROBERT BROWNING.

**O'Hara Family, Tales of the,** by JOHN BANIM (1798-1842) and MICHAEL BANIM (b. 1796), were published in 1825 and 1826. Of these, John Banim wrote *The Feteles*, *John Doc*, and *Crohone of the Bill-hook*; but the work of each was strictly criticised and revised by the other. *The Nowlans* and *Peter of the Castle* were among those included in the second series. "The force of the passions and the effects of crime, turbulence, and misery have rarely been painted with such over-mastering energy, or wrought into narratives of more sustained and harrowing interest. The very peculiarities of the Irish dialect and pronunciation heighten the wild native flavour of the stories, and enrich them with many new and picturesque words and phrases."

**O'Hara, Kane**, dramatist (b. 1722, d. 1782), wrote *Midas*, *The Golden Pippin*, *April Day*, *Tom Thumb*, and *The Two Misers*. See Baker's *Biographia Dramatica*.

**Oisin.** See OSSIAN.

**O'Keefe, John**, dramatist (b. 1747, d. 1833), wrote *The Gallant* (1765), *Tony Lumpkin* (1778), *Wild Oats*, *The Agreeable Surprise*, *Modern Antiques*,



*The Sprigs of Laurel, Love in a Camp, The Poor Soldier, The Highland Reel, Fontainebleau*, and other pieces, collected and published in 1798. His *Poems* were published as a "legacy to his daughters," in 1824. *The Recollections of the Life of John O'Keeffe, Written by Himself*, appeared in 1826.

**Olan Hanesmoth :** "or, a View of the Intermediate State, as it appears in the Records of the Old and New Testaments, the Apocryphal Books, in Heathen Authors, the Greek and Latin Fathers," by GEORGE BENNET; published in 1801, and characterised by Bishop Horsley as "a work of various erudition and deep research."

**Old Age, Moral Poem on :** "written," says Ellis, "in rhyme, and extracted by Hickes, part of which is to be found in the introduction to Dr. Johnson's *Dictionary*." It is probably as old as the beginning of the thirteenth century.

**"Old age serene and bright, An."**—WORDSWORTH, *To a Young Lady*.

**Old and Young Courtier, The.** A satirical ballad, written in the reign of James I., and contrasting it, not unfavourably, with that of Queen Elizabeth. It was printed, with other poems, in *Le Prince d'Amour* (1660), and afterwards in Percy's *Reliques*, from an old black-letter copy in the Pepys Collection at Magdalen College, Oxford. Leigh Hunt speaks of it as "admirable; full of the gusto of iteration, and exquisite in variety as well as sameness."

**Old Arm Chair, The.** A lyric by ELIZA COOK (b. 1817), beginning—

"I love it! I love it! that old arm chair."

**Old Bachelor, The.** A comedy by WILLIAM CONGREVE, acted in 1693; composed with great elaboration of dialogue and incessant ambition of wit. Its author was only twenty-one years old. Macaulay calls it as "a play, inferior indeed to his other comedies, but, in its own line, inferior to them alone." "It brought the author," says Thackeray, "to the notice of that great patron of English muses, Charles Montague, Lord Halifax, who being desirous to place so eminent a wit in a state of ease and tranquillity, instantly made him one of the Commissioners for licensing hackney coaches, bestowed upon him soon after a place in the Pipe Office, and likewise a post in the Custom House of the value of £600."

**Old Bachelor in the Scottish Village, The.** Prose sketches by THOMAS AIRD (b. 1802, d. 1876), the most popular of which is a little tale called "Buy a Broom."

**Old City Manners.** See EASTWARD HO!

**Old Clock on the Stairs, The.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807), founded on the idea that "l'éternité est une pendule, dont le balancier dit et redit sans cesse ces deux mots seulement, dans le silence des tombeaux: 'Toujours! jamais! Jamais! toujours!'"

**Old Couple, The.** A comedy by THOMAS MAY (q.v.), first printed in 1658. It was probably written before 1641. It is included in Carew Hazlitt's edition of Dodsley's *Old Plays*. Here is a snatch of song from it:—

"Dear, do not your fair beauty wrong,  
In thinking still you are too young.  
The rose and lilies in your cheek  
Flourish, and no more ripeness seek;  
Your cherry lip, red, soft, and sweet,  
Proclaims such fruit for taste most meet:  
Then lose no time, for love has wings,  
And flies away from aged things."

Among the characters are Sir Argent Scrape, Earthworm, Eugeny, Scudmore, Lady Covet, Matilda, and Artemia.

**Old Court Suburb, The.** A prose work by JAMES HENRY LEIGH HUNT (1784—1859), published in 1855, and giving an interesting historical account of Kensington and its celebrities.

**Old Curiosity Shop, The.** A story by CHARLES DICKENS, originally included in *Master Humphrey's Clock* (q.v.). See also NELL, LITTLE; MARCHIONESS, THE; and SWIVELLER, DICK.

**Old Ebony.** See EBONY, OLD.

**Old English Baron, The.** A novel by CLARA REEVE (1725—1803), the first edition of which, published in 1777, bore the title of *The Champion of Virtue: a Gothic Story*. To quote from her own preface, this story was "the literary offspring of *The Castle of Otranto* [q.v.], written upon the same plan, with a design to unite the most attractive and interesting circumstances of ancient romance and modern novel."

**"Old familiar faces; All, all are gone, the."** A line in CHARLES LAMB's lyric, *The Old Familiar Faces*.

**"Old father antic the law."**—*King Henry IV.*, part i., act i., scene 2.

**"Old friends are best."** A proverbial expression which occurs in SELDEN's *Table Talk*.

**"Old friends, old times, old manners, old books, old wine."**—GOLDSMITH, *She Stoops to Conquer*, act i., scene 1. "I love," says Mr. Hardcastle (q.v.), "everything that's old."

**"Old-gentlemanly vice, A good."** See "GOOD OLD-GENTLEMANLY VICE."

**Old Home, Our.** A series of sketches of English life and scenery by NATHANIEL HAWTHORNE (1804—1864), published in 1862.

**Old Humphrey.** See HUMPHREY, OLD.

**Old Law, The.** A comedy by PHILIP MASINGER, THOMAS MIDDLETON, and WILLIAM ROWLEY, printed in 1656. The law is, that all old men who have reached the age of fourscore shall be put to death, as useless to the commonwealth. "There is," says Lamb, "an exquisiteness of moral sensibility, making one to gush out tears of delight, and a poetical strangeness in all the improbable circumstances of this wild play, which are unlike any—"



ing in the dramas which Massinger wrote alone. The pathos is of a subtler edge. Middleton and Rowley had both of them finer geniuses than their associate."

**Old Maid, An.** The pseudonym of Miss HILLIERS in the publication of her book, *My Life, and what shall I do with it? a Question for Young Gentlewomen* (1841).

**Old Maids.** A play by JAMES SHERIDAN KNOWLES (1784—1862).

**"Old man (An), broken with the terms of stato."**—*King Henry VIII.*, act iv., scene 2.

**"Old man (An) is twice a child."**—*Hamlet*, act ii., scene 2.

**"Old man eloquent, That."** A phrase applied to the Athenian orator Isocrates by MILTON in his *Sonnet* (No. 10) *To the Lady Margaret Ley*. It has of late years come to be sometimes applied to Professor Wilson, the essayist and contributor to *Blackwood's Magazine*.

**Old Man of the Sea, The,** figures in "Sinbad the Sailor" (*Arabian Nights*).

**Old Manor House, The.** A novel of Mrs. CHARLOTTE SMITH (1749—1806), published in 1793, and characterised by Miss Kavanagh as her finest imaginative effort. "It is her best and most interesting novel, though, like all she wrote, it is tinged with despondency and sadness. In vain does she make hero and heroine happy in the end; the spirit of disappointment ever broods over the tale. Orlando (q.v.) is the hero, Monimia (q.v.) the heroine of the tale."

**Old Man's Wish, The.** A ballad in twenty stanzas, by WALTER POPE (d. 1714), published in 1693, and described by Southey as "one of those which are never likely to lose their estimation and popularity." It was imitated in Latin by VINCENT BOURNE (1697—1747), and begins:—

"If I live to grow old, as I find I go down,  
Let this be my fate in a country town:  
May I have a warm house, with a stone at my gate,  
And a cleanly young girl to rub my old pate."

**Old Mortality.** A novel by Sir WALTER SCOTT (1771—1832), published in 1816. It derives its title from an old Cameronian, whose real name was Robert Paterson, but who was called "Old Mortality" from the devotion with which for forty years or more, he erected or repaired the tombstones over the graves of deceased members of his sect in various parts of Ayrshire, Galloway, and Dumfriesshire. It was from him that Sir Walter, in the person of Jedediah Cleishbotham (q.v.) professed to have received the story narrated in the novel. A full account of him is given in the introduction to the tale, the chief personages in which are Henry Morton, Edith Bellenden, Claverhouse, Balfour of Burley, Cuddie Headrigg, and Goose Gibbie.

**Old Red Sandstone, The.** See SANDSTONE, THE OLD RED.

**"Old saw."** An expression occurring in CHAUCER's *Canterbury Tales*.

**Old Shekarry, The.** See H. A. L.

**"Old things need not be therefore true."** First line of *Ah! yet consider it again*, a lyric by ARTHUR HUGH CLOUGH (1819—1861).

**Old Tom of Bedlam.** A "mad song," "by WILLIAM BASSE [q.v.], one that," according to Izaak Walton, "has made the choice song of *The Hunter in his Career*." See Percy's *Reliques*.

**Old Wives' Tale, The.** A legendary story, in prose and verse, by GEORGE PEELE, published in 1595. It appears to have afforded Milton a hint for his masque of *Comus* (q.v.).

**"Old yew, which graspeth at the stones."**—Section ii. of *In Memoriam*, by ALFRED TENNYSON.

**Oldacre, Cedric, of Saxe Normanby.** The pseudonym adopted by JOHN WOOD WARTER, the author of *The Last of the Old Squires: a sketch* (1854).

**Oldbuck, Jonathan.** The hero of SCOTT's novel of *The Antiquary* (q.v.), a whimsical, satirical, impetuous, good-hearted learned collector of the "odds and ends" of archæology; "partly founded," his creator tells us, "on a friend of my youth. An excellent temper, with a slight degree of sub-acid humour, learning, wit, and drollery, the more poignant that they were a little marked by the peculiarities of an old bachelor; a soundness of thought, rendered more forcible by an occasional quaintness of expression, were, I conceive, the only qualities in which the creature of my imagination resembled my benevolent and excellent friend."

**Oldcastell, Sir Johan, the Lorde Cobham:** "A Brefe Chronycle concernynge the Examinacyon and Death of the Blessed Martyr of Christ," by JOHN BALE, Bishop of Ossory (1495—1563). Sir John had suffered martyrdom in 1417 for holding the doctrines of Wycliffe. The "Brefe Chronycle" appeared in 1544. See OLDCASTLE, SIR JOHN.

**Oldcastle, Humphrey.** The pseudonym under which HENRY ST. JOHN, Viscount BOLINGBROKE, contributed to *The Craftsman* a series of *Letters upon the History of England*, and *A Dissertation upon Parties*.

**Oldcastle, Sir John.** A play by an anonymous author, printed in 1600, and erroneously attributed to Shakespeare. Farmer supposes it to have been written by THOMAS HEXWOOD. It is founded on the history of Sir John Oldcastle, Lord Cobham, executed for treason in the reign of Henry V. Shakespeare's Sir John Falstaff was at first named Oldcastlo; but "Oldcastle died a martyr, and this is not the man." (Epilogue to *Henry IV.*, part ii.) See OLDCASTELL, SIR JOHN.



**Oldham, John**, poet (b. 1653, d. 1684), wrote *Satires against the Jesuits*, *Pindaric Odes*, a translation of *Juvenal*, and other works, collected and published, with a *Memoir*, by Edward Thompson, in 1770. See also the biographical and critical introduction to the *Poems*, by Robert Bell, in the *Annotated Edition of the Poets*. "Oldham," says Hallam, "ranks perhaps next to Dryden; he is spirited and pointed, but his versification is too negligent, and his subjects are temporary." See ENGLISH JUVENAL, THE.

**Oldisworth, William**, a writer of the early part of the eighteenth century, is said to have been an excellent translator, took part in the Hoadley controversy against Bishop Blackall, of Exeter, and was one of the original contributors to *The Examiner*. He died in 1734. A list of his works is given in Watt's *Bibliotheca*.

**Oldmixon, John**, dramatist, and miscellaneous writer (b. 1673, d. 1742), published *Poems in Imitation of Anaercon* (1696); *Amyntas: a Pastoral* (1698); *The Grove: or, Love's Paradise* (1700); *The Governor of Cyprus* (1703); *Amores Britannici: or, Heroic Epistles in Imitation of Ovid's* (1703); *Court Tales* (1717); a *History of England* (1730, 1735, and 1739); and many other works. He is satirised by Pope in *The Dunciad* in the lines beginning—

"In naked majesty Oldmixon stands," &c.—II., 283.

**Oldstyle, Jonathan**. The *nom de plume* under which WASHINGTON IRVING (1783—1859) published his earliest work, entitled *Letters on the Drama* (1802).

**Oldys, William**, bibliographer and biographer (b. 1689, d. 1761), compiled *Catalogus Bibliothecæ Harleianæ* (1743), edited *The Harleian Miscellany* (1753), and wrote a *Life of Sir Walter Raleigh*, prefixed to *The History of the World* (1756). *The British Librarian* (q.v.) appeared in 1737. See Grose's *Olio*, and Watt's *Bibliotheca*.

**Olgismodus**. See MEMOIRS OF EUROPE, &c.

**Olifaunt, Nigel**. The hero of Sir WALTER SCOTT's novel of *The Fortunes of Nigel* (q.v.).

**Olindo**. The Mahometan King of Jerusalem, in Tasso's *Jerusalem Delivered*.

**Oliphant, Carolina**. See NAIRNE, THE BARONESS.

**Oliphant, Laurence**, miscellaneous writer (b. 1829), has published *A Journey to Katmandhu*; *The Russian Shores of the Black Sea*; *Minnesota and the Far West*; *The Transcaucasian Campaign under Omer Pasha*; *A Narrative of the Earl of Elgin's Mission to China and Japan in 1857—9*; *Patriots and Filibustiers*; *Incidents of Travel*; and *Piccadilly: a Fragment of Contemporaneous Biography* (really a satire upon modern English society).

**Oliphant, Mrs. Margaret**, novelist and miscellaneous writer (b. about 1818), has published among other novels, *Mrs. Margaret Maitland* (1849), *Merkland* (1851), *Adam Gracme of Moss-*

*gray* (1852), *Harry Muir* (1853), *Magdalen Hepburn* (1854), *Lilliesleaf* (1855), *Zaidee* (1856), *Katie Stewart* (1856), *The Quiet Heart* (1856), *Chronicles of Carlingsford* (including *Salem Chapel*, *The Perpetual Curate*, *The Rector*, *Miss Marjoribanks*, and *Phæbe Junior*), *Agnes* (1869), *The Brownlows* (1868), *The Minister's Wife* (1869), *John* (1870), *Three Brothers* (1870), *A Son of the Soil* (1870), *Squire Arden* (1871), *Ombra* (1872), *At His Gates* (1872), *Innocent* (1873), *May* (1873), *A Rose in June* (1874), *For Love and Life* (1874), *Valentine and his Brothers* (1875), *The Curate in Charge* (1876), *Phæbe Junior* (1876), *Carità* (1877), *Mrs. Arthur* (1877), and *Young Musgrave* (1877); besides publishing *Memoirs of Edward Irving* (1862), *St. Francis d'Assisi* (1870), and *Montalembert* (1872), *Historical Sketches of the Reign of George II.* (1869), *The Makers of Florence* (1876), and *Dante* (1877).

**Oliver**, in *As You Like It* (q.v.), is a son of Sir Roland de Bois. See ORLANDO.

**Oliver Newman**: "a New England Talc," in verse, by ROBERT SOUTHEY (1774—1843), was published in 1845.

**Oliver Twist**. A novel by CHARLES DICKENS (1812—1870), originally published in *Bentley's Miscellany*, of which Dickens was at that time editor, and re-published in a complete form in 1838. It was illustrated with drawings by George Cruikshank, who has since claimed the honour of originating or suggesting some of the most effective scenes. Thackeray, writing of this novel in the character of "Ikey Solomons" (q.v.), says:—"The power of the writer is so amazing, that the reader at once becomes his captive, and must follow him whithersoever he leads: and to what are we led? Breathless to watch all the crimes of Fagin [q.v.], tenderly to deplore the errors of Nancy [q.v.], to have for Bill Sikes [q.v.], a kind of pity and admiration, and an absolute love for the society of the Dodger [q.v.]. All these heroes stepped from the novel on to the stage; and the whole London public, from peers to chimney sweeps, were interested about a set of ruffians whose occupations are thievery, murder, and prostitution." A remarkable feature of the work and one which, on its publication, brought considerable odium on the writer, was its unsparing exposure of the poor-law and the workhouse system, which led to its representation on the stage being forbidden for a time. But in April, 1868, John Oxenford's version was acted at the New Queen's Theatre, London, and this was followed by several other representations.

**Olivia**. "A consummate hypocrite, of most unblushing effrontery," in WYCHERLEY's *Plain Dealer* (q.v.).

**Olivia**. The countess, in *Twelfth Night* (q.v.), beloved by Orsino, the duke, and in love, first with Viola, and at last with Sebastian.

**Ollapod**. Apothecary and cornet in the volunteers, in COLMAN the Younger's comedy of the *Poor*



tleman (q.v.). He is for ever saying, "Do you—do you take?" when he makes a joke himself, and, "Thank you, good sir [or ma'am]—I owe you one," when he imagines a witty remark in the other person.

**Olney Hymns, The.** So called after the place in and near which resided the joint-authors WILLIAM COWPER (q.v.), and the Rev. JOHN NEWBURY (q.v.).

**Olor Iscanus:** "a Collection of some select poems and Translations," by HENRY VAUGHAN (1613—1695); published in 1651. *Olor Iscanus* means "The Swan of the Usk"—the Usk being a river which ran through the poet's native vale, and of which he wrote:—

"When I am laid to rest hard by thy streams,  
And my sun sets where first it sprang in beams,  
I'll leave behind me such a large kind light  
As shall redeem me from oblivious night;  
And in these vows which, living yet, I pay,  
Shed such a precious and enduring ray,  
As shall from age to age thy fair fame lead,  
Till rivers leave to run, and men to read!"

**Omnipresence of the Deity, The.** A poem by ROBERT MONTGOMERY (1807—1855), published in 1828, and honoured with a minute and crushing criticism by Lord Macaulay in *The Edinburgh Review* for April, 1830. The writer is here convicted of numerous plagiarisms, of which the following lines, imitated from Campbell's—

"The sentinel stars set their watch in the sky,"—

perhaps the best example:—

"Ye quenchless stars! so eloquently bright,  
Untroubled sentries of the shadowy night."

**Omnium, Jacob.** The *nom de plume* under which MATTHEW J. HIGGINS contributed a series of letters on social subjects to *The Times* newspaper. His trenchant writing is celebrated by Thackeray in his ballad of *Jacob Omnium's Hoss*.

"Who was this master good  
Of whom I make these rhymes?  
His name is Jacob Omnium, Esquire;  
And if I'd committed crimes,  
Good Lord! I wouldn't ave that man  
Attack me in the *Times*!"

A memoir of Higgins appeared in an early number of *The Cornhill Magazine*. His *Life* has also been written by Sir William Stirling-Maxwell, in preface to a collection of his miscellaneous writings (1877). See J. O.

**Omri,** in DRYDEN's poem of *Absalom and Achitophel* (q.v.), stands for Sir Heneage Finch, Lord Chancellor of England.

**"On a day—alack the day!"** A song in SHAKESPEARE's *Love's Labour's Lost*, act iv., scene 3; also printed in *The Passionate Pilgrim*, and in *England's Helicon* (1600), with the omission of the 15th and 16th lines.

**"On Linden when the sun was low,"**  
—First line of CAMPBELL's *Hohenlinden* (q.v.)—

"All bloodless lay the untrodden snow,  
And dark as winter was the flow  
Of Isar, rolling rapidly."

**"On, Stanley, on!"**—SCOTT's *Marmion*, canto vi., stanza 32.

**"On, ye brave!"**—CAMPBELL, *Hohenlinden*.

**"Once did she hold the gorgeous East in fee."**—Sonnet, *On the Extinction of the Venetian Republic*, by WILLIAM WORDSWORTH (1770—1850).

**"Once in a golden hour."**—*The Flower*, by ALFRED TENNYSON.

**"Once, in the flight of ages past."**  
First line of *The Common Lot*, a lyric by JAMES MONTGOMERY (1771—1854).

**"Once more unto the breach, dear friends, once more."**—*King Henry V.*, act iii., scene 1.

**"One eare it heard, at the other out it went."** Line 435 of book iv. of CHAUCER's *Troilus and Cresseide* (q.v.).

**"One far-off divine event, And."**—TENNYSON.

**"One fell swoop, At."**—*Macbeth*, act iv., scene 3.

**"One kiss, dear maid! I said, and sighed."**—*To Sara*, by SAMUEL TAYLOR COLERIDGE.

**"One more unfortunate, Weary of breath."** First lines of HOOD's poem, *The Bridge of Sighs* (q.v.).

**One of the Fancy.** A *nom de plume* assumed by THOMAS MOORE (q.v.) in the publication of *Tom Crib's Memorial to Congress* (1819).

**One Thousand Seven Hundred and Thirty-eight:** "a Dialogue something like Horace," by ALEXANDER POPE (1688—1744); published in 1738, on the same morning as that on which Johnson's *London* appeared, "so that," as Boswell says, "England had at once its Juvenal and Horace as poetical monitors." The *Dialogue* now forms the epilogue to the *Satires*.

**"One touch of Nature makes the whole world kin."**—*Troilus and Cressida*, act iii., scene 3.

**"One word is too often profaned."**  
First line of a lyric by PERCY BYSSHE SHELLEY, written in 1821.

**"One writes that 'other friends remain.'"**—Section vi. of *In Memoriam*, by ALFRED TENNYSON.

**O'Neill:** "or, the Rebel." A tale in verse, by EDWARD, Lord LYTON, published in 1827.

**"Only noble to be good, 'Tis."** See TENNYSON's ballad, *Lady Clara Vere de Vere*.

**"Only the actions of the just,"**—SHIRLEY, *The Contention of Ajax and Ulysses*, scene 3:—

"Smell sweet and blossom in the dust."

**Open Sesame!** The charm by which the door of the robbers' cave flew open in "The Forty Thieves" (*Arabian Nights*).



**Ophelia.** Daughter of Polonius, in *Hamlet* (q.v.). "Ophelia," says Mrs. Jameson, "the young, fair, inexperienced girl, facile to every impression, fond in her simplicity, credulous in her innocence, loves Hamlet, not for what he is in himself, but for that which he appears to her—the gentle, accomplished prince, upon whom she has been accustomed to see all eyes fixed in hope and admiration, the first who has ever whispered soft vows in her ear; and what more natural? That Hamlet regards Ophelia with a kind of tenderness, that he loves her with a love as intense as can belong to a nature in which there is (I think) much more of contemplation and sensibility than action or passion, is the feeling and conviction with which I have always read *Hamlet*. We do not see him as a lover, nor as Ophelia first beheld him, for the days when he importuned her with love were before the opening of the drama. . . . His love for Ophelia is ranked by himself among those trivial fond records which he has deeply sworn to erase from his heart and brain. He has no thought to link his terrible destiny with hers; he cannot marry her. . . . In his distraction he overacts the painful part to which he has tasked himself; he is like that judge of the Areopagus, who being occupied with graver matters, flung from him the little bird which had sought refuge in his bosom, and that with such angry violence that unwittingly he killed it. Of Ophelia's subsequent madness what can be said? Her wild, rambling fancies; her aimless speeches; her quick transitions from gaiety to sadness, each equally purposeless and causeless; her snatches of old ballads, such as perhaps her nurse sang her to sleep with in her infancy—are all so true to life that we forget to wonder, and can only weep."

**Opie, Amelia** (née Alderson), novelist and poet (b. 1769, d. 1853), published *The Father and Daughter* (1810); *Simple Tales* (1806); *New Tales* (1818); *Madeline* (1822); *Detraction Displayed* (1828), (q.v.); *Poems* (1802); *Illustrations of Lying in all its Branches* (1827); *Temper: or, Domestic Scenes; Tales of Real Life*; and *Tales of the Heart*. Memorials of her Life were published by Miss Brightwell (1854). For *Criticism*, see Miss Kavanagh's *English Women of Letters*.

**Opimian, Dr.** A character in PEACOCK'S *Gryll Grange*, and of whom Robert Buchanan says that he is "as sure of immortality as Uncle Toby himself."

"Opinion still, Is of his own." See "COMPLIES AGAINST HIS WILL."

"Opinion! which on crutches walks," —LLOYD, *The Poet*—

"And sounds the words another talks."

"Opinions, Golden." See "GOLDEN OPINIONS."

**Opium-Eater, The English.** See ENGLISH OPIUM-EATER.

"Oppressor's wrong, the proud man's contumely, 'The.'"—*Hamlet*, act iii., scene 1.

**Optic, Oliver.** The *nom de plume* of WILLIAM T. ADAMS, an American writer of juvenile books.

**Opticks:** "or, a Treatise of the Reflections, Refractions, Inflections, and Colours of Light." Published by Sir ISAAC NEWTON (1642—1727) in 1704.

"Optics sharp it needs, I ween,"—TRUMBALL, *M'Fingal*, canto i., line 67—

"To see what is not to be seen."

**Opus Chronicorum**, by WILLIAM RISH-ANGER, monk of St. Albans (circa 1300). A continuation of Matthew of Paris's *Chronicle*, including "Gesta and Annals of Edward I."

**Opus Major**, by ROGER BACON, monk of St. Albans; dedicated to Pope Clement IV., and edited by Jebb (1733).

"Oracle; I am Sir,"—*The Merchant of Venice*, act i., scene 1—

"And, when I ope my lips, let no dog bark."

"Oracles are dumb, 'The.'" Line 173 of MILTON'S poem of *Il Penseroso*.

**Orca.** "A sea-monster that devoured men and women," in ARIOSTO'S *Orlando Furioso*.

**Orchestra, The:** "or, a Poem expressing the Antiquity and Excellency of Dancing, in a Dialogue between Penelope and One of her Wooers," by Sir JOHN DAVIES; dedicated to Prince Henry, eldest son of James I. The poem is a fragment. It was published in 1596.

**Ordella.** The wife of Thierry, King of France, in FLETCHER'S tragedy of *Thierry and Theodoret*; a character which Charles Lamb considered "the most perfect idea of the female heroic character, next to Calantha in *The Broken Heart* of Ford, that has been embodied in fiction. "She is," he says, "a piece of sainted nature."

**Order of the Garter, Institution of the.** A dramatic poem by GILBERT WEST (1705—1756), introducing Edward III., Queen Philippa, the Black Prince, John King of France, the Genius of England, Bards and Druids, who revel in choruses and odes, strophes and antistrophes. It appeared in 1742.

"Order of your going, Stand not on the."—*Macbeth*, act iii., scene 4.

"Order this matter better in France, They." A sentence—generally quoted, incorrectly, "They manage these matters better in France"—which will be found on page 1 of Sterne's *Sentimental Journey*.

**Ordericus Vitalis**, chronicler (b. 1075, d. 1142), was the author of an *Ecclesiastical History of England and Normandy*, first printed in 1619; again, in 1826, with a notice of the author by Guizot; again, in 1838, edited by M. Auguste Le



rost; and, in an English translation by Forster, in 1853—6. It is in thirteen books, and in six parts, the first of which consists of a complete arch history, the second of a history of the affairs of his own Abbey of St. Evroult, and the third of a "conscientious, although disorderly," temporary record of political events in Normandy and England. "Vitalis," says one of his disciples, "claims no subtlety, he discovers all that he can, and tells all that he knows, with breaks and digressions, with representation of facts sometimes in the form of speeches put in the mouths of persons of his story, or other movement of the poetry for expression of the truth, but with no attempt to colour facts to his opinions. His journal is, like every good old chronicle of its kind, a mine of historical anecdote, and illustrates vividly the social condition of England and Normandy in the eleventh and twelfth centuries."

**(Ordinal, The:** "or, a Manual of the Chemical Art; an Exposition in verse of the principles of the Hermetic Science." It was written in 1477 by JOHN NORTON, and printed by Elias Ashmole in his *Theatrum Chemicum* (1652).

**Ordinary, The.** A comedy by WILLIAM CARTWRIGHT (q.v.), first printed in 1651, seven years after the author's death. It was partially written in 1634. See Dodsley's *Old Plays*, (ed. Carew Hazlitt).

**Orford, Earl of.** See WALPOLE, HORACE.

**O'Reilly, Private Miles.** The literary pseudonym of Colonel CHARLES G. HALPINE, author of a book of songs and speeches, supposed to be the production of an Irish private in the 47th Regiment of New York Volunteers.

**Orestes.** A tragedy written by WILLIAM SOTHEBY (1757—1833), on the model of the Greek drama. It was published in 1802.

**Orgoglio.** A giant in SPENSER'S *Faërie Queene*, who defeats the Red-cross Knight.

**Oriana.** A ballad by ALFRED TENNYSON, published in 1830.

"My heart is wasted with my woe,  
Oriana.  
There is no rest for me below,  
Oriana."

**Oriana.** A name bestowed upon Queen Elizabeth in a series of madrigals, published in 1601. Ben Jonson also applies it to the queen of James I.

**Oriana,** in FARQUHAR'S *Inconstant* (q.v.), is in love with a roué, named Mirabel, whom she finally brings to her feet.

"Orient pearls at random strung,  
Like." A line from *A Persian Song of Hafiz* (q.v.), by Sir WILLIAM JONES.

**Oriental Eclogues.** See ECLOGUES, ORIENTAL.

**Oriental Translation Fund.** See ASIATIC (ROYAL) SOCIETY.

**Origin of Species, The.** A work by CHARLES ROBERT DARWIN (b. 1809), in which he put forward his theory of "natural selection." It was published in 1859, and the leading idea of it was excellently satirised by Lord Neaves (q.v.) in a poetical squib.

**Original, The.** An attempt made by THOMAS WALKER (1784—1836) to revive the periodical essay of the eighteenth century. The first number appeared in May, 1835.

**Origines Ecclesiasticæ:** "or, Antiquities of the Christian Church," by JOSEPH BINGHAM (1668—1723); published in 1710—22. It is a work of great learning, research, and sound judgment.

**Origines Sacrae:** "or, a Rational Account of the Christian Faith, as to the Truth and Divine Authority of the Scriptures, and the matter contained therein," by EDWARD STILLINGFLEET, Bishop of Worcester (1635—1699); published in 1662, and edited by Dr. Bentley in 1709.

**Orilo, or Orillo.** A magician and robber, in ARIOSTO'S *Orlando Furioso*.

**Orinda, The Matchless.** A name bestowed on Mrs. KATHERINE PHILIPS (q.v.), the authoress of some graceful odes and miscellaneous poems, to whom Jeremy Taylor addressed his *Discourse on Friendship*.

**Orion.** An epic poem by RICHARD HENGIST HORNE (b. 1803), published in 1843. Several editions of this poem were sold, in the first of which it was charged at one farthing per copy—a "price placed upon it as a sarcasm upon the low estimation into which epic poetry had fallen."

**Orlando,** in *As You Like It* (q.v.), is a son of Sir Rowland de Bois, and brother of Oliver (q.v.). He is in love with Rosalind (q.v.).

**Orlando,** in Mrs. SMITH'S novel of *The Old Manor House* (q.v.), is "the agreeable young hero who has so long held an honourable place in fiction. He is handsome, generous, brave, daring, and ardent," and in love with Monimia (q.v.).

**Orlando.** The hero of ARIOSTO'S *Orlando Furioso*, described as "the model of a true knight—high-minded, generous, compassionate, and valiant." He is in love with Angelica, and becomes mad through her marriage with Medoro.

**Orlando Furioso.** An epic poem, in forty-six cantos, by LODOVICO ARIOSTO (1474—1533), which appeared in 1516. See ARIOSTO.

**Orlando Furioso, The Historie of.** A tragedy, in five acts, by ROBERT GREENE (1594).

**Orme, Robert,** historian (b. 1728, d. 1801), wrote a *History of the Military Transactions of the British Nation in Indostan from the Year 1745 to 1761* (1763 and 1778), *Historical Fragments*



of the *Mogul Empire, A General Idea of the Government and People of Indostan*, and a privately printed *History of Sevägi*.

**Orme, William**, Dissenting minister (b. 1787, d. 1830), produced *Memoirs of Dr. John Owen* (1820), *William Kiffin* (1823), and *John Urquhart* (1827), and the *Bibliotheca Biblica* (q.v.).

**Ormond**. A novel by MARIA EDGEWORTH, printed with *Harrington* in 1817.

**Ormulum**. A work, in verse, by ORMIN, a canon regular of the Order of St. Augustine, called *Ormulum* from the name of the author:—

"This boc iss nemmed Ormulum  
Forrthi thatt Orm itt Wrohhte."

Ormin's plan was "to give a metrical paraphrase of the Gospel of the day, and then to expound it in metre doctrinally and practically, with frequent borrowing from the writings of St. Augustine and Ælfric, and some borrowing from Bede. The metre is in alternate eight and seven syllables, or in lines of fifteen syllables, with a metrical point at the end of the eighth. His purpose," says Morley, "was religious and didactic. It was to bring home pleasantly and very simply to the understanding of the poor the truths of Scripture in those portions of the New Testament which were to be read in the daily offices of the Church. His version is never poetical, yet it has one pleasantly distinctive character, it is remarkable for its well-studied simplicity of expression."

"**Ormuz and of Ind, The wealth of.**"  
—*Paradise Lost*, book ii., line 2.

**Oronooko, The History of**: "or, the Royal Slave." A novel by APHRA BEHN (1642—1689), published in 1698, and founded on the story of a prince of Africa who was sold into slavery, and eventually put to death by the authorities of the colony in which he laboured. He had previously been married to his lady-love, a beautiful girl, called Imoinda, who had also been captured by the slave merchants, and sent as a slave to the same colony as that which held her lover. The story of this interesting pair is told by Mrs. Behn with much graphic power, and is thus characterised by Miss Julia Kavanagh:—"The only one of her tales that, spite of all its defects, can still be read with entertainment, is that in which she invented least. Indeed *Oronooko* can scarcely be called a novel; it is a book of travels, and a most picturesque one; a biography, and one both noble and tragic. We may doubt, indeed, the accuracy of Mrs. Behn's statements—we cannot doubt the general truth of this lamentable history, which is told, moreover, with infinite vigour and spirit."

**Oronooko**: "or, the Royal Slave." A play by THOMAS SOUTHERN (1660—1746), founded on the true story treated in Mrs. Behn's novel, *The History of Oronooko* (q.v.).

**Orosius**. The *Universal History* of this writor was translated by King ALFRED, whoso version was printed in 1773.

**O'Rourke**. Described by "Olphar Hamst" (q.v.) as the real name of the gentleman who has produced a few Irish plays, notably *Peep o'Day*, under the name of EDMUND FALCONER. See *Hand-book of Fictitious Names*.

**Orphan, The**. A play by THOMAS OTWAY (1651—1685), acted in 1680, and described by Dr. Johnson as "one of the few plays that keep possession of the stage. It is a domestic tragedy, drawn from middle life. Its whole power is upon the affections." It contains the following passage (act iii., scene 1):—

"What mighty ills have not been done by woman?  
Who was't betrayed the Capitol? A woman!  
Who lost Mark Antony the world? A woman!  
Who was the cause of a long ten-years' war,  
And laid at last old Troy in ashes? Woman!  
Destructive, damnable, deceitful woman!"

"The story of *The Orphan*," says Hallam, "is borrowed, I believe, from some French novel."

**Orpheus C. Kerr**. See KERR, ORPHEUS C.

**Orpheus of Highwaymen, The**. A title given to JOHN GAY, the author of *The Beggar's Opera*, of which a highwayman, Captain Macheath (q.v.), is the hero.

**Orsino, Duke of Illyria**. A character in SHAKESPEARE's comedy of *Twelfth Night* (q.v.).

**Orville, Lord**. The hero, and lover of Evelina, in MADAME D'ARBLAY's novel of the latter name (q.v.); "handsome, gallant, polite, and ardent;" "rich, titled, and universally admired." He is described as "gaily but not foppishly dressed, and indeed, extremely handsome, with an air of mixed politeness and gallantry." "Who," says Miss Kavanagh, "could resist him?"

**Orygynale Cronykil of Scotland**, by ANDREW WYNTOUN (circa 1395—1420), was written (he says)

"At the metans of a lord  
That had my serwys in his warde,  
Schyr I hove of the Wemys be richt name,  
An honest knycht and of gude fame."

The author has contrived to introduce into his nine books of ingenious eight-syllabled doggrel a large number of facts and traditions; amongst others, an early form of the story of the three weird sisters in *Macbeth*. The chronicle was edited in 1795 by David Macpherson.

**Osbaldistone**. The names of two cousins, Francis and Rashleigh, who figure in Sir WALTER SCOTT's *Rob Roy*. The former is in love with Diana Vernon (q.v.), whom he eventually marries.

**Osborn, Francis**, miscellaneous writer (b. 1589, d. 1658), published, among other books, his *Advice to a Son* (1656—58), (q.v.). His *Works* were reprinted in 1763. "Osborne's *Advice to his Son*," says Hallam, "is not far above mediocrity, and contains a good deal that is commonplace, yet with a considerable sprinkling of sound sense and observation."

**Osborne, George**, in THACKERAY's novel of *Vanity Fair* (q.v.), is oventually married to Amelia Sedley (q.v.).



**Osborne, Lord Sidney G.** See S. G. O.

**O'Shanter, Tam.** See TAM O'SHANTER.

**O'Shaughnessy, Arthur**, poet, has published *An Epic of Women, and Other Poems* (1870); *Days of France* (1871); and *Musie and Moonlight* (1874). See Stedman's *Victorian Poets*.

**Osile**, in the romance of *Sir Guy of Warwick* (q.v.), is in love with Sir Thierry.

**Osmyn**. A noble prisoner in CONGREVE's *ourning Bride* (q.v.), who proves to be Alfonso, prince of Granada, and husband of Almeria (q.v.).

**Osric**, in *Hamlet* (q.v.), is described by R. Grant White as "a type of the euphuist or affected courtier of Shakespeare's time; a hair-splitter in thought, and absurdly dainty and extravagant in expression."

**Osseo**. "Son of the Evening Star," in LONGFELLOW's *Hiawatha* (q.v.).

**Ossian, or Oisín**, was the bard to whom JAMES MACPHERSON (1738—1796) attributed the substantial authorship of the two epics of *Fingal* (q.v.) and *Temora* (q.v.) issued respectively in 1762 and 1763. Macpherson, who was a Highland schoolmaster then, had submitted to the author of *Douglas* (q.v.) in 1759 a series of poems which he represented as translations of fragments of ancient Gaelic poetry which he had heard recited in the Highlands. Home read and admired, and others read and admired, and the result was the publication in 1760 of Macpherson's *Fragments of Ancient Poetry*, the success of which probably induced Macpherson to attempt something still more startling. Sent, accordingly, to Scotland, to search, by the aid of subsidies cheerfully collected for him, for further remains of ancient poetry, he came back loaded, not this time with fragments merely, but with the two full-blown epics above-mentioned, which, when published, spread like wildfire all over Europe. Not only did all English literary circles resound with their praises, but they were translated into several European languages, and we know that they were the favourite reading of Napoleon. Immediately upon the praise, however, came the detraction, and the authenticity of the poems was vehemently questioned by writers like Dr. Johnson and David Hume, and by antiquarians like Pinkerton and Malcolm Laing, the latter of whom published in 1800 a pungent essay on the subject, followed up later with a volume devoted to the topic. On the other hand, Gray and Blair among the poets, and Lord Kames and Sir John Sinclair among the critics, strongly asserted the antique origin of the poems in question. A third element in the controversy was then introduced by the claim set up by Irish antiquaries, on the part of Ireland, for the genesis of the epics in their original form. That the "poems of Ossian," so far as they are genuine, are more Irish than Scotch in character was asserted by Lord Neaves (q.v.), whose judicial occupation and frame of mind gave him some right to speak authoritatively.

"I feel bound," he says, "to express my opinion that the Ossianic poems, so far as original, ought to be considered generally as Irish compositions relating to Irish personages, real or imaginary, and to Irish events, historical or legendary; but they indicate also a free communication between the two countries, and may be legitimately regarded by the Scottish Celts as a literature in which they have a direct interest, written in their ancient tongue, recording traditions common to the Gaelic tribes, and having been long preserved and diffused in the Scottish Highlands." As regards the poems as produced by Macpherson, the same writer says: "The poems published by Macpherson as the compositions of Ossian, whether in their English or their Gaelic form, are not genuine compositions as they stand, and are not entitled to any weight or authority in themselves, being partly fictitious, but partly at the same time, and to a considerable extent, copies or adaptations of Ossianic poetry current in the Highlands." Of the literary merit of Macpherson's compilation, Wordsworth may be allowed to be a competent judge. "Having," he says, "had the good fortune to be born and reared in a mountainous country, from my very childhood, I have felt the falsehood that pervades the volumes imposed upon the world under the name of Ossian. From what I saw with my own eyes, I knew that the imagery was spurious. In nature everything is distinct, yet nothing defined into absolute independent singleness. In Macpherson's work, it is exactly the reverse; everything (that is not stolen) is in this manner defined, insulated, dislocated, deadened—yet nothing distinct. It will always be so when words are substituted for things. To say that the characters never could exist, that the manners are impossible, and that a dream has more subsistence than the whole state of society as there depicted, is doing nothing more than pronouncing a censure which Macpherson defied; when, with the steep of Morven before his eyes he could talk so familiarly of his car-borne heroes; of Morven, which, if one may judge from its extent at the distance of a few miles, contains scarcely an acre of ground sufficiently accommodating for a sledge to be trailed along its surface. Mr. Malcolm Laing has ably shown that the diction of this pretended translation is a motley assemblage from all quarters. As the translation of the Bible, and Shakespeare, and Milton, and Pope, could not be indebted to Macpherson, it follows that he must have owed his fine feathers to them." Because, however, *Fingal* and *Temora* are not the work of Ossian, but are almost wholly an eighteenth-century concoction, it does not follow that there was not an Ossian, or that he did not write poetry. On the contrary, there are Ossianic remains in existence, which may be read in *The Book of the Dean of Lismore* (q.v.), and in the publications of the Ossianic Society. See also the *Poems of Ossian in the Original Gaelic* (1871), and *Ossian Original and Authentic* (1875).

**Ossoli, The Marchioness of**, Sarah Margaret Fuller (b. 1810, d. 1850), was the author



of *Woman in the Nineteenth Century*, *Summer on the Lakes*, and other works, besides numerous contributions to *The New York Tribune* and *The Dial*, of which she was for some time editor (1840). See her *Life* by Emerson, Channing, and Clarke.

**Oswald**, in *King Lear* (q.v.), is steward to Goneril (q.v.).

**Othello, the Moor of Venice.** A tragedy by WILLIAM SHAKESPEARE (1564—1616), probably written, says Halliwell-Phillipps, before 1600, and certainly acted at Court in 1604, again at the Globe Theatre in 1610, and once more at Court in 1613. It was first printed in 1621, appeared in quarto in 1622, and was included in the second quarto of collected plays in 1630. The plot is taken from Cinthio's *Hecatommiti*, parte prima, deca terza, novella 7, though the names of the characters, except Desdemona, are not the same. "For once," says Hartley Coleridge, "Shakespeare and perfection are united. From the first scene to the last of this play there is a perpetuity of interest. Some gaps of time there may be. We must allow a few hours, say seven days, for the passage between Venice and Cyprus. Set that down for the prologue to the play. Then it will appear to be the most perfect specimen of tragedy now extant." Of the hero, Schlegel says: "We recognise in Othello the wild nature of that glowing zone which generates the most deadly poisons, tamed only in appearance by the desire of fame, by foreign laws of honour, and by nobler and milder manners. His jealousy is not the jealousy of the heart, which is compatible with the tenderest feeling and adoration of the beloved object; it is of that sensual kind which, in burning climes, has given birth to the disgraceful confinement of women, and many other unnatural usages. A drop of this poison flows in his veins, and sets his whole blood in the wildest ferment. The Moor seems noble, frank, confiding, grateful for the love shown him; and he is all this, and moreover, a hero who spurns at danger, a worthy leader of an army, a faithful servant of the state; but the mere physical force of passion puts to flight in a moment all his acquired and mere habitual virtues, and gives the upper hand to the savage over the moral man." "It is," says Dowden, "from an agonised sense of justice that Othello destroys the creature who is dearest to him in the world, knowing certainly that with hers his own life must cease. Nay, it is not with the cessation of Desdemona's breath that the life of Othello ends; he is unable to survive the loss of faith in her perfect purity. From the first suggestion of suspicion by his ensnarer, Othello is impatient for assurance, and finds suspense intolerable. Why? Not surely because he is eager to convict his wife of infidelity; but rather because he will not allow his passionate desire to believe her pure to abuse him, and retain him in a fool's paradise, while a great agony may remain before him."

"Othello's occupation's gone." See "OCCUPATION'S GONE, OTHELLO'S."

"Others abide our question—thou art free!" First line of *Shakespeare*, a sonnet by MATTHEW ARNOLD (b. 1822).

**Otho the Great.** A tragedy written by JOHN KEATS in conjunction with a friend of his, called Brown; Brown supplying the fable, characters, and dramatic conduct; Keats, the diction and the verse. "The two composers," says Lord Houghton, "sat opposite, Brown sketching all the incidents of each scene, and Keats translating them into his rich and ready language. As the play advanced, Keats thought the events too melodramatic, and concluded the fifth act alone. The tragedy was offered to, and accepted by, Elliston, Kean having expressed a desire to act the principal part." It was never acted, however. "As a literary curiosity, it remains interesting, and abounds with fine phrases and passages marred by the poverty of the construction."

**Otranto, The Castle of.** See CASTLE OF OTRANTO, THE.

**O'Trigger, Sir Lucius**, in SHERIDAN'S *Rivals* (q.v.), is a richly humorous portraiture of the stage-Irishman.

**Otterbourne, The Battle of.** A ballad, printed in Percy's *Reliques*, from an old MS. in the Cotton Library, where it is inscribed, "A Songe made in R. 2. his tyme of the battele of Otterburne, betweene Lord Henry Percy Earle of Northumberland and the Earle Douglas of Scotlande. Anno 1388." As a matter of fact, however, the battle was not fought by the Earl of Northumberland, but by his son, Sir Henry Percy, surnamed Hotspur, who, with his brother Ralph, was taken prisoner in the engagement. The story is told with much prolixity by the French chronicler, Froissart. See CHEVY CHASE.

**Otuel, Sir.** An old English romance in verse, founded on the legends of Charlemagne and Roland, and now existing only in a fragmentary state. One copy, in the Auchinleck MSS., contains 1738 lines, written, says Ellis, in couplets, with considerable spirit and animation. A second MS. in six-lined stanzas, completes the story, and includes a paraphrase of Turpin's *Historia de Vita Caroli Magni* from the death of Ferragus to the battle of Roncesvalles. See Ellis's *Early English Romances*.

**Otway, Rev. Cæsar** (d. 1842), was author of *Sketches of Ireland*, *Tour in Connaught*, and other works.

**Otway, Thomas**, dramatist (b. 1651, d. 1685), wrote *Aleibiades* (1675); *Don Carlos* (1675); *Caius Marius* (1680), (q.v.); *The Orphan* (1680), (q.v.); *Venice Preserved* (1682), (q.v.); *Titus and Berenice*, *Friendship in Fashion*, and *The Soldier's Fortune*, besides various poetical pieces. His *Works* were published in 1813, with a *Life* of the author, by Thomas Thornton. For Criticism, see Sir Walter Scott's *Essay on the Drama*. Rochester refers to Otway in his *Session of the Poets*.



"Tom Otway came next . . .  
And swears for heroics he writes best of any."

Pope says:—

"The tragic spirit was our own,  
And full in Shakespeare, fair in Otway shone;  
But Otway failed to polish or refine."

"Otway," says Dr. Johnson, "had not much cultivated versification, nor much replenished his mind with general knowledge. His principal power was in moving the passions." Jeffrey was of opinion that Otway's pretensions to mere poetry were very slight. "His lyrical pieces," he says, "are entirely worthless. What he did he effected by a strong contrast of character, by spirited dialogue, and by always keeping in view the main object of the play." See POET'S COMPLAINT TO HIS MUSE.

**Ouida.** The name under which Mademoiselle LOUISE DE LA RAMÉ has published the following novels:—*Ariadne, Cecil Castlemaine's Gage, Chandos, A Dog of Flanders, Folle-Farine, Held in Bondage, Idalia, In a Winter City, Pascarrel, Puck, Signa, Strathmore, Triestrin, Two Little Wooden Shoes, and Under Two Flags.*

"Our acts our angels are." See "Acts OUR ANGELS ARE."

"Our birth is but a sleep and a forgetting." The opening line of a famous passage in WORDSWORTH'S *Ode on the Intimations of Immortality* (q.v.).

"Our bugles sang truce—for the night-cloud had lower'd." First line of CAMPBELL'S *Soldier's Dream*.

"Our enemies have fall'n, have fall'n: the seed." First line of a song, by ALFRED TENNYSON, in *The Princess*.

"Our hands have met, but not our hearts."—*To a False Friend*, by THOMAS HOOD.

**Our Mutual Friend.** See MUTUAL FRIEND, OUR.

**Our Old Home.** See OLD HOME, OUR.

**Our Street:** "a Christmas Book," by WILLIAM MAKEPEACE THACKERAY.

**Our Village.** See VILLAGE, OUR.

"Ourselves as others see us, To see." See LOUSE, TO A.

"Ourselves to know, And all our knowledge is."—POPE, *Essay on Man*, epistle iv., line 398.

"Out at heels."—*King Lear*, act ii., scene 2.

"Out, damned spot! out, I say."—*Macbeth*, act v., scene 2.

"Out of house and home, He hath eaten me."—*King Henry IV.*, part ii., act ii., scene 1.

"Out of mind as soon as out of sight, And." A line from Lord BROOKE'S *Sonnet lvi*. See also THOMAS À KEMPIS'S *Imitation of Christ*, book i., chap. 23: "And when he is out of sight,

quickly also is he out of mind." GAY has the line:—

"Out of sight when out of view."

ARTHUR HUGH CLOUGH has a poem of which the above forms the *motif* and refrain.

"For men, that will not idlers be,  
Must lend their hearts to things they see;  
And friends who leave them far behind,  
When out of sight are out of mind."

"Out upon it, I have loved Three whole days together." First line of a ballad by Sir JOHN SUCKLING (1609—1641).

"Out-herods Herod, It."—*Hamlet*, act iii., scene 2.

**Outram, George**, Scotch lawyer and journalist (b. 1805, d. 1856), was author of *Lyrics, Legal and Miscellaneous*.

**Outram, William**, Prebendary of Westminster (b. 1625, d. 1679), wrote *De Saerificiis Libri Duo* (q.v.).

**Outre-Mer:** "a Pilgrimage beyond the Sea." A series of prose tales and sketches by HENRY WADSWORTH LONGFELLOW (b. 1807), published in 1835. "The Pays d'Outre-Mer," says the writer, "is a name by which the pilgrims and crusaders of old usually designated the Holy Land. I, too, in a certain sense, have been a pilgrim of Outre-Mer; for to my youthful imagination the Old World was a kind of Holy Land, lying afar off beyond the blue horizon of the ocean. In this my pilgrimage, I have traversed France from Normandy to Navarre; smoked my pipe in a Flemish inn; floated through Holland in a *Trekschuit*; trimmed my midnight lamp in a German university; wandered and mused amid the classic scenes of Italy; and listened to the gay guitar and merry castanet on the borders of the blue Guadalquivir."

"Outrun the constable." A phrase occurring in BUTLER'S poem of *Hudibras*, part i., canto iii., line 1,367.

"Over shoes in love, He was more than."—*The Two Gentlemen of Verona*, act i., scene 1.

"Over the mountains." First line of *Love will Find Out the Way* (q.v.).

**Overall, John**, successively Bishop of Lichfield, of Coventry, and of Norwich (b. 1559, d. 1619), was the author of *The Convocation Book*, a treatise on the divine origin and claims of government. He was also one of the authors of the *Church of England Catechism*, and one of the translators of the *Bible*. Hallam says of *The Convocation Book* that the author's arguments are "singularly insufficient. He quotes nothing but a few irrelevant texts from Genesis; he seems not to have known at all the strength, whatever it may be, of his own case."

**Overbury, Sir Thomas**, poet and philosopher (b. 1581, d. 1613), was the author of *Characters*



or *Witty Descriptions* (1614), *The Remedy of Love* (1620), *Observations in his Travailes* (1626), and *Crumms Fal'n from King James's Table* (1715), all of which are referred to under their respective heads. See Rimbault's edition of the *Works* in the *Library of Old Authors*. Hallam thus compares the prose styles of Earle (q.v.) and Overbury:—"Earle," he says, "has more natural humour, and hits his mark more neatly; the other is more satirical, but often abusive and vulgar. The wit is often trivial and flat; the sentiments have nothing in them general or worthy of much remembrance; praise is only due to the graphic skill in delineating character. Earle is as clearly the better, as Overbury is the more original writer." See **NEWES FROM ANY WHENCE**, and **WIFE, A**.

**Overdo, Adam.** A justice of the peace in BEN JONSON's *Bartholomew Fair* (q.v.).

**Overreach, Sir Giles.** A miser and extortioner, in MASSINGER's *New Way to Pay Old Debts* (q.v.), supposed to be intended for Sir Giles Mompeyson, to whom, and to Sir Francis Michell, was granted the famous patent for the exclusive manufacturing of gold and silver lace, characterised by Macaulay as "the most disgraceful of all patents in our history."

**Overs, John.** See **EVENINGS OF A WORKING MAN**.

"**Over-violent or over-civil.**"—*Absalom and Achitophel*, part i., line 557.

**Ovid.** The *Metamorphoses* of this famous poet was translated by GEORGE SANDYS (1577—1644), and published in 1626. "He comes so near the sense of his author," says Langbaine, "that nothing is lost; no spirits evaporate in the decanting of it into English; and if there be any sediment it is left behind." An earlier version was made by ARTHUR GOLDING in 1565. The *Elegies* were translated by CHRISTOPHER MARLOWE, the dramatist, in 1597.

**Owain Kyveiliog, Prince of Powis** (circa 1162). See **CIRCUIT THROUGH POWIS, THE**, and **HIRLAS HORN**.

"**Owe you one, I.**" See **OLLAPOD**.

**Owen, George, M.D.** (d. 1558), published in the latter year *A Meet Diet for the New Age*, set forth by Mr. Owen.

**Owen, Henry**, clergyman (b. 1716, d. 1795), wrote *A Brief Account of the Septuagint* (1787), *Observations on the Four Gospels* (1764), *The Intent and Propriety of the Scripture Miracles* (1773), *Critica Sacra* (1774—5), *Collatio Codicis Cottoniani Geneseos* (1778), *Critical Disquisitions* (1784), *Sermons* (1797), and other works.

**Owen, John** (d. 1622), published *Epigrammata* (1606), of which translations were issued by Hayman in 1628, by Harvey in 1677, and by Harflete, Pecke, and Vicars.

**Owen, John, D.D.**, Nonconformist divine (b. 1616, d. 1683), produced *The Display of Arminianism* (1642); *Communion with God* (1657); *Exposition of the Epistle to the Hebrews* (1668); *On Justification* (1677); *Salus Electorum, Sanguis Jesu: or, the Death of Death in the Death of Christ*; *Diatriba de Divina Justitia*; *Doctrine of the Saint's Perseverance explained and confirmed*; *Vindiciæ Evangelicæ*; *Mortification of Sin by Believers*; *On the Divine Original, Authority, Self-evidencing Light and Power of the Scriptures*; *On the Nature, Rise, and Progress, and Study of True Theology* (1661); *Animadversions on "Fiat Lux," Indwelling Sin*; *A Discourse of the Holy Spirit*; *Christologia*; and other *Works*, all of which were edited by Thomas Russell, with a *Life* by William Orme, in 1826. A *Memoir* of Dr. Owen had appeared in 1720. See **ARMINIANISM**, **DISPLAY OF**.

**Owen Meredith.** See **MEREDITH, OWEN**.

**Owen of Carron.** A ballad by JOHN LANGHORNE (1735—1779), the story of which bears strong resemblance to that of *Gil Morrie* (q.v.). Owen of Carron is the illegitimate son of Lady Ellen, daughter of the Earl of Moray, and the Earl of Nithsdale.

**Owen, Richard**, comparative anatomist (b. 1804), has published *Lectures on Comparative Anatomy* (1843—69), *Principles of Comparative Osteology* (1855), *Palæontology* (1860), and numerous other works of great scientific interest.

**Owen, Robert Dale** (b. 1804, d. 1877), wrote *New Views of Society* (1825), *Footfalls on the Boundaries of Another World* (1859), *The Wrong of Slavery* (1864), *Beyond the Breakers* (1870), and *Threading My Way*, an autobiographical work (1873).

**Owenson, Sydney.** See **MORGAN, LADY**.

**Owl and the Nightingale, The.** An old English poem, by NICHOLAS DE GUILDFORD (circa 1197), written in the reign of Richard I. It has been edited for the Roxburgh Club (1838), and for the Percy Society by Thomas Wright. It tells how the two birds quarrelled over their claims to admiration, and left it to the writer to decide between them.

**Owl, The.** A semi-allegorical poem, by MICHAEL DRAYTON, published in 1619.

"**Owl (The), for all his feathers, was a-cold.**"—KEATS, *The Eve of St. Agnes*.

**Own Times, History of My**, by GILBERT BURNET, Bishop of SALISBURY (1643—1715); published in 1724, and giving an outline of events under the Commonwealth, and a narrative of the succeeding period down to 1713. Bishop Atterbury is said to have remarked of its author, "Damn him, he has a good deal of truth; but where the devil did he learn it?" Dr. Johnson considered the *History* "very entertaining. The style, indeed, is mere chit-chat. I do not believe that Burnet intentionally lied; but he was so much prejudiced that he took no pains to find out the



truth. He was like a man who resolves to regulate his time by a certain watch, but will not inquire whether the watch is right or not." It is certain that the publication of his work was the signal for a series of attacks from the Tory and Jacobite party, a list of which attacks, too long to be given here, may be read in Lowndes' *Bibliographer's Manual*. The somewhat egotistic style of Burnet was admirably quizzed in Pope and Arbuthnot's *Memoirs of P. P., a Parish Clerk* (q.v.).

**Oxenden, Ashton, D.D.**, Bishop of Montreal and Metropolitan of Canada (b. 1808), has written *Sermons on the Christian Life, God's Message to the Poor, A Plain History of the Christian Church, The Pathway of Safety*, and many other popular religious works.

**Oxford, John**, dramatist and miscellaneous writer (b. 1812, d. 1877), wrote many successful pieces for the stage, and contributed largely to the periodical literature of his time. Among his translations are the *Autobiography* and *Conversations* of Goëthe, Jacob's *Hellas*, and Fischer's *Bacon*. He was for many years the dramatic critic of *The Times*.

**Oxford**. A poem by ROBERT MONTGOMERY (q.v.), published in 1831.

**Oxford**. A poem by THOMAS TICKELL, inscribed to Lord Lonsdale, and published in 1707.

**Oxford, Earl of**, Edward Vere (b. 1545, d. 1604), was the author of some fugitive verses, some of which appeared originally in *The Paradise of Dainty Devices* (q.v.). See Dr. Hannah's *Courtly Poets*. See, also, JUDGMENT OF DESIRE, THE.

**Oxford Sausage, The**. A collection of *jeux d'esprit*, by THOMAS WARTON, published in 1764.

**Oxnead, John of**. See JOHN OF OXNEAD.

**"Oyster may be crossed in love, An."** See SHERIDAN's play of *The Critic*, act iii., scene 1.

**Ozell, John**, translator (d. 1743), published versions in English of Molière, Corneille, and Racine's plays, of Fénelon's *Télémaque*, of Rabelais, and other authors. He is referred to in *The Dunciad*, book i., 284—6.

**Ozymandias**. A sonnet by PERCY BYSSHE SHELLEY, written in 1817.

"My name is Ozymandias, king of kings;  
Look on my works, ye mighty, and despair!"

P

**"Pack, clouds, away, and welcome day,"**—First line of a lyric by THOMAS HEYWOOD—

"To give my love good morrow,  
Sing birds in every furrow."

**Pacolet**. The familiar spirit of Sir RICHARD STEELE in his periodical *The Tatler* (q.v.); origi-

nally the name of a dwarf, in the old story of *Valentine and Orson*, who possessed an enchanted steed, fashioned of wood, and is frequently alluded to by early writers.

**"Pagan suckled in a creed outworn, A."** A line in WORDSWORTH's *Sonnets*, part 1, xxxiii.

**Page, Anne**, in *The Merry Wives of Windsor* (q.v.), is in love with Fenton (q.v.).

**Page, Mr.**, in *The Merry Wives of Windsor*, is the husband of Mrs. Page.

**Page, Mrs.**, in *The Merry Wives of Windsor*, is beloved by Sir John Falstaff, who is put to shame by her and Mrs. Ford in a well-known scene.

**Page of Plymouth, The Lamentable Tragedy of the**. A play (temp. Queen Elizabeth), founded on an actual occurrence.

**Page, William**, in *The Merry Wives of Windsor*, is a schoolboy, son of Mrs. Page.

**Paige, Eldridge F.** See DOW, JUN.

**Paine, Thomas**, miscellaneous writer (b. 1737, d. 1809), published, among other works (enumerated in Lowndes' *Bibliographer's Manual*), *Common Sense* (1776), *The American Crisis* (1776—83), *The Rights of Man* (1791—92), (q.v.), and *The Age of Reason* (1792 and 1796). His *Life* was written by "Francis Rydys" (George Chalmers) in 1791, and by Richard Carlile in 1819. His political *Works* and the report of his trial were published in 1792; his political works again in 1817 and 1819; his miscellaneous works in 1819; and his theological works in 1822. Further *Memoirs* of Paine were published by Oldys in 1791, Cheetham in 1809, Rickman in 1814, Sherwin in 1819, Harford in 1820, and Vale in 1853. See *The North American Review*, vol. lvii. See also REASON, THE AGE OF.

**"Paint a thought? Can you,"**—FORD, *The Broken Heart*—

"Or number  
Every fancy in a slumber?"

**"Paint like nature? Who can."**—THOMSON, *The Seasons* ("Spring," line 465—6).

**"Paint the meadows with delight."**—*Love's Labour's Lost*, act v., scene ii.

**"Painted ship (A) upon a painted ocean."**—COLERIDGE, *The Ancient Mariner*, part ii.

**Painter, William**, miscellaneous writer (circa 1554—1593), published *The Palace of Pleasure* (q.v.). See Warton's *English Poetry*, vol. iv. (ed. Hazlitt). See also ANTIPROGNOSTICON.

**Paire of Turtle Doves, A:** "or, the Tragical History of Bellora and Fidelio." A novel by ROBERT GREENE, printed in 1606.



"Palace(A)lifting to eternal summer, Its marble walls."—LYTTON, *Lady of Lyons*, act ii., scene 1.

"Palace and a prison on each hand, A." A line in BYRON's poem of *Childe Harold's Pilgrimage*, canto iv., stanza 1. The reader will remark the grammatical error in the phrase "each hand;" the poet evidently meant "either hand."

**Palace of Art, The.** A poem by ALFRED TENNYSON, published in 1830. It is an allegory, designed to show that a mere artistic enjoyment of the universe will make no great soul permanently happy. It is full of admirable picture-drawing, as—

"One, an English home,—gray twilight poured  
On dewy pastures, dewy trees,  
Softer than sleep,—all things in order stored,  
A haunt of ancient Peace;"

and of poetic characterisation, as—

"There was Milton like a seraph strong,  
Beside him Shakespeare bland and mild,  
And there the world-worn Dante grasped his song,  
And somewhat grimly smiled."

**Palace of Honour, The.** An allegorical poem by Bishop GAWIN DOUGLAS, of Dunkeld, probably suggested by the *Séjour d'Honneur* of Octavien de St. Gelais. Its general object is to represent the vanity of human glory, and to demonstrate that the path of virtue is the way to happiness. It bears some resemblance to Bunyan's *Pilgrim's Progress* (q.v.).

**Palace of Pleasure, The:** "beautified, adorned, and well furnished with pleasant histories and excellent novels, selected out of divers good and commendable authors." A collection of tales, chiefly by Boccaccio and Biondello, on which many of the Elizabethan writers, Shakespeare especially, founded the plots of their dramas. It appeared in 1566—69, under the editorship of WILLIAM PAINTER (q.v.), clerk of the armoury to Queen Elizabeth, and was reprinted in 1575. A reproduction of the latter edition was superintended by Joseph Haslewood in 1813.

"Palace of the soul, The."—BYRON, *Childe Harold's Pilgrimage*, canto ii., stanza 6.

**Paladin of England, The Famous, Pleasant, and variable History of:** "Translated out of French by ANTHONY MUNDAY" in 1588. The French title runs as follows:—*Histoire Paladienne traitant des Gestes et généreux Faits d'Armes et d'Amours de plusieurs grandz Princes et Seigneurs, spécialement de Palladien Fils du Roy Milanor d'Angleterre et de la belle Selerine* (1555).

**Palamon.** A character in "The Knight's Tale" in CHAUCER's *Canterbury Tales*; in love with Emilia, who is also beloved by Palamon's friend, Arcite. DRYDEN versified Chaucer's poem in his *Palamon and Arcite*. See PALAMON AND ARCYTE.

**Palamon**, in SPENSER's poem of *Colin Clout*, is supposed to be intended for Thomas Churchyard, the poet (q.v.),—

"That sang so long until quite hoarse he grew."

**Palamon.** The hero of *The Two Noble Kinsmen* (q.v.)

**Palamon and Arcyte.** "A comedy in two parts," by RICHARD EDWARDS, acted before Queen Elizabeth on September 2 and 3, 1566.

"Pale cast of thought, The." See "SICKLIED O'ER."

"Pale moonlight, The."—SCOTT, *Lay of the Last Minstrel*, canto ii., stanza 1.

"Pale (To) his uneffectual fire."—*Hamlet*, act i., scene 5.

"Pale, unripened beauties of the North."—ADDISON, *Cato*, act i., scene 4.

"Pale-faced moon, The."—*King Henry IV.*, part i., act i., scene 3.

**Palemon**, in FALCONER's poem of *The Shipwreck* (q.v.), is in love with the daughter of Albert, the commander of the vessel in which he sails.

**Palemon**, in THOMSON's poem of "Autumn" in *The Seasons* (q.v.), is a young man, "the pride of swains," in love with Lavinia (q.v.). Palemon is a poetical representation of Boaz, while Lavinia is intended for Ruth.

**Palestine.** An Oxford prize poem by REGINALD HEBER, afterwards Bishop of Calcutta (1783—1826). It was written in 1803. Parts of it were set to music.

**Palestine, Traditions of**, by HARRIET MARTINEAU (1802—1876); published in 1830, and consisting of imaginative sketches of the Holy Land in the time of our Saviour.

**Paley, Frederick Apthorp**, classical editor (b. 1817) (grandson of William Paley), has published editions of works by Æschylus, Euripides, Homer, Aristophanes, Demosthenes, Martial, Ovid, Propertius, and Theocritus; also, translations of works by Æschylus, Pindar, Propertius, Plato, and Aristotle. He is the author of a translation of Milton's *Lycidas* into Latin hexameters.

**Paley, William**, theologian and moralist (b. 1743, d. 1805), published *Principles of Moral and Political Philosophy* (1785); *Horæ Paulinæ* (1790), (q.v.); *A View of the Evidences of Christianity* (1794); *Natural Theology* (1803), (q.v.); *Sermons* (1808); *Reasons for Contentment*; and *The Clergyman's Companion in Visiting the Sick*. His Works were published in 1815, with "an account of his Life and writings" by his son; his *Memoirs* by G. W. Meadley, in 1809. For *Criticisms*, see Dr. Paley's Works, a lecturo by Archbishop Whately. See EVIDENCES OF CHRISTIANITY.

**Palfrey, The.** A poem by JAMES HENRY LEIGH HUNT (1784—1859), published in 1842.



The scenes are partly laid in Kensington, where the work was written.

**Palgrave, Francis Turner** (b. 1824), is best known as the editor of *The Golden Treasury of English Songs and Lyrics* (1861). He has also published *Idylls and Songs* (1854), *Essays on Art* (1866), *Hymns* (1867), *Lyric Poems* (1871), and other works. "Palgrave," says Stedman, "seems to illustrate the Laureate's saying—

"There lives more faith in honest doubt,  
Believe me, than in half the creeds."

Nevertheless, in *The Reign of Law*, one of his best and most characteristic pieces, he argues himself into a reverential optimism. He may be said to represent the latest attitude of the meditative poets." See THURSTON, HENRY T.

**Palgrave, Sir Francis**, historian (b. 1788, d. 1861), published a *History of the Anglo-Saxons* (1831); *The Rise and Progress of the English Commonwealth* (1832); *Rotuli Curie Regis* (1835); *The Ancient Kalendars and Inventories of his Majesty's Exchequer* (1836); *Truths and Fictions of the Middle Ages: the Merchant and the Friar* (1837); *The History of Normandy and of England* (1851—57); and other works.

**Palgrave, William Gifford**, traveller (son of the preceding) (b. 1826), has written *A Narrative of a Year's Journey in Central and Eastern Arabia* (1865); *Essays on Eastern Questions* (1872); *Dutch Guiana* (1876); and *Hermann Agha*, a novel (1872).

**Pall Mall Gazette, The**, in THACKERAY'S novel of *Pendennis* (q.v.), is a paper started by Bungay, edited by Captain Shandon, sub-edited by Jack Finucane, and counting among its contributors Arthur Pendennis, George Warrington, and a large number of notables. "*Pall Mall Gazette*!—why *Pall Mall Gazette*?" asks Wagg. "Because the editor was born in Dublin, the sub-editor at Cork, because the proprietor lives in Paternoster Row, and the paper is published in Catherine Street, Strand. Won't that reason suffice you, Wagg?" Thackeray wrote this in 1849. In 1865, an evening newspaper, entitled *The Pall Mall Gazette*, was started in London, and has since taken a high position in the newspaper world.

**Palladis Tamia**: "or, Wit's Treasury; being the Second part of Wit's Commonwealth [q.v.]." A selection of prose sentences from ancient authors, by FRANCIS MERES (d. 1646), published in 1598. The book includes an original essay by the compiler, containing various references to Shakespeare and other Elizabethan dramatists. See MERES, FRANCIS.

**Pallantus and Eudora**. See CONSPIRACY, THE.

**Pallet**. The painter in SMOLLETT'S *Peregrine Pickle* (q.v.); "a man without any reverence for ancient customs and modern etiquette."

**Palmer, Samuel**, printer (d. 1732), wrote a *History of his craft*.

**Palmerin of England**: "The Historie of Prince Palmerin of England, translated out of French" by A(nthony) M(unday) (q.v.), in 1580—1602. Southey, who also translated this narrative from the Portuguese, remarks of Munday's version that, begun with care, it was afterwards resigned to others less qualified than himself, and that at least three-fourths of the book were translated by one who neither understood French nor English, nor the story he was translating. Leigh Hunt speaks of *Palmerin* as a book full of colour and home landscapes, ending with an affecting scene of war. It was a great favourite with the poet Keats.

**Palmyra**. A poem in twenty-five stanzas by THOMAS LOVE PEACOCK (1785—1866), published in 1806.

"Palpable hit, A very."—*Hamlet*, act v., scene 2.

"Palpable obscure, The."—MILTON, *Paradise Lost*, book ii., line 406.

"Palsied eld."—*Measure for Measure*, act iii., scene 1.

**Paltock, Robert**, "of Clement's Inn, Gentleman," is the author of the romance entitled *The Adventures of Peter Wilkins* (q.v.). He is also said to have written *The Memoirs of Parnese, a Spanish Lady* (1751). His name is sometimes spelt Pultock.

**Pamela**: "or, Virtue Rewarded." A novel by SAMUEL RICHARDSON, published in 1740. The name was borrowed from Sir Philip Sidney's *Arcadia* (q.v.). The heroine is represented as an innocent country maiden, whom her master endeavours to seduce, but who withstands all his efforts, until, foiled by her unconquerable virtue, "he is compelled," says Masson, "to call in the clergyman, and she is rewarded by becoming his wife, riding in a coach drawn by the Flanders mares, and being introduced in her blushing beauty to all his great relations." It was ridiculed by Fielding in his *Joseph Andrews* (q.v.), and imitated by Voltaire in his *Nanine*, and Goldoni in his *Pamela*.

**Pamela**. One of the heroines of SIDNEY'S *Arcadia* (q.v.); beloved by Musidorus (q.v.). See PHILOCLEA.

**Pammachius**. A Latin comedy, acted at Cambridge in 1544.

"Pampered menial, A." This phrase was first used by the Rev. THOMAS MOSS (q.v.) in *The Beggar's Petition* (q.v.).

**Pan, A Song to**, occurs in JOHN FLETCHER'S *Faithful Shepherdess*, ending thus:—

"Ever honoured, ever young,  
Thus great Pan is ever sung."



**"Pan (Great) is dead."** See DEAD PAN.

**Panacea:** "a Poem on Tea," by NAHUM TATE (1652—1715).

**Pandarus.** Uncle to Cressida, in SHAKESPEARE'S play of *Troilus and Cressida* (q.v.), and conspicuous for his courteous contrivances "to bring together the two lovers who do not stand in need of him." "In Chaucer's story," says Hazlitt, "he is a friendly sort of go-between, tolerably busy, officious, and forward in bringing matters to bear; but in Shakespeare he has a 'stamp exclusive and professional'—he wears the badge of his trade; he is a regular knight of the game."

**Pandemonium** figures in *Paradise Lost* (q.v.) as

"The high capital  
Of Satan and his peers" (bk. 1.).

**Pandosto, the Triumph of Time:** "or, the History of Doraustus and Faunia." A romance by ROBERT GREENE, printed in 1588. It supplied the foundation for Shakespeare's comedy of *The Winter's Tale* (q.v.). The following is a specimen of its versification:—

"Ah, were she pitiful as she is fair,  
Or but as mild as she is seeming so,  
Then were my hopes greater than my despair—  
Then all the world were heaven, nothing woe.  
Ah, were her heart relenting as her hand,  
That seems to melt e'en with the mildest touch,  
Then knew I where to seat me in a land  
Under the wide heavens, but yet not such.  
So as she shews, she seems the budding rose,  
Yet sweeter far than is an earthly flower;  
Sovereign of beauty, like the spray she grows,  
Compassed she is with thorns and cankered flower;  
Yet, were she willing to be plucked and worn,  
She would be gathered though she grew on thorn."

**Panegyric upon the Lord Protector, Oliver Cromwell.** A poem by EDMUND WALLER, of which Dr. Johnson says that "of the lines, some are grand, some are graceful, and all are musical."

**Pangloss, Dr.** A poor pedant, in COLMAN the Younger's comedy of the *Heir at Law* (q.v.), who has been created an Artium Societatis Socius, and acts as tutor to Dick Dowlas (q.v.), at a salary of £300 a year. He is remarkable for the aptness, if triteness, of his quotations.

**"Pangs (The) of despised love."**—*Hamlet*, act iii., scene 1.

**"Pangs (The) of guilty power or hapless love."**—JOHNSON, *Epitaph on Claudius Philips*.

**Panizzi, Sir Anthony** (b. 1797), has published editions of Boiardo's *Orlando Innamorato*, and *Sonnetti e Canzone*; Ariosto's *Orlando Furioso*; and Dante's *Divina Commedia*. To that of the *Orlando Innamorato* he prefixed an essay maintaining the Celtic origin of Italian poetry. See his *Life* by Cowtan (1873). Sir Anthony was for some years Principal Librarian of the British Museum.

**"Panjandrum, The Great."** The name of a mythical personage introduced by Foote, the

dramatist (q.v.), into some amusing lines written by him for Macklin, the actor (q.v.).

**Panopticon:** "or, the Inspection House." A work in which JEREMY BENTHAM (1748—1832) advocated a plan for utilising the labour of convicts. It was printed in 1791.

**Pan's Anniversary.** A masque by BEN JONSON, written in 1625.

**"Pansies: that's for thoughts."**—*Hamlet*, act iv., scene 5.

**Panthea.** The heroine of BEAUMONT and FLETCHER'S *King and No King* (q.v.); "innocent, but insipid."

**Panther, The Spotted,** in DRYDEN'S *Hind and Panther*, is intended to represent the Church of England. See HIND AND PANTHER, THE.

**"Panting Time toiled after him in vain, And."** A line in Dr. JOHNSON'S *Prologue on the Opening of Drury Lane Theatre*. The description is made to apply to Shakespeare.

**Pap with a Hatchet:** "alias a Fig for My Godson; or, Crack me this Nut; or, a Country Cuff; that is a Sound Box on the Ear for the Ideot Martin to hold his Peace. Written by one that dares call a Dog a Dog" in 1589. This pamphlet against the Martinists has been attributed to THOMAS NASH, but, according to Oldys, was written by LYLLY, the dramatist (q.v.).

**"Paper bullets of the brain, These."**—*Much Ado About Nothing*, act ii., scene 3.

**Parable of the Wicked Mammon, The,** by WILLIAM TYNDALE (1477—1536), was printed in 1528. It was the favourite book of Anne Bullen, and is said to have induced King Henry VIII. to incline favourably towards the Reformers.

**Paracelsus.** A dramatic poem by ROBERT BROWNING, published in 1835. It is a work of singular beauty, and is informed with lofty and solemn thoughts on the fate of genius and the chance and change of life. The Paracelsus of the poem is a very different person from the Paracelsus of history—the brilliant and daring quack, who professed to have discovered the philosopher's stone, but who, by the introduction of opium among the remedies of the *Pharmacopœia*, in some wise made amends for his absurd extravagance.

**Paraclesis:** "or, Consolations deduced from Natural and Revealed Religion." Two treatises by THOMAS BLACKLOCK (1721—1791), one of which is original, the other being a translation from a work ascribed to Cicero.

**Paradise and the Peri.** One of the tales, in verse, told by Feramors (q.v.) in MOORE'S *Lalla Rookh* (q.v.).

**"Paradise (And) was opened in his face."**—DRYDEN, *Absalom and Achitophel*, part i., line 30. PORE has the line (*Eloisa to Abelard*)—

"And Paradise was opened in the wild."



**Paradise Lost.** This famous poem by JOHN MILTON (1608—1674) appears to have had its origin in the year 1641 or 1642, when the poet, who had long meditated a great work of the kind, put "Paradise Lost" at the head of a long list of subjects from which to choose. So early as 1639 had he conceived the idea of a *magnum opus*, which he had decided should be an English poem, and an epic poem; he had even gone so far as to think that the story of Arthur, since adopted by Alfred Tennyson, would serve his purpose. This notion, however, was quickly rejected, and for a year or two he seems to have thought that he would produce a drama, rather than an epic. It was, indeed, as a drama that *Paradise Lost* first presented itself to his mind. No fewer than four separate drafts of it are extant, all of which point to a dramatic treatment of the subject. It was not, however, until sixteen years after 1642—that is, in 1658—that Milton really commenced his long-thought-of work, and by that time he had decided it should take an epic form. It is not known how long he took to complete it, but it is supposed it was either five or eight years—from 1658 to 1663 or 1665. It was in 1666 that he sent it to be licensed; it was in 1667 that it actually issued from the press. It is a common superstition that Milton only received £5 for his masterpiece. As a matter of fact, he received £10; the agreement with his publisher being that he was to receive £5 down, and £5 when 1,300 copies of the book had been sold. These two sums he did obtain, and he would have received two other sums of £5 each, according to arrangement, had two other similar editions been called for; but they were not. Milton's wife, however, six years after her husband's death—that is, in 1680—received an additional £8, for which amount she yielded up all interest in the poem. A second edition of 1,300 copies had appeared in 1674, for which £5 were due to Mrs. Milton; so that it was really for £3 that she sold the copyright of the work. Several theories have been stated as to Milton's choice of a subject. That which he eventually chose was, says Masson, "one of those which already possessed in a marked degree that quality of hereditary and widely-diffused interest which fits subjects for the purposes of great poets. Milton, it may be said, inherited a subject with which the imagination of Christendom had long been fascinated, and which had been nibbled at again and again by poets in and out of England, though by none managed to its complete capabilities. There are traces in his juvenile poems of his very early familiarity, in particular, with some of those conceptions of the personality and agency of Satan, and the physical connection between Hell and Man's World, which may be said to motive his great epic. Nothing is more certain, however, than that, though thus signalled in the direction of his great subject by early presentiments and experiments, he came to the actual choice of it at last through considerable deliberation. To say merely that *Paradise Lost* is a most learned poem—

the poem of a mind full of miscellaneous lore wherewith its grand imagination might work—is not enough. Original as it is, original in its entire conception, and in every portion and passage, the poem is yet full of flakes from all that is greatest in preceding literature, ancient or modern. It is permeated from beginning to end with citations from the Bible. It is possible again and again to detect the flash, through his noblest language, of some suggestions from the Psalms, the Prophets, the Gospels, or the Apocalypse. How was the poem, as it grew in Milton's mind, committed to paper? It was dictated by parcels often, twenty, thirty, or more lines at a time. After his blindness, Milton scarcely wrote at all with his own hand. *Paradise Lost* is an epic. But it is not, like the *Iliad* or the *Æneid*, a national epic; nor is it an epic after any other of the known types. It is an epic of the whole human species—an epic of our entire planet, or indeed of the entire astronomical universe. The title of the poem, though perhaps the best that should have been chosen, hardly indicates beforehand the full nature or extent of the theme; nor are the opening lines, by themselves, sufficiently descriptive of what is to follow. It is the vast comprehension of the story, both in space and time, that makes it unique among epics, and entitles Milton to speak of it as involving

" 'Things unattempted yet in prose or rhyme.' "

It is, in short, a poetical representation, on the authority of hints from the Book of Genesis, of the historical connection between Human Time and Aboriginal or Eternal Infinity, or between our created World and the unmeasurable and inconceivable Universe of Pre-Human existence. So far as our world is concerned, the poem starts from that moment when our newly-created earth, with all the newly-created starry depths about it, had as yet but two human beings upon it, and these are consequently, on this side of the supposed Infinite Eternity, the main persons of the epic. But Satan, as all critics have perceived, is the real hero of the poem. He and his actions are the link between the new World of Man, the infancy of which we behold in the poem, and that boundless antecedent Universe of Pre-Human Existence which the poem assumes." See Masson's *Introduction* to the poem in his smaller edition of the poems of Milton. See PARADISE REGAINED.

**Paradise of Dainty Devices, The.** A collection of poems by various hands, the first edition of which appeared in 1576, the second in 1580, and the third in 1600. It was reprinted by Sir Egerton Brydges, with introductory remarks, biographical and critical, in 1810.

**"Paradise of fools, The."** See FOOLS' PARADISE.

**Paradise Regained** appears to have owed its origin to a suggestion of MILTON's friend, Ellwood, who, when shown *Paradise Lost* in MS.,



said, "But what hast thou to say of 'Paradiso Found?'" This was in 1665, and by the time *Paradise Lost* was published, *Paradise Regained* was ready, though kept back. It was not actually published till 1671, when its predecessor had been in circulation for four years. The latter is in twelve books; the former is only in four. Its subject is, as Masson says, "expressly and exclusively the Temptation of Christ by the Devil in the Wilderness, after his Baptism by John. Commentators on the poem, indeed, have remarked it as somewhat strange that Milton should have given so general a title to a poem representing only this particular passage of the Gospel History. For the subject of the poem is thus announced in the opening lines:—

"I, who erewhile the happy garden sung  
By one man's disobedience lost, now sing  
Recovered Paradise to all mankind,  
By one man's firm obedience fully tried  
Through all temptation, and the Tempter foiled  
In all his wiles, defeated and repulsed,  
And Eden raised in the waste Wilderness."

Masson also points out that in *Paradise Regained* Satan is "no longer quite the sublime spirit as in the *Paradise Lost*. The thousands of years he has spent since then in his self-elected function as the devil of our earth, have told upon his nature and even upon his mien and bearing. He is a meaner, shrewder spirit, both morally and physically less impressive." As to the question whether the poem is complete or not—a question raised by Warburton and others—the same critic urges that by no protraction of the poem over the rest of Christ's life could Milton have brought the story to the consummation thought desirable. "The virtual deliverance of the world from the power of Satan and his crew may be represented as achieved in Christ's life on earth, and Milton represents it as achieved in Christ's first encounter with Satan at the outset of His ministry, but the actual or physical expulsion of the evil spirits out of their usurped world into their own nether realm was left as a matter of prophecy or promise, and was certainly not regarded by Milton as having been accomplished even at the time when he wrote. *Paradise Regained* is a different poem from *Paradise Lost*—not so great, because not admitting of being so great; but it is as good in its different kind. The difference of kinds between the two poems is even signalled in certain differences in the language and versification."

**Paraguay, A Tale of.** A poem in the Spenserian stanza, by ROBERT SOUTHEY (1674—1843), published in 1825.

**Paraphrases.** Portions of the Scripture story rendered into old English verse by CÆDMON (d. about 680). The first part is devoted to the book of *Genesis*, including the story of the Fall of Man, which bears a striking resemblance to Milton's narrative in *Paradise Lost*. The second book consists of a series of fragments, which describe the descent of Christ into Hades, the Ascension, and the Temptation in the Wilderness.

**Parasitaster:** "or, the Fawn." A comedy by JOHN MARSTON (1575—after 1633), produced in 1606. See "Old Plays," edited by Wilkx (1816), vol. ii.

**"Parchment (That),** being scribbled o'er, Should undo a man."—*King Henry VI.*, part ii., act iv., scene 2.

**Parcy Reed, The Death of.** A ballad, first published in *The Local Historian's Table-Book*, by ROBERT WHITE, "from the chanting of an old woman." Parcy or Percival Reed, proprietor of Troughend, in Redesdale, Northumberland, having brought to justice certain moss-trooping relatives or allies of the Croziers, is by these Croziers set upon and murdered, with the connivance of the Halls of Gorsanfield, a farm near Troughend. "The ballad," says Allingham, "is a simple and effective narrative of the realistic kind."

**Pardoe, Julia,** novelist and miscellaneous writer (b. 1806, d. 1862), published *Poems*; *Lord Moreas of Hereward*; *Traits and Traditions of Portugal*; *Speculation*; *The Mardens and the Daventrys*; *The City of the Sultan*; *The River and the Desert*: or, *Recollections of the Rhone and the Chartreuse*; *The Romance of the Harem*; *The Beauties of the Bosphorus*; *The City of the Maygar*: or, *Hungary and its Institutions*; *The Hungarian Castle*; *Recollections of the Rhone and the Chartreuse*; *Louis XIV.*: or, *the Court of the Seventeenth Century*; *The Life of Marie de Medieis*; *The Confessions of a Pretty Woman*; *The Rival Beauties*; *The Life of Francis I.*; *Flies in Amber*; *Reginald Lyle*; *The Jealous Wife*; *A Thousand and One Days*; *Poor Relations*; and *Pilgrimages in Paris*.

**Pardon, George Frederick.** See CRAWLEY, CAPTAIN.

**Pardoner, The,** in CHAUCER'S *Canterbury Tales* (q.v.), tells the story of three rioters, who pledged each other to slay Death.

**"Parent of good."**—*Paradise Lost*, book v., line 153.

**Parental Ode to my Son, A,** "aged three years and five months." By THOMAS HOOD. See his *Poems of Wit and Humour*.

**"Parents passed into the skies, The sons of."**—COWPER, *On the Receipt of my Mother's Picture*.

**Paridel.** A libertine knight in SPENSER'S *Faerie Queene*, referred to by Sir Walter Scott:—

"Nor durst light Paridel advance,  
Bold as he was, a looser glance."

**Paris.** A young nobleman, kinsman to Escalus (q.v.), in *Romeo and Juliet* (q.v.).

**Paris in 1815.** A poem, in the Spenserian stanza, by the Rev. GEORGE CROLY (1780—1860), in which the principal works of art in the Louvre are described in glowing and melodious verse.

**Paris, John Ayrton, M.D.,** physician (b. 1785, d. 1856), wrote *Philosophy in Sport*.



**Paris, Matthew of.** See MATTHEW OF PARIS.

**Paris Sketch-Book, The.** A series of sketches and stories, reprinted from various periodicals, and dedicated to "M. Aretz, tailor, etc.," by WILLIAM MAKEPEACE THACKERAY, in 1840. This dedication was out of gratitude for some pecuniary assistance rendered by the tailor to Thackeray at a time of embarrassment when in Paris.

**Paris, The Arraignment of.** See ARRAIGNMENT OF PARIS, THE.

**Parish Register, The.** A poem by GEORGE CRABBE (1754—1832), published in 1807, and including the popular story of Phoebe Dawson (q.v.).

**Parish, The Annals of the.** See ANNALS OF THE PARISH, THE.

**Parisina.** A narrative poem, by Lord BYRON (1788—1824), published in 1816, and founded on an incident recorded in Gibbon's *Antiquities of the House of Brunswick*. It appears that "under the reign of Nicholas III. Ferrara was polluted with a domestic tragedy. By the testimony of an attendant, and his own observation, the Marquis of Este discovered the incestuous loves of his wife, Parisina, and Hugo, his bastard son, a beautiful and valiant youth. They were beheaded in the castle by the sentence of a father and husband, who published his shame, and survived their execution. He was unfortunate," says Gibbon, "if they were guilty; if they were innocent, he was still more unfortunate; nor is there any possible situation in which I can sincerely approve the last act of the justice of a parent."

**Parismenos.** The hero of the second part of *Parismus*. It records his "adventurous travels and noble chivalry, with his love to the fair Princess Angelica, the Lady of the Golden Tower." See next paragraph.

**Parismus, the Renowned Prince of Bohemia.** A history, in two parts, by EDWARD FORDE or EMANUEL FOORD, published in 1598, and containing a description of his "noble battles against the Persians, his love to Laurana, the king's daughter of Thessaly, and his Strange Adventures in the Desolate Island." See PARISMENOS.

**Park, Andrew,** Scottish poet (b. 1811), published some volumes of *Poems*, and a book of travels, called *Egypt and the East* (1857). A collected edition of his poetical works appeared in 1854.

**Park, Thomas,** literary editor (b. 1759, d. 1834), produced editions of Sir John Haryngton's *Nugæ Antiquæ* (1803), Horace Walpole's *Royal and Noble Authors* (1806), and *The Harleian Miscellany* (1808—13); assisted in the production of the *Censura Literaria* and *British Bibliographer*, and published a volume of original *Poems* in 1797. He also edited *Heliconia*, a collection of Elizabethan poems.

**Parker, John Henry** (b. 1806), has written *A Glossary of Architecture* (1836), *An Introduction*

*to the Study of Gothic Architecture* (1849), *Domestic Architecture of the Middle Ages* (1853—59), *The Archaeology of Rome* (1874), and many other similar works.

**Parker, Matthew,** Archbishop of Canterbury (b. 1504, d. 1575), wrote a treatise *De Antiquitate Britannicæ Ecclesiæ et Privilegiis Ecclesiæ Cantuariensis, cum Archiepiscopis ejusdem* 70 (1572), superintended the production of the *Bishops' Bible* (1568), and edited the works of Matthew of Paris and other writers. See the *Life* by Strype (1711) and Dean Hook's *Lives of the Archbishops of Canterbury*.

**Parker MSS., The,** collected by MATTHEW PARKER, Archbishop of CANTERBURY, are now preserved in Corpus Christi College, Cambridge.

**Parker, Samuel,** Bishop of Oxford (b. 1640, d. 1688), published *A Discourse on the Powers of the Civil Magistrate in Matters of Religion*, *De Rebus sui Temporis* (1660—80), *Commentariorum Libri Quatuor* (1726), and other works. See Disraeli's *Quarrels of Authors*.

**Parker Society, The,** was instituted at Cambridge, in 1840. Fifty-three works were published under its auspices. It is now dissolved.

**Parker, Theodore,** American theologian (b. 1810, d. 1860), published in 1843 his contributions to *The Christian Examiner* under the title of *Miscellaneous Writings*. His chief work, however, is his *Discourses on Matters pertaining to Religion*, which embody his peculiar views upon religious subjects. His *Collected Works* were edited by Miss Cobbe in 1863—71; his *Critical Writings* appeared in 1865. See the *Life and Correspondence* by Weiss (1863), and the *Life and Writings* by Reville (1865).

**Parkes, Bessie Rayner** (Mrs. Belloc), poet and prose writer, has published *Poems* (1855), *Gabriel* (1856), *The Cat Aspasia* (1860), *Ballads and Songs* (1863), *La Belle France* (1868), *The Peoples of the World* (1870), and other works.

**Parkhurst, John,** Bishop of Norwich (b. 1511, d. 1574), translated a portion of the Apocrypha in the *Bishops' Bible* (1568), and published volumes of Latin epigrams (1560, 1573). See LUDICRA, &c.

**Parkhurst, John,** clergyman (b. 1728, d. 1797), published *An Hebrew and English Lexicon without Points, to which is prefixed a methodical Hebrew Grammar without Points, as also the Hebrew Grammar at one View* (1762); *Greek and English Lexicon to the New Testament, to which is prefixed a plain and easy Greek Grammar* (1769); *The Divinity and Pre-existence of our Lord and Saviour Jesus Christ demonstrated from Scripture* (1787); and other works.

**Parley, Peter.** A pseudonym originally assumed by SAMUEL GRISWOLD GOODRICH, an American writer, afterwards consul at Paris, in the publication of several popular works. It has since been adopted by William Martin, George Mogridge, and others.



**Parliament of Bees, The.** See BEES, THE PARLIAMENT OF.

**Parliament of Briddes, The:** "or, the Assembly of Foules." See FOULES, THE ASSEMBLY OF.

**Parliament of England, The History of the,** "which began November 3, 1640," by THOMAS MAY (1595—1650); printed in 1647, and characterised by Bishop Warburton as written "with much temper, moderation, and judgment, and with great vigour of style and sentiment."

**Parliament of Love, The.** A comedy by PHILIP MASSINGER (q.v.).

**Parlyament of Devylles, The.** An old poem, published by DE WORDE in 1509, and since reprinted for the Early Text Society.

**Parnassi Puerperium.** Translated from the Latin of Owen and Sir Thomas More, with a century of epigrams, by THOMAS PECKE, published in 1659.

**Parnell, Thomas,** Archdeacon of Clogher, and poet (b. 1679, d. 1718), wrote a satire on Dennis and Theobald, called *The Life of Zoilus*; a *Life of Homer*, prefixed to Pope's translation of Homer; and some papers in *The Guardian* called *Visions*. These were published, together with his *Poems*, in 1773, with a *Life* by Oliver Goldsmith. Pope speaks of Parnell as

"With softest manners, gentle arts, adorn'd,  
Blest in each science, blest in every strain."

"His praise," writes Dr. Johnson, "must be derived from the easy sweetness of his diction; in his verse there is more happiness than pains; he is sprightly without effort, and always delights, though he never ravishes; everything is proper, yet everything seems casual." "Parnell," wrote Goldsmith, "is ever happy in the selection of his images, and scrupulously careful in the choice of his subjects." See BATRACHOMYOMACHIA; FAIRY TALE, A; HERMIT, THE; HESIOD; POETRY, ESSAY ON; ZOILUS, THE LIFE OF.

**Parolles,** in *All's Well that Ends Well* (q.v.), is described by Ulrici as "the little appendix to the great Falstaff." "The comic part of the play," says Hazlitt, "turns on the folly, boasting, and cowardice of Parolles, a parasite and hanger-on of Bertram [q.v.], the detection of whose false pretensions to bravery and honour forms a very amusing episode."

**Parr, Harriet,** miscellaneous writer, has published the following among other novels:—*Sylvan Holt's Daughter*, *Beautiful Miss Barrington*, *For Richer for Poorer*, *Her Title of Honour*, *Katie Brande*, and *Thorney Hall*. Her other works include *In the Silver Age*, *Essays*, and *Echoes of a Famous Year*. See LEE, HOLME.

**Parr, Mrs. Louisa,** novelist, has written *Dorothy Fox*, *The Prescotts of Pamphillon*, and other stories.

**Parr, Samuel, LL.D.,** critic and commentator (b. 1747, d. 1825), published a *Charity Sermon*

at *St. Peter's, Mancroft, Norwich* (1780); a *Discourse on the Late Fast* (1781); a *Sermon at Norwich Cathedral* (1783); a *Discourse on Education and on the Plan pursued in Charity Schools* (1786); *Prefatio ad Bellendenum de Statu Prisi Orbis* (1788); a Latin Preface to Bellenden's *De Tribus Luminibus Romanorum* (q.v.), (1788); *Traets by Warburton and a Warburtonian* (1789); *Letter from Irenopolis to the Inhabitants of Eleutheropolis* (1792); *A Spital Sermon* (1801); *Fast Sermons at Hatton* (1803, 1808); *Four Sermons* (1822); *Characters of the Late Right Honourable Charles James Fox, selected, and in part written by Philopatris Varviensis* (1809); and a few fugitive pieces. *Aphorisms, Opinions, and Reflections of the late Dr. S. Parr* were published in 1826; *Bibliotheca Parriana: a Catalogue of the Library of the Rev. Samuel Parr, LL.D., in 1827*; *Parriana: or, Notices of the Rev. Samuel Parr, LL.D., collected and in part written by E. H. Parker, Esq., in 1828—9*; and *Memoirs of the Rev. Samuel Parr, LL.D., by the Rev. William Field, in 1828*. In the same year appeared an edition of his *Works*, "with Memoirs of his Life and Writings, and a selection from his Correspondence, by John Johnstone, M.D." For Criticism, see Sydney Smith's essay in *The Edinburgh Review* for 1802, and the *Works* of De Quincey. See PHILELEUTHERUS NORFOLCIENSIS; PHILOPATRIS VARVICENSIS.

"Parritch (The haelsome), chief o' Scotia's food."—BURNS, *The Cottar's Saturday Night*, stanza 11.

**Parson Adams.** See ADAMS, PARSON.

**Parson Lot.** See LOT, PARSON.

"Parson, oh! illustrious spark! There goes the,"—A line in COWPER's verses *On Observing some Names of little Note*—

"And there, scarce less illustrious, goes the clerk!"

**Parson, The Chartist.** A name bestowed at one time upon the Rev. CHARLES KINGSLEY (1819—1875), in reference to the socialistic opinions he then entertained.

**Parson's Tale, The,** in CHAUCER's *Canterbury Tales* (q.v.), is "a long and earnest sermon in prose, applying the parable of a pilgrimage to man's heavenward journey."

**Parson's Wedding, The.** A comedy by THOMAS KILLIGREW, Groom of the Chamber to Charles II., and his privileged jester; printed in 1663. It was originally represented wholly by women, and the plot bears a suspicious resemblance to that of Shakerley Marmion's comedy of *The Antiquary* (q.v.). See Carew Hazlitt's edition of *Dodsley's Old Plays* (q.v.).

**Parthenia.** A lady loving and beloved by Argalus (q.v.), in Sir PHILIP SIDNEY's *Arcadia* (q.v.).

**Parthenia.** A personification of Chastity, in PHINEAS FLETCHER's *Purple Island* (q.v.)—

"Choice nymph! the crown of chaste Diana's train,  
Thou beauty's lily, set in heav'nly earth."



**Parthenope**, in the Duke of BUCKINGHAM's farce of *The Rehearsal* (q.v.), is beloved by Prince Volscius (q.v.).

**Parthenophil and Parthenophe**: "Sonnets, Madrigals, Elegies, and Odes," by BARNABY BARNES (1569—1607). For a brief description of this volume, supposed to be unique, see Beloe's *Literary Anecdotes*. It appeared in 1593.

"Parting is such sweet sorrow,"—*Roméo and Juliet*, act ii., scene 2—

"That I shall say good night till it be morrow." . "

**Partington, Mrs.** An imaginary old lady whose sayings have been preserved to us by an American humorist, P. B. SHILLABER (b. 1814). Like Smollett's Winifred Jenkins (q.v.) and Tabitha Bramble (q.v.), Sheridan's Mrs. Malaprop (q.v.), and Hook's Mrs. Ramsbottom (q.v.), she is distinguished by her affected, incorrect use of sesquipedalian words. She frequently appears in *Punch*, and has, indeed, become the common property of the comic papers. The reader will remember Sydney Smith's humorous reference to Mrs. Partington in his speech at Taunton in 1831, when he compared the attitude of the House of Lords to the Reform Bill, to the efforts of Mrs. Partington to mop up the Atlantic.

**Parton, Sarah Payson.** An American authoress (b. 1811, d. 1872), who, under the pseudonym of "Fanny Fern," wrote a series of very popular domestic works such as *Fern Leaves*, *Shadows and Sunbeams*, *Fresh Leaves*, and *Ruth Hall*, a novel. Her husband is the author of several popular books.

**Partridge**, in FIELDING's novel of *The History of Tom Jones* (q.v.), is the servant of the hero.

"Parts of one stupendous whole." See "ALL ARE BUT PARTS," &c.

"Party is the madness of many for the gain of a few." One of SWIFT's *Thoughts on Various Subjects* (q.v.).

"Party (To) gave up what was meant for mankind."—GOLDSMITH, *Retaliation*, line 32. The allusion is to Edmund Burke (q.v.).

**Paschal Homily, The**, by ÆLFRIC, an abbot of the tenth century, is noticeable as an early denial of the doctrine of transubstantiation. It was published by Archbishop Parker in 1567, and is principally from the Latin of Ratramnus. See *Cassell's Library of English Literature (Religion)*. See also HOMILIES.

**Pasquil's Jests**: "mixed up with Mother Bunch's Merriments," published in 1604. Mother Bunch is said to have been an ale-wife who lived in the latter part of the sixteenth century, and is referred to by Dekker in his *Satiromastix* (1602). See BUNCH, MOTHER.

**Pasquil's Mad-cap and Mad-cappe's Message**: "a Satyrical piece in Stanzas," by NICHOLAS BRETON (1558—1624); published in

1600, and described by Warton as "of considerable merit."

**Pasquin.** A comedy by HENRY FIELDING (1707—1754), produced in 1736, in which there occurs the mock rehearsal of two plays, and which is full of satiro upon the electoral corruptions of the day and the abuses then prevalent in the learned professions. In the following year, Fielding produced a piece of a similar character, entitled *The Historical Register*.

"Passage (The) of an angel's tear."—KEATS, *Sonnets*.

"Passages that lead to nothing." See GRAY's poem, *A Long Story*.

**Passe Tyme of Pleasure, The.** A romantic and allegorical poem by STEPHEN HAWES (1483—1512), the full title of which runs as follows:—*The History of Graund Amoure and La Bel Pucell, called The Pastime of Pleasure, containing the Knowledge of the Seven Sciences, and the Course of Man's Life in this Worlde*. An analysis of the plot is given by Ellis in his *Specimens of the English Poets*, and by Professor Morley in *Cassell's Library of English Literature (Religion)*. The poem includes two tales copied from the French fabliaux, and has amongst its characters, besides the hero and heroine, Godfrey Gobelive, False Report, Dame Grammar, Dame Rhetoric, Dame Music, and many others. It was printed in 1517, 1554, and 1555. "In this work," says Campbell, "the personified characters have all the capriciousness and vague moral meaning of the old French allegorical romance; but the puerility of the school remains, while the zest of its novelty is gone. There is also in his foolish personage of Godfrey Gobelive something of the burlesque of the worst taste of Italian poetry. It is certainly very tiresome to follow Hawes' hero, Grand Amour, through all his adventures, studying grammar, rhetoric, and arithmetic in the tower of Doctrine; afterwards slaughtering giants, who have each two or three emblematic heads; sacrificing to heathen gods; then marrying according to the Catholic rites; and, finally, relating his own death and burial, to which he is so obliging as to add his epitaph. Yet, as the story seems to be of Hawes' invention, it ranks him above the mere chroniclers and translators of the age."

"Passeth show."—*Hamlet*, act i., scene 2.

"Passing fair."—*The Two Gentlemen of Verona*, act iv., scene 4.

**Passing of Arthur, The.** The title of one of TENNYSON's *Idylls of the King* (q.v.).

"Passing rich with forty pounds a year, And." See DESERTED VILLAGE, THE.

"Passing strange, 'T was."—*Othello*, act i., scene 3.

**Passion of a Distressed Man, The.** A poem by SAMUEL DANIEL, in which is described the difficulty of a man, who, being in a boat, during a storm, with two women, one of whom he



loves in vain, and the other who loves him without return, is commanded by Neptuno to cast out a victim to appease the rage of the tempest. The issue is thus stated:—

"And her disdain her due reward must have;  
She must be cast away that would not save."

"**Passion to tatters, Tear a.**"—*Hamlet*, act iii., scene 2.

**Passionate Pilgrim, The.** A collection of sonnets and other poems by WILLIAM SHAKESPEARE, CHRISTOPHER MARLOWE, RICHARD BARNFIELD, and Sir WALTER RALEIGH, published in 1599. See CYNTHIA.

**Passionate Shepherd to his Love, The.** A lyric by CHRISTOPHER MARLOWE, introduced in *The Jew of Malta* (q.v.). Campbell says of this charming lyric that it "combines a sweet, mild spirit with an exquisite finish of expression." Palgrave considers it "a fine example of the high-wrought and conventional Elizabethan pastoralism." The sixth stanza was probably written by Izaak Walton. A reply to Marlowe's verses was written by Sir WALTER RALEIGH.

"**Passions are likened best to floods and streams.**"—*The Silent Lover*, by Sir WALTER RALEIGH.

**Passions, Ode to the.** See ODES.

"**Passion's slave, That is not.**"—*Hamlet*, act iii., scene 2.

"**Past all surgery.**"—*Othello*, act ii., scene 3.

**Past and Present.** A work by THOMAS CARLYLE (b. 1795), published in 1843, in which English society in the Middle Ages is contrasted with English society of to-day.

**Past, The.** A lyric by PERCY BYSSHE SHELLEY, written in 1818.

**Pastime of Pleasure, The.** See PASSE TIME OF PLEASURE, THE.

**Paston Letters, The.** In 1787 appeared two quarto volumes of "Original Letters written during the Reigns of Henry VI., Edward IV., and Richard III., by various persons of rank or consequence; containing many curious Anecdotes relative to that turbulent, bloody, but hitherto dark, period of our history; and elucidating not only public matters of State, but likewise the private manners of the age, digested in chronological order, with notes, historical and explanatory, and authenticated by engravings of autographs, paper-marks, and seals, by John Fenn, Esq., M.A. and F.A.S." This was a collection of letters written during the Wars of the Roses by or to the members of the family of Paston, in Norfolk, and hence called the Paston letters. They had been preserved in that family for several generations, when they came successively into the possession of the Earl of Yarmouth; Peter Le Neve, Norroy King of Arms in 1704; Mr. Thomas Martin, of Palgrave, Suffolk, who married Mrs. Le

Nevo, and eventually sold the letters to a Mr. John Worth, a chemist at Diss, in Norfolk, through whose hands they passed into those of the Mr. Fenn referred to above. By him they were published, in part, in 1787, and again in 1789, the whole series being completed by the preparation of a fifth volume in 1794. The originals of the first four volumes were placed for a time with the Antiquarian Society, and at last were presented to King George III., who lost them. The originals of the fifth volume were retained by the Fenn family, and, though at one time they were mislaid, and the authenticity of the whole series acutely questioned by such critics as Herman Merivale (in the eighth number of *The Fortnightly Review*), their eventual discovery and reproduction have demonstrated their veracity beyond a doubt, as has been ably argued by James Gairdner, of the Record Office, in the eleventh number of the same critical journal.

**Pastoral Ballad, A**, in four parts, by WILLIAM SHENSTONE (1714—1763); written in 1743, and celebrating the love of a certain Corydon and a certain Phyllis. It contains, among others, the following lines:—

"What forced the fair nymph to forego  
What anguish I felt in my heart!  
Yet I thought—but it might not be so—  
'Twas with pain that she saw me depart.  
She gazed as I slowly withdrew,  
My path I could scarcely discern,  
So sweetly she bade me adieu,  
I thought that she bade me return."

Perhaps it was in parody of the last two lines that a humorist wrote:—

"He kicked me down-stairs with such exquisite grace  
That I thought he was handing me up."

**Pastoral Dialogue between Alexis and Strephon:** "written at the Bath in the year 1674," by JOHN, Earl of ROCHESTER.

**Pastorals**, "with a Discourse on Pastoral," by ALEXANDER POPE (1688—1744); written in 1704, when the author was only sixteen years of age, and published in 1709. The first, Spring, or Damon, is dedicated to Sir William Trumbal; the second, Summer, or Alexis, to Dr. Garth; the third, Autumn, or Hylas and Argeon, to Wycherley; and the fourth, Winter, or Daphne, "to the memory of Mrs. Tempest." Their scenery is mainly that of Windsor Forest, where the poet had resided with his father from the age of twelve.

**Pastorals**, by AMBROSE PHILIPS (1671—1749); published in 1708, and written on the model of Spenser's *Eclogues*. It was owing to a too friendly notice of these poems in *The Guardian* that the quarrel arose between their author and Pope. The latter poet was displeased at the prominence given to his rival's performance, and accordingly concocted a comparison of Philips' *Pastorals* with his own, in which, says Dr. Johnson, "with an unexampled and unequalled artifice of irony, though he has himself always the advantage, he gives the preference to Philips. The design of aggrandising himself he disguised with such dexterity, that,



though Addison discovered it, Steele was deceived, and was afraid of displeasing Pope by publishing his paper. Published, however, it was [in No. 40 of *The Guardian*], and from that time Pope and Philips lived in a perpetual reciprocation of malevolence."

**Pastorel.** A wrestler, who figures in SOMERVILLE's burlesque poem of *Hobbinol* (q.v.):—

"Young Pastorel, for active strength renown'd . . .  
Him every shouting ring  
In triumph crown'd, him every champion fear'd."

"Pastures new." See "FRESH WOODS."

**Pastyme of Pleasure, The.** See PASSE TYME OF PLEASURE, THE.

**Paterson, Samuel,** book auctioneer and miscellaneous writer (b. 1728, d. 1802), wrote *Another Traveller by Coriat, jun.* (1766), and *Joineriana* (1772), besides a periodical called *The Templar*. See NICHOLS' *Literary Anecdotes*, iii.

"Paths of glory lead but to the grave, The."—GRAY, *Elegy written in a Country Churchyard*.

**Patie.** A character in ALLAN RAMSAY'S *Gentle Shepherd* (q.v.). He is the hero of the poem, and in love with Peggy. Thought to be a shepherd, he turns out to be Sir William Worthy's son.

"Patience, on a monument, Like." See "MELANCHOLY, AND WITH A GREEN AND YELLOW." Shakespeare refers to "Patience," also in *Pericles*, act v., scene 1, as

"Gazing on king's graves, and smiling  
Extremity out of act."

**Patient Grizzell.** A comedy by HENRY CHETTLE, WILLIAM HOUGHTON, and THOMAS DEKKER, the story of which was taken from BOCCACCIO. See GRISELDA, THE PATIENT.

"Patient merit."—*Hamlet*, act iii., scene 1.

"Patines of bright gold."—*The Merchant of Venice*, act v., scene 1.

**Patmore, Coventry Kearsley Dighton,** poet (b. 1823), is the author of a volume of *Poems*, published in 1844, and reproduced with additions in 1853, under the title of *Tamerton Church Tower, and other Poems*. He has also written *The Angel in the House*, issued in four parts, namely, *The Betrothal* (1854), *The Espousal* (1856), *Faithful for Ever* (1860), and *The Victories of Love* (1862); besides *The Unknown Eros* (1877). He has published a selection of poetry called *The Children's Garland*. "Patmore has made verses in which, despite a few lovely and attractive passages, the simplicity is affected, and the realism too bald. A carpet knight in poetry, he merely photographs life, and often in its poor and commonplace forms."

**Paton, Sir Joseph Noel,** poet and painter (b. 1823), has published *Poems by a Painter* (1861), and *Spindrift* (1867).

**Patriarcha.** A treatise by Sir ROBERT FILMER (d. 1688), published in 1680, in which he contends that men are not naturally free, and have not therefore the right to make compacts with their rulers, who have despotic power. Locke replied to

this essay in his treatises *On Government*, published in 1694.

**Patrick, Simon,** Bishop of Chichester and Ely successively (b. 1626, d. 1707), was the author of *Christian Sacrifice*, *The Devout Christian*, a commentary on parts of the Old Testament, and various devotional and doctrinal pieces.

"Patriot of the world alone, A steady,"—CANNING, *The Anti-Jacobin*—

"And friend of every country—but his own."

**Patriot, The True.** A periodical, the first number of which appeared on the 5th of November, 1745, and in which Fielding, the novelist (1707—1754), exercised all the resources of his wit and humour in favour of the Georgian dynasty. See JACOBITE JOURNAL, THE.

**Patronage.** A novel by MARIA EDGEWORTH, published in 1812.

**Pattieson, Peter.** The name assumed by Sir WALTER SCOTT as the author of the *Tales of My Landlord* (q.v.), which were supposed to be published posthumously by Jedediah Cleishbotham (q.v.). Pattieson was described as assistant teacher to Cleishbotham at Gandercleugh (q.v.).

**Paul Clifford.** See CLIFFORD, PAUL.

**Paul Dombey.** See DOMBEY, FLORENCE.

**Paul Ferroll.** A novel by Mrs. ARCHER CLIVE, published in 1855, and followed in 1860 by an explanatory narrative, entitled *Why Paul Ferroll killed his Wife*. Paul was in love with Elinor Ladylift, from whom he is separated by the wiles of Laura Chanson. He marries the latter, and then, discovering her deception, murders her.

**Paul Flemming.** See FLEMMING, PAUL.

**Paul Pry.** See PRY, PAUL.

**Paulding, James Kirke,** an American author (b. 1779, d. 1860), was associated with Washington Irving in *Salmagundi* (1809), (q.v.), and wrote, among other works, *The Lay of a Scotch Fiddle* (1813), *The Diverting History of John Bull and Brother Jonathan* (1816), *Letters from the South* (1817), *A Sketch of Old England* (1822), and *The Dutchean's Fireside* (1831). A *Life*, by his son, was published in 1867, when his *Select Works* appeared. See LANGSTAFF, LAUNCELOT.

**Paulina.** Wife of Antigonus in *The Winter's Tale* (q.v.).

**Pauline.** The heroine of Lord LYTTON's play, *The Lady of Lyons* (q.v.).

**Paul's Epistles, Essay for the Understanding of St.:** "by consulting St. Paul himself." This was published in 1777, by JOHN LOCKE (1632—1704), in the form of an introduction to his *Paraphrases of the Epistles to the Corinthians, Romans, Galatians, and Ephesians*, and illustrated the author's treatment of the Bible by the inductive method. "Locke," says Professor FRASER, "was one of the earliest of our lay Biblical critics, and his interpretations connect him generally with the Arminian School."



"Pause for a reply, I."—*Julius Cæsar*, act iii., scene 2.

"Pause, Must give us." A phraso used in the famous soliloquy in *Hamlet*, act ii., scene 1.

**Payn, James**, novelist, has written *Lost Sir Massingberd*, *Fallen Fortunes*, *What He Cost Her*, *By Proxy*, and various other stories.

**Payne, John**, poet, has written *The Masque of Shadows* (1870), *Intaglios* (1871), and *Songs and Life and Death* (1872). "This young poet," says Stedman, "has fire, imagination, and other inborn qualities."

**Payne, John Howard**, American dramatist (b. 1792, d. 1852), produced, among other plays, the drama of *Clari*, famous as containing the popular ballad of "Home, Sweet Home." His drama of *Brutus: or, the Fall of Tarquin*, was produced in 1820. See HOME, SWEET HOME.

**Paynel, Thomas**. See AMADIS OF FRANCE.

**Paynter, William**. See PAINTER, WILLIAM.

"Peace hath her victories, no less renowned than war." See MILTON's verses *To the Lord General Cromwell* (Sonnet xvi.).

"Peace rules the day, where reason rules the mind."—COLLINS, *Eloques*, ii.

**Peace, The Prospect of**. A poem by THOMAS TICKELL (1686—1740), "of which the tendency," says Dr. Johnson, "was to reclaim the nation from the pride of conquest to the pleasures of tranquillity."

"Peace, This weak piping time of." See "PIPING TIME OF PEACE."

"Peace (When shall) lie like a shaft of light across the land?"—TENNYSON, *The Golden Year*.

"Peacemaker, Your 'if' is the only."—*As You Like It*, act v., scene 4.

**Peacham, Henry**, miscellaneous writer (b. 1576? d. 1650), produced *Epigrams and Satyrs* (1600); *Graphice: or, the most ancient and excellent Art of Drawing with the Pen and Limning with Water Colours* (1606); *Minerva Britanna: or, a Garden of Heroical Devises* (1612), (q.v.); *Prince Henry Revived* (1615); *Thalia's Banquet* (1620); *The Compleat Gentleman* (1622), (q.v.); *The Gentleman's Exercise* (1639); *The Valley of Varietie* (1638); *A Merry Discourse between Meum and Tuum* (1639); *The Art of Living in London* (1642); *The Worth of a Penny: or, a Caution to keep Money* (1664); *The History of the Five Wise Philosophers* (1672); and other works. See *Notes and Queries*, vol. xi., pp. 217, 407. See JEHOSEPHAT THE HERMIT; LIVING IN LONDON, THE ART OF.

**Peachum**. A pimp, in GAY's *Beggar's Opera* (q.v.); husband of Mrs. Peachum, who advises her daughter Polly (q.v.), to be "somewhat nice" in her deviations from virtue.

**Peachum, Polly**. The daughter of Peachum, in GAY's *Beggar's Opera* (q.v.). Among the vicious, virtuous only she; and her fidelity to Macheath has in it something of the heroic, which elevates the general standard of the drama.

**Peacock, Thomas Love**, novelist and poet (b. 1785, d. 1866), was the author of the following novels:—*Headlong Hall* (1815); *Melinecourt* (q.v.), (1817); *Nightmare Abbey* (q.v.), (1818); *Maid Marion* (q.v.), (1822); *Misfortunes of Elphin* (q.v.), (1829); *Crotchet Castle* (q.v.), (1831); and *Gryll Grange* (q.v.), (1860). His chief poems were: *Palmyra* (q.v.), (1806); *The Genius of the Thames* (1810 and 1812); and *Rhododaphne: or, the Thesalian Spell* (q.v.), (1818). Lord Houghton, speaking of his works, says:—"They are the natural product of a mind which, through a long life of employment in practical affairs, was used to find its best relaxation in the studies its youth had mastered and appropriated, and of a temperament which sustained to the last a redundant fancy and keen observation of mankind. There is little about them of scholastic authorship, or of pretension to add to the wisdom of the world, but a great deal of the intellectual gaiety to which the follies, inconsistencies, exaggerations, conceits, and oddities of other men supply a continual fund of interest that does not exclude sympathy, and which prefers to satisfy its sense of superiority by humorous dissection and comic portraiture rather than by solemn censure or scathing ridicule. There is, too, the presence of the lyrical and inventive faculties which go far to humanise the critical understanding, and to the defect of which is due the utter barrenness and inutility of so much acute and learned disquisition. Peacock belonged, in all his tastes, sentiments, and aspects of life to the eighteenth century, the age pre-eminently of free fancy and common sense. This is apparently the key to his character, and it finds the strongest confirmation in the construction, intention, and spirit of his works. His fictions continually recall the *Contes* which filled the literary and philosophical atmosphere of France between the Regency and the Revolution. There is the same disregard of plot, the same continuous weft of satirical allusion, the same exaggeration of the fallacies of opponents, the same assumption of an infallible judgment, but with a total absence of the indecency and impiety." A complete edition of Peacock's *Works* appeared in 1875 under the editorship of Mr. (afterwards Sir) Henry Cole, and with a *Biography* by Peacock's granddaughter, Edith Nicolls. For *Criticism*, see the essay of Robert Buchanan in *The New Quarterly Magazine* for 1875. See PEPPERCORN, PETER; RICH AND POOR; THAMES, THE GENIUS OF THE.

"Pealing anthem swells the note of praise, The." See GRAY's *Elegy written in a Country Churchyard*, stanza 10.

"Pearl upon an Ethiop's arm, As."—DYER, *Grongar's Hill*.



"Pearls at random strung." See "ORIENT PEARLS."

**Pearne, Thomas**, Unitarian writer (d. 1827), was the author of *Gregory Blunt*.

**Pearson, Charles Henry**, historian (b. 1830), has published *A History of England during the Early and Middle Ages* (1861, 1868), and other works. He edited *The National Review* in 1862—63.

**Pearson, John**, Bishop of Chester (b. 1612, d. 1686), wrote an *Exposition of the Creed* (1659), *Vindiciæ Epistolarum S. Ignatii* (1672), *Annales Cyprianici* (1682), and *Annales Paulini* (1685). His *Minor Theological Works* were "first collected, with Memoir, Notes, and Index," by E. Churton, in 1842. The *Opera Posthuma Chronologica* appeared in 1688. "The closeness of Pearson, and his judicious selection of proofs, distinguish him," says Hallam, "from many, especially the earlier, theologians. Some might surmise that his undeviating adherence to what he calls the Church is hardly consistent with independence of thinking, but, considered as an advocate, he is one of much judgment and skill." See CREED, AN EXPOSITION OF THE.

**Peasant Bard, The**. A name applied to ROBERT BURNS (1759—1796), who at one time in his life followed the plough.

**Peasant Poet of Northamptonshire, The**. A name applied to JOHN CLARE (1793—1864), born at Helpstone, in Northamptonshire. See CLARE, JOHN; NORTHAMPTONSHIRE POET.

"Peasantry (A bold), their country's pride,"—GOLDSMITH'S *Deserted Village*, line 55—

"When once destroyed, can never be supplied."

**Peaseblossom, Cobweb, Moth, Mustardseed**. Fairies, in *A Midsummer Night's Dream*.

**Pebles to the Play**. See PEBBLES TO THE PLAY.

**Peck, Rev. Francis**, antiquary (b. 1692, d. 1743), was the author of *Desiderata*. See the *Life* by Evans.

**Pecksniff**, in DICKENS'S novel of *Martin Chuzzlewit* (q.v.), is the prototype of what Lord Lytton calls the men of decorous phrase and bloodless action, the systematic self-servers, in whom the world forgives the lack of all that is generous, warm, and noble, in order to respect the passive acquiescence in methodical conventions and hollow forms. "How common," he says, "such men are with us in this century, and how inviting and how necessary their delineation, may be seen in this—that the popular and pre-eminent observer of the age in which we live has since placed their prototype in vigorous colours upon imperishable canvas. Need I say I allude to the Pecksniff of Mr. Dickens?" In Dickens's story, Pecksniff is represented as possessing two daughters, Mercy and

Charity. "Pecksniff and his daughters," wrote Sydney Smith to their creator, "are admirable—quite first-rate painting, such as no one but yourself can execute." See BEAUFORT, ROBERT.

**Pecock, Reginald**, Bishop of St. Asaph and Chichester (b. 1390, d. 1460), was the author of *Donet* (1440), and *The Repressor of Overmuch Blaming of the Clergy* (about 1449), (q.v.). The former was an introduction to the chief truths of Christianity, in the form of a dialogue between father and son. See the *Life* by Lewis; *The Fortnightly Review*, Nos. 6 and 7 ("Bible Study," by James Gardner); also *Cassell's Library of English Literature* (Religion, chap. iv.), and Morley's *English Writers*, vol. ii., part 1.

**Pedder Coffeis, Ane Description of**, by Sir DAVID LINDSAY (1490—1557), printed in Laing's *Ancient Popular Poetry of Scotland*.

**Pedlington, Little, and the Pedlingtonians**. A satirical work by JOHN POOLE (q.v.), published in 1839, and described as "overflowing with racy humour." Little Pedlington is an imaginary locality in which quackery, humbug, cant, selfishness, and other social vices abound.

**Pedro, Don**. Prince of Arragon, in *Much Ado About Nothing*; the "villain" of the play, who slanders the fair Hero (q.v.).

**Peebles, Peter**. A pauper litigant in Sir WALTER SCOTT'S novel of *Redgauntlet* (q.v.).

**Peebles to the Play**. A humorous poem, attributed by John Mair to King JAMES I. of Scotland. One of the verses runs:—

"Than they come to the towne's end  
Withouten more delay,  
He before and she before,  
To see who maist was gay.  
All that lulket them upon  
Leuch fast at their array;  
Some said the Queen of May was come  
Of Peebles to the Play."

The play referred to (sometimes called "Peebles at the Play") is the festival called Bettane Day, still kept at Peebles, and very ancient in its origin. It was the occasion of all sorts of sports, as described in the poem. See *Cassell's Library of English Literature* (*Shorter English Poems*).

**Peele, George**, poet and dramatist (b. 1552, d. 1598), produced *The Arraignment of Paris* (1584), (q.v.); *The Device of the Pageant* (1585); *An Eclogue Gratulatorie* (1589); *A Farewell* (1589); *Polyhymnia* (1590), (q.v.); *Descensus Astræ* (1591); *The Hunting of Cupid* (1591); *King Edward the First* (1593); *The Honour of the Garter* (1593); *The Battle of Alcazar* (1594); *The Old Wives' Tale* (1595), (q.v.); *The Love of King David and fair Bethsabe* (1599), (q.v.); *Historie of Two Valiant Knights* (1599); *Merrie Conceited Jests* (1627); *The Turkish Mahomet and Hyren the Faire Greek*. His *Life* has been written by Dyce, and prefixed to an edition of the works in 1828. For *Criticism*, see Campbell's *Specimens of the English Poets*, Lamb's *Dramatic Poets*,



Collier's *Dramatic Poetry*, &c. Campbell wrote of Peele:—"His fancy is rich and his feeling tender; and his conceptions of dramatic character have no inconsiderable mixture of solid veracity and ideal beauty. There is no such sweetness of versification and imagery to be found in our blank verso anterior to Shakespeare." "I must concur," says Hallam, "with Mr. Collier in thinking these compliments excessive. Peele has some command of imagery, but in every other quality it seems to me that he has scarcely any claim to honour; and I doubt if there are three lines together in any of his plays that could be mistaken for Shakespeare's. His *Edward I.* [q.v.] is a gross tissue of absurdity, with some facility of language, but nothing truly good." See Ulrici's *Dramatic Art* for an extended criticism on Peele's various works. See ALARM AGAINST USURERS; ALCAZAR, BATTLE OF; EDWARD THE FIRST; HONOUR OF THE GARTER, THE; TROY, THE TALE OF.

"Peers of England, pillars of the state."—*King Henry VI.*, part ii., act i., scene 1.

**Peerybingle, John.** The carrier, and husband of Dot (q.v.), in DICKENS'S story of *The Cricket on the Hearth* (q.v.).

**Peg,** sister of John Bull, in Dr. ARBUTHNOT'S *History* of the latter name (q.v.), is intended to personify the Church and State of Scotland. "Peg had, indeed, some odd humours and comical, for which John would jeer her. 'What think you of my sister Peg,' says he, 'that faints at the sound of an organ, and yet will dance and frisk at the noise of a bagpipe?' Lord Peter [the Pope] she detested; nor did Martin [Luther] stand much better in her good graces; but Jack [Calvin] had found the way to her heart."

**Peg-a-Ramsay.** The heroine of an old, and, according to Bishop Percy, an indecent ballad, referred to in *Twelfth Night*, act ii., scene 3.

**Peg of Limavaddy.** A humorous ballad by WILLIAM MAKEPEACE THACKERAY.

**Pegge, Samuel, LL.D.** (b. 1704, d. 1796), was the author of several works on antiquarian subjects. His *Life* was written by his son Samuel, author of *Curialia*.

**Peggotty.** The servant in DICKENS'S novel of *David Copperfield* (q.v.), who is courted in so curious a fashion by the carrier Barkis (q.v.). Her brother Daniel, and nephew Ham, take a prominent part in the story.

**Peggy.** See PATIE.

**Pelecanicidium:** "or, the Christian Adviser against Self-Murder; together with a Guide, and the Pilgrim's Pass to the Land of the Living," by Sir WILLIAM DENNY (b. about 1630). "Mine ears," says the author, in his preface, "do tingle to hear so many sad relations, as ever since March last, concerning several persons of divers rank and quality, inhabiting within about so eminent a city as late-famed London, that have made away and

murdered themselves. Chose rather the quickness of verse than more prolix prose (with God's blessing first implored), to disenchant the possessed; following divinely-inspired David's example to quiet Saul with the melody of his harp." This work was published in 1653.

**Pelham:** "or, the Adventures of a Gentleman." A novel by EDWARD, Lord LYTTON, published anonymously in 1827. "Pelham," says William Caldwell Roscoe, "first startled and pleased the world of novel-readers with its brisk witticisms, its sharp sarcasms and lively caricatures, its clever descriptions, and skilful narrative, and annoyed them by its hardness, its affectations, and its pseudo-sentiment." "Pelham," says *The Quarterly Review*, "belongs to a past generation, and describes a society whose fashion and language are growing stranger, but it still lies on every railway bookstall, and will be fresh in the memories of most of our readers."

**Pelham, M.** One of the numerous *noms de plume* of Sir RICHARD PHILLIPS (q.v.).

**Pelican Island, The.** A poem, in blank verse and nine cantos, by JAMES MONTGOMERY (1771—1854), published in 1827, and founded on a passage in Captain Flinders's *Voyage to Terra Australis*, which describes the ancient haunts of the pelican in the small islands on the coast of New Holland.

"Pelion and Ossa flourish side by side."—*Samuel*, by WILLIAM WORDSWORTH; written in 1801.

**Pelleas and Etarre.** The title of one of TENNYSON'S *Idylls of the King* (q.v.). Of Pelleas we read that—

"Lord of many a barren isle was he."

He figures in *The Faërie Queene* as one of those who pursue the Blatant Beast (q.v.). Milton mentions him in the same line with Lancelot (q.v.) and Pellenore (q.v.). See ETARRE.

**Pellenore, Sir,** is referred to by MILTON as one of "the Knights of Logres or of Lyones." He appears in the old romance of the *Morte d'Arthur* (q.v.).

"Pelting (The) of this pitiless storm."—*King Lear*, act iii., scene 4.

**Pelusium, The Battle of.** The subject of a song in BEAUMONT and FLETCHER'S *Mad Lover*.

**Pembroke, Countess of, Mary Herbert** (sister of Sir Philip Sidney), wrote an *Elegy on Sir Philip Sidney*, and a *Pastoral Dialogue in praise of Astræa*; besides translating many of the Psalms into English verse, and a tragedy called *Antony*, and a *Discourse of Life and Death*, from the French. It was on this lady that Ben Jonson wrote his famous epitaph:—

"Sidney's sister, Pembroke's mother,—  
Death, ere thou hast slain another,  
Learned and fair and good as she,  
Time shall throw a dart at thee."

See ANTONY and ARCADIA.



**Pembroke, Earl of, William Herbert,** son preceding (b. 1580, d. 1630), wrote various short ems, an edition of which appeared in 1660. William describes them as of little merit, and sometimes grossly indecent. Some interest attaches to Pembroke as being perhaps the "W. H." to whom Shakespeare's *Sonnets* (q.v.) are dedicated.

**"Pen (A), that mighty instrument of the men."**—BYRON'S *English Bards and Scotch Reviewers*.

**Pen and the Album, The.** A lyric by WILLIAM MAKEPEACE THACKERAY.

**"Pen (The) is mightier than the word."**—LORD LYTTON, *Richelieu*, act ii., scene 2.

**"Pen (The) wherewith thou dost so heavenly sing,"**—CONSTABLE, *Sonnet*—

"Made of a quill from an angel's wing."

o DOROTHY BERRY :—

"Whose noble praise  
Deserves a quill plucked from an angel's wing."

WORDSWORTH has the lines (*Ecclesiastical Sonnets*, part iii.) :—

"The feather, whence the pen  
Was shaped that traced the lives of these good men,  
Dropped from angel's wing."

The "lives" referred to are Walton's.

**"Pence, That eternal want of."**—TENNYSON, *Will Waterproof's Monologue*.

**Pencillings by the Way.** A book of gossip about celebrated men and places, published by NATHANIEL PARKER WILLIS (1806—1867) in 1835. See PEOPLE I HAVE MET.

**Pendennis, Major.** Uncle of Arthur Pendennis, in THACKERAY'S novel of that name (q.v.). "The Major," says Hannay, "a selfish and gentlemanly trifle hunter, is one of the happiest of Thackeray's comic figures, and what is highly significant, he somehow never loses a certain dignity, though his life is essentially narrow and servile."

**Pendennis, The History of:** "his fortunes and misfortunes, his friends and his greatest enemy," i.e., himself, by WILLIAM MAKEPEACE THACKERAY, was originally published in a serial form, in 1849—50. The hero, Arthur Pendennis, reappears in the author's *Adventures of Philip*, and is represented as telling the story of *The Newcomes*. Among the characters are the Major above mentioned, Foker (q.v.); Jack Costigan (q.v.); Miss Fotheringay (q.v.); Laura Bell, whom Arthur eventually marries; Blanche Amory (q.v.); Warrington (q.v.); Jack Finucane (q.v.); Captain Shandon (q.v.); Bungay (q.v.), and Fanny Bolton.

**"Pendulum betwixt a smile and tear, Thou."** A description applied to Man by BYRON, in stanza 109, canto iv., of his *Childe Harold's Pilgrimage*.

**Penelophon.** The name of the Beggar Maid in the ballad of *King Cophetua* (q.v.).

**Penfeather, Lady Penelope.** The lady patroness of the Spa in Sir WALTER SCOTT'S *St. Ronan's Well*.

**Penitential Psalms, The,** were translated into English metre by Sir THOMAS WYATT, and printed in 1549. Another metrical version, written by THOMAS BRAMPTON in 1414, was edited by Black, for the Percy Society, in 1842.

**Penn, William** (b. 1644, d. 1718), founder of Pennsylvania, was the author of *No Cross, No Crown* (1669), (q.v.); a *Brief Account of the Rise and Progress of the People called Quakers* (1694); and various other publications, a list of which is given in Lowndes's *Bibliographer's Manual*. A *Collection of his Works*, containing a *Journal of his Life*, was published in 1726. His *Life* has been written by Marsillac (1791), Clarkson (1813), Hughes and Dixon (1855), and Janney.

**Pennant, Thomas,** naturalist and antiquarian (b. 1726, d. 1798), was author, among other works, of *British Zoology* (1766) and *Some Account of London* (1790). See his *Autobiography*.

**Pennell, Henry Cholmondeley,** poet and prose writer (b. 1836), has written *Puck on Pegasus* (1861), *Crescent* (1866), *Modern Babylon* (1873), *Pegasus Re-saddled* (1877), and various books on angling; besides editing *The Muses of Mayfair*.

**Penny Cyclopædia.** See ENCYCLOPÆDIA.

**Penny Magazine, The,** was started by CHARLES KNIGHT in 1832, the year which also saw the birth of *Chambers's Journal* (q.v.). These two periodicals inaugurated the period of cheap journalism and other literature for the people. See Knight's *Autobiography* and the *Memoirs* of W. and R. Chambers.

**Penny, Sir.** A ballad which Warton thinks may be coeval with Chaucer, and of which the title is *Incipit Narratio de Domino Denario*. It describes the power of money with much humorous satire. "The praise of Sir Penny," says Ellis, "appears to have been a favourite subject with the northern minstrels, for a poem with the same title is to be found in Lord Hailes' collection, and another in Ritson's *Ancient Songs*."

**Penny-Wise, Pound-Foolish.** See HOW A MERCHANT DIED BY HIS WIFE BETRAY.

**Pennyless Pilgrimage, The:** "or, the Moneyless Perambulation of John Taylor, alias the King's Majesty's Water-Poet," by JOHN TAYLOR (1580—1654), published in 1618; descriptive of a journey afoot from London to Edinburgh, "not carrying any money to and fro, neither begging, borrowing, or asking meat, drink, or lodging." The Water-Poet performed, in 1620, a similar journey to Prague, of which he also published an account in prose and verse. The style of *The Pennyless Pilgrimage* may be judged by the following :—

"Eight miles from Carlisle runs a little river,  
Which England's bounds from Scotland's grounds do sever;  
Without horse, bridge, or boat I o'er did get;  
On foot I went, yet scarce my shoes did wet,



I being come to this long-looked-for land,  
Did mark, re-mark, note, re-note, viewed, and scanned ;  
And I saw nothing that could change my will,  
But that I thought myself in England still.  
Tho kingdoms are so nearly joined and fixed,  
There scarcely went a pair of shears betwixt ;  
There I saw sky above and earth below,  
And as in England there the sun did show ;  
The hills with sheep replete, with corn the dale,  
And many a cottage yielded good Scotch ale."

**Pennyworth of Wit, The.** See HOW A  
MERCHANT DIED BY HIS WIFE BETRAY.

**Penrose, Thomas**, poet (b. 1743, d. 1779), finds a place in Campbell's *Specimens*, and in Anderson's *British Poets*. He wrote *The Helms*, *The Field of Battle*, and other lyrics.

**Penry, John** (1559—1593), was one of the Puritan writers in the "Martin Mar-Prelate" controversy. See MAR-PRELATE.

"Pens a stanza when he should engross, Who,"—POPE's description of—

"A clerk foredoomed his father's soul to cross,"  
in his *Epistle to Arbuthnot*, line 17.

**Penseroso, II.** A poem by JOHN MILTON (1608—1674), written as a companion to *L'Allegro* (q.v.). The latter is composed in the character of a cheerful, the former in that of a melancholy, man, and the whole tone of each poem is regulated accordingly. The one begins with the dawn, the other with evening. The one opens with the lark, the other with the nightingale, and so on. Masson inclines to think that they were written at Horton, between 1632—8.

"Pensive public, My." See the prologue to *Bon Gaultier Ballads* (q.v.).

**Pentameron, The.** A prose work, consisting of imaginary "interviews" between Boccaccio and Petrarch, published by WALTER SAVAGE LANDOR in 1837. "Even to those who differ with its estimation of Dante, its learning, fidelity, and picturesqueness seem admirable beyond comparison. Mrs. Browning found some of its pages too delightful to turn over."

**Pentateuch, The**, translated by WILLIAM TYNDALE, was published in 1530.

"Penury (Chill) repressed their noble rage,"—GRAY's *Elegy*—

"And froze the genial current of the soul."

**People I have met.** Personal sketches by NATHANIEL PARKER WILLIS (q.v.), published in 1850. See PENCILINGS BY THE WAY.

"People's voice is odd, The,"—POPE's *Imitations of Horace*, epistle i., book ii.—

"It is, and it is not, the voice of God."

**Pepper, K. N.** The literary pseudonym of JAMES W. MORRIS, an American writer, who published *The K. N. Pepper Papers* in 1858.

**Peppercorn, H., M.D.** A pseudonym adopted, it is believed, on more than one occasion by the Rev. RICHARD HARRIS BARHAM (q.v.).

**Peppercorn, Peter, M.D.** A *nom de plume* assumed by THOMAS LOVE PEACOCK (1785—1866) in the publication of some verses, entitled *Rich and Poor : or, Saint and Sinner* (q.v.).

"Peppered the highest was surest to please, Who."—GOLDSMITH's *Retaliation*, line 112.

**Peptic Precepts**, by Dr. WILLIAM KITCHENER (1775—1827); published in 1824.

**Pepys, Samuel** (b. 1633, d. 1703), published in 1690 *Memoirs relating to the state of the Royal Navy of England*. His famous *Diary* lay neglected and unknown for more than fifty years after its reception, in 1775, at Magdalen College, until at last it was discovered by the Master and deciphered and edited by Lord Braybrooke in 1825. It is a record, in shorthand, of Pepys' personal doings and sayings from January 1, 1660, to May 31, 1669, and is now published in more than one edition, each claiming to be a more accurate transcription from the original cipher than the others. See a notice of the *Diary* in *The Quarterly Review*, No. 33, by Sir Walter Scott, and in *The Edinburgh Review*, No. 43, by Lord Jeffrey. The *Life, Journals, and Correspondence* of Pepys was published in 1841. Lord Jeffrey, writing of the *Diary*, says: "Pepys seems to have been possessed of the most extraordinary activity, and the most indiscriminating, insatiable, and miscellaneous curiosity that ever prompted the researches, or supplied the pen, of a daily chronicler. He finds time to go to every play, to every execution, to every procession, fire, concert, riot, trial, review, city feast, or picture gallery, that he can hear of. Nay, there seems scarcely to have been a school examination, a wedding, christening, charity sermon, bull-baiting, philosophical meeting, or private merry-making in his neighbourhood, at which he is not sure to make his appearance, and mindful to record all the particulars. He is the first to hear all the Court scandal, and all the public news—to observe the changes of fashion and the downfall of parties—to pick up family gossip, and to detail philosophical intelligence—to criticise every new house or carriage that is built—every new book or new beauty that appears—every measure the king adopts, and every mistress he discards."

**Perceforest.** The name of a Knight of the Round Table, whose history is recounted in an old romance described in Dunlop's *History of Fiction*. It was written in French verse, about 1220.

"Percie and Douglas, The Old Song of." See CHEVY CHASE.

**Percival, James Gates**, an American poet (b. 1795, d. 1856), published *Zamor* (1815), *Poems* (1820), *Clio* (q.v.), (1822, 1827), and a *Report on the Geology of Connecticut* (1842). A collected edition of his poetical *Works*, with a biographical sketch, appeared in 1859. For *Criticism*, see Lowell's *My Study Windows*. There is a *Life* of Percival by Ward.



**Percivale, Sir,** in TENNYSON'S *Idylls*, is described by the poet as

"The saintly youth, the spotless lamb of Christ,"

and by one of the poet's critics as a man "with lady, pure, and fervid heart and tongue, whose arm and natural love, being rudely blunted, has made of his impressible temperament, as of his sister's, a proper soil for asceticism."

**Percy.** A tragedy by HANNAH MORE (1745—1833), produced by Garrick at Drury Lane in 1777, and acted for seventeen successive nights. The theatrical profits amounted to £600, and for the literary copyright the authoress obtained £150.

**Percy Anecdotes, The.** By SHOLTO (J. C. Robinson) and REUBEN PERCY (Thomas Byerley), "Brothers," as they styled themselves, "of the Benedictine Monastery, Mont Berger." This work was published in 1820—23. A *History of London*, by the same authors, appeared in 1824.

**Percy Society, The,** was instituted in London in 1840. Ninety-four books were published under its auspices. It is now dissolved.

**Percy, Thomas,** Bishop of Dromore (b. 1728, d. 1811), published his *Reliques of Ancient English Poetry* (q.v.) in 1765, and his translation of Mallet's *Northern Antiquities* in 1770. His other works are:—*Five Pieces of Runie Poetry, translated* (1763); *The Songs of Solomon, translated with a Commentary* (1764); *The Hermit of Warkworth* (1771); *A Key to the New Testament* (1779); and *An Essay on the Origin of the English Stage* (1793). The *Reliques* were edited by Hales and Furnivall in 1868. See FRIAR OF ORDERS GREY and "O NANCY."

**Percy, William.** See CUCK-QUEANE'S ERRANT; SONNETS TO THE FAIREST CELIA.

**Percy's Reliques.** See PERCY, THOMAS, and RELIQUES OF ANCIENT ENGLISH POETRY.

**Percyvell of Galles.** A romance said to have been composed by ROBERT DE THORNTON in the reign of Henry VI., and still preserved in the library of Lincoln Cathedral.

**Perdita,** in *The Winter's Tale* (q.v.), is the daughter of Leontes and Hermione, King and Queen of Sicilia, and in love with Florizel (q.v.).

**Perdita, The Fair.** A name bestowed upon Mrs. MARY ROBINSON, the actress and poetess (1758—1800), whose performance in the character of Perdita in *The Winter's Tale* attracted the attention of the Prince of Wales, and led to her becoming his mistress.

"Perdition catch my soul, But I do love thee!"—*Othello*, act iii., scene 3.

**Peregrination of Mannes Lyfe, The.** A prose work by JOHN SKELTON (q.v.).

**Peregrine.** A character in COLMAN'S *John Bull* (q.v.).

**Peregrine Pickle, The Adventures of:** "in which are included the Memoirs of a Lady of

Quality." A novel by TOBIAS GEORGE SMOLLETT (1721—1771), published in 1751. The "Lady of Quality," whose scandalous memoirs are introduced into the story after the manner of similar interpolations by Le Sage and Fielding, was the notorious Lady Vane, who is said to have herself afforded the materials for the narrative which Smollett wrote of her various intrigues and gallantries. The novel also contains personal sketches of Lord Lyttleton, Fielding, Akenside, and other well-known persons. The hero is described as one whose "base brutality, besides his ingratitude to his uncle, and the savage propensity which he shows in the pleasure he takes to torment others by practical jokes, resembling those of a fiend in glee, exhibit a low and ungentlemanlike tone of thinking."

**Peregrinus, Gulielmus.** See LAUREATE, POETS; ODOEPORICON RICARDI REGIS.

"Perfect woman (A), nobly planned,"  
—WORDSWORTH'S *She was a Phantom of Delight*—

"To warn, to comfort, and command."

"Perfection, The very pink of." See "PINK OF PERFECTION."

"Perfume on the violet, To throw a."  
—*King John*, act iv., scene 2.

"Peri at the gate, One morn a."  
—MOORE, *Paradise and the Peri* (q.v.).

**Pericles and Aspasia.** A work by WALTER SAVAGE LANDOR (1775—1864), written in the form of letters, and published in 1836. Stedman calls it his masterpiece. It is also the title of a lyric by the Rev. GEORGE CROLY (1780—1860).

**Pericles, Prince of Tyre, The Booke of.** A play published in 1609, and generally attributed to WILLIAM SHAKESPEARE (1564—1616), if not as a whole, at least in parts. "From the poverty and bad management of the fable, the want of any effective or distinguishable character—for Marina is no more than the common form of female virtue, such as all the dramatists of that age could draw—and a general feebleness of the tragedy as a whole, I should not believe," says Hallam, "the structure to have been Shakespeare's. But many pages are far more in his manner than in that of any contemporary writer with whom I am acquainted, and the extrinsic testimony, though not conclusive, being of some value, I should not dissent from the judgment of Steevens and Malone, that it was, in no inconsiderable degree, repaired and improved by his touch." It is notable that in a work published in 1646 Shakespeare is distinctly referred to as the author of the play, but as the writer of the work appears to see something Aristophanic in *Pericles*, his opinion cannot be considered valuable. The story on which *Pericles* is founded figures in the *Gesta Romanorum* (q.v.) and in Gower's *Confessio Amantis* (q.v.). A prose tract, entitled *The Painfull Adventures of Pericles, Prince*



of *Tyre*, appeared in 1608, and was not improbably a *resumé* of the play, though the conjectural date of its composition is given by Furnivall as 1608—9.

**Peril in Paramours.** A short poem by a Scottish poet, called MERSAR (q.v.), printed in Lord Hailes' collection.

**Perimedes, the Blacke-Smith:** "a Golden Methode how to use the Mind in pleasant and profitable exercise." Published by ROBERT GREENE in 1588. This work consists of stories, reflections, and poetry.

**Perion.** A King of Wales in the romance of *Amadis of Fraunce* (q.v.).

**"Perish that thought!"** See COLLEY CIBBER's version of Shakespeare's play of *King Richard III.*, act v., scene 3.

**"Perished in his pride."** See "MARVELLOUS BOY, THE."

**Perissa.** The step-sister of Elissa and Medina in SPENSER's *Faërie Queene*.

**Periwinkle, The Princess.** A character in SMART's comedy of *A Trip to Cambridge: or, the Grateful Fair* (q.v.).

**Perjured Nun, The.** See LOVE-SICK KING, THE.

**Perker.** The little lawyer, in DICKENS's novel of the *Pickwick Papers* (q.v.).

**Perkin Warbeck, Chronicle History of,** by JOHN FORD, was written in 1634.

**Perkins's Ball, Mrs.** "A Christmas Book," by WILLIAM MAKEPEACE THACKERAY.

**"Perpetual feast of nectared sweets, A."** See "NECTARED SWEETS."

**Perplexities, The.** The title under which *The Adventures of Five Hours* (q.v.), altered by THOMAS HULL, was played for a few nights in the year 1767.

**Perrinchief, Richard.** See AGATHOCLES.

**Perry, James,** journalist (b. 1756, d. 1821), contributed to *The General Advertiser*, founded *The European Magazine* in 1782, became editor of *The Gazetteer* in 1783, and in 1792 acquired part proprietorship of *The Morning Chronicle* (q.v.), which he edited as a Whig organ until his death in 1821.

**Persian Eclogues.** See ECLOGUES, ORIENTAL.

**Persian, Letters from a, in England to his friend in Ispahan.** Published by Lord LYTTTELTON (1709—73) in 1735. "They have," says Johnson, "something of that indistinct and headstrong ardour for liberty which a man of genius always catches when he enters the world, and always suffers to cool as he passes forward."

**Persian Prince, The:** "or, Loyal Brother." A play by THOMAS SOUTHERN (1660—1746), acted in 1682. The character of the "Loyal Brother"

was probably intended as a compliment to the Duke of York, and brought the author a substantial acknowledgment for his pains. Dryden wrote the prologue and the epilogue.

**Persian Song of Hafiz, A.** By Sir WILLIAM JONES (1746—1794). The last verse runs:—

"Go boldly forth, my simple lay,  
Whose accents flow with artless ease,  
Like orient pearls at random strung:  
Thy notes are sweet, the damsels say:  
But oh! far sweeter, if they please  
The nymph for whom these notes are sung!"

**Persian Tales.** Translated by AMBROSE PHILIPS (1671—1749) from the French of Petit de la Croix, and published in 1709. Philips is said to have had the assistance of Addison in this translation, for which the former was paid at the rate of half-a-crown a line; thus giving point to Pope's famous sarcasm, when he refers to Philips as

"The bard, whom pilfered Pastorals renown,  
Who turns a Persian Tale for half-a-crown."

"The book," says Dr. Johnson, "is divided into many sections, for each of which if he received half-a-crown, his reward, as writers were then paid, was very liberal."

**"Persian's heaven is easily made, A,"**—MOORE's *Intercepted Letters*, No. vi.—

"'Tis but black eyes and lemonade."

**Persic, Peregrine.** The *nom de plume* under which JAMES MORIER (1780—1849) published his novel of *Hajji Baba of Ispahan* (q.v.).

**Personal Talk.** Four sonnets by WILLIAM WORDSWORTH, written in 1846.

**Persuasion.** A novel by JANE AUSTEN, posthumously published in 1818.

**"Persuasion tips his tongue whene'er he talks,"**—ISAAC HAWKINS BROWNE's *Pipe of Tobacco*—

"And he has lodgings in the King's Bench Walks."

This is a parody on Pope's lines on Murray (*Imitations of Horace*, ep. vi.):—

"Grac'd as thou art with all the power of words,  
So known, so honour'd at the House of Lords."

**Perth, The Fair Maid of.** See FAIR MAID OF PERTH, THE.

**"Perverts the Prophets and purloins the Psalms."**—BYRON, *English Bards and Scotch Reviewers*, line 326. The allusion is to "sepulchral [James] Grahame" (q.v.), author of *The Sabbath and Biblical Pictures*.

**Pervilgium Veneris.** A poem by THOMAS PARNELL (1679—1718), translated from Catullus.

**Peschiera.** A lyric by ARTHUR HUGH CLOUGH (1819—1861), written, like its companion, *Altcrum Partem*, in 1849.

**Pet Lamb, The:** "a Pastoral," by WILLIAM WORDSWORTH, written in 1800.

**"Petar, Hoist with his own."**—*Hamlet* act iii., scene 4.



**Peter Bell.** See BELL, PETER.

**Peter Bell the Third:** "by Miching allecho, Esq.," i.e., PERCY BYSSHE SHELLEY. A tirico-political poem, suggested by Wordsworth's *Peter Bell* (q.v.). See MICHING MALLECHO.

**Peter, Lord.** The name by which the Pope designated in SWIFT's *Tale of a Tub* (q.v.), and F. ARBUTHNOT'S *History of John Bull* (q.v.).

**Peter Parley.** See PARLEY, PETER.

**Peter Pindar.** See PINDAR, PETER.

**Peter Plymley.** See PLYMLEY, PETER.

**Peter Simple.** See SIMPLE, PETER.

**Peter Wilkins.** See WILKINS, PETER.

**Peterborough, The Earl of** (b. 1658, d. 1735), was the author of a *Song by a Person of Quality*, the first verse of which runs:—

"I said to my heart, between sleeping and waking,  
Thou wild thing, that always art leaping or aching,  
What black, brown, or fair, in what clime, in what nation,  
By turns has not taught thee a pit-a-pat-ation?"

**Peter's Letters to his Kinsfolk**, by JOHN HIBSON LOCKHART (1794—1854); published in *Blackwood's Magazine* during 1819, and containing lively sketches of Edinburgh society.

"**Petition me no petitions, sir, to-day.**"—FIELDING, *Tom Thumb*, act i., scene 2. Compare with the same author's "But me no outs," Shakespeare's "Thank me no thankings, proud me no prouds" (*Romeo and Juliet*, iii., 5), Massinger's "Cause me no causes" (*New Way to Pay Old Debts*, i., 1), and Tennyson's "Diamond me no diamonds, prize me no prizes" (*Elaine*).

**Peto**, in the first and second parts of SHAKESPEARE'S *Henry IV.* (q.v.), is a companion of Sir John Falstaff (q.v.).

**Petrarch, The English.** A name applied to Sir PHILIP SIDNEY (1554—1586) by Sir WALTER RALEIGH.

**Petruchio.** A gentleman of Verona, in *The Taming of the Shrew* (q.v.); husband of Katherine, and "a fine, hearty compound," says Leigh Hunt, "of bodily and mental vigour, adorned by wit, spirits, and good nature."

"**'Petticoat influence' is a great reproach.**"—BYRON, *Don Juan*, canto xiv., stanza xxvi.:—

"I for one venerate a petticoat—  
A garment and a mystical sublimity,  
No matter whether russet, silk, or dimity."

**Petty, Sir William**, political economist (b. 1623, d. 1687), published *A Treatise of Taxes and Contributions* (1667), *Political Arithmetic* (1682, 1687, 1690, 1699), *Political Anatomy of Ireland* (1691), and other works enumerated in Lowndes' *Bibliographer's Manual*. See Aubrey's *Lives* and Wood's *Athenæ Oxonienses*.

**Petyt, William** (b. 1636, d. 1707), wrote *The Ancient Right of the Commons of England as-*

*serted* (1680), *Jus Parliamentarium* (1739), and *Miscellanea Parliamentaria*.

**Peveril of the Peak.** A novel by Sir WALTER SCOTT, published in 1823.

**Phædra.** A tragedy by EDMUND SMITH (1668—1710), acted in 1708, and highly praised by Dr. Johnson. "As to Phædra, she has certainly," he says, "made a finer figure under Mr. Smith's conduct, upon the English stage, than either in Rome or Athens; and if she excels the Greek and Latin Phædra, I need not say she surpasses the French one, though embellished with whatever regular beauties and moving softness Racine himself could give her." Notwithstanding this high eulogium, however, *Phædra* is now forgotten. Phædra, in the classical mythology, was the second wife of Theseus of Athens, with whose son Hippolytus she fell in love.

**Phædria.** The handmaid of Acrasia (q.v.) in SPENSER'S *Faërie Queene*.

**Phædrus.** A metrical translation of the *Fables* of this writer, who flourished in the Augustan age, was published by CHRISTOPHER SMART (q.v.).

**Phaer, Thomas**, miscellaneous writer (d. 1560), is chiefly known as the author of the story of Glendower in the *Mirror for Magistrates* (q.v.), and of a translation of the first nine books of Virgil's *Æneid*, which was printed in 1558 with a dedication to Queen Mary, and completed by Dr. Thomas Twyne in 1573; the work of both translators being published in one volume in 1583. See Warton's *History of English Poetry* and Morley's *Shorter English Poems*.

**Phaeton:** "or, Loose Thoughts for Loose Thinkers." A dialogue written, on the classical model, by the Rev. CHARLES KINGSLEY (1819—1875), and directed in the interests of orthodoxy against the heresies of the Emersonian school. It was printed in 1852.

**Phalaris, A Dissertation upon the Epistles of**, by RICHARD BENTLEY (1662—1742), was published in 1699, and edited by Dyce in 1836. It arose out of the publication by Sir William Temple of an *Essay on Ancient and Modern Languages*, in which he contended for the genuineness of the Epistles, in opposition to the views of Fontenelle and Perrault. To this a reply was made by Wotton in his *Reflections on Ancient and Modern Learning*, to the second edition of which, in 1697, Bentley appended a few notes demonstrating the spuriousness of the reputed letters, and to which Atterbury and Smallridge in their turn replied, aided by the powerful sarcasm of Swift in his satire of *The Battle of the Books* (q.v.). Then Bentley published his *Dissertation*, proving that the epistles were full of anachronisms, and that the style was more that of Attic than of Sicilian Greek. Phalaris, it may be explained, was a tyrant of Agrigentum, in Sicily, who flourished about the middle of the sixth century



before Christ, and who was described by Cicero as "crudelissimus omnium tyrannorum." In the *Epistles* he is represented as quite a human and cultivated man. It was in connection with this famous controversy, in which the Hon. Charles Boyle was one of Bentley's foremost opponents, that Garth wrote his well-known epigram (see BOYLE, CHARLES). A list of the publications treating of the *Epistles* and the *Dissertation* on them is given in Lowndes' *Bibliographer's Manual*.

**Phaleg**, in DRYDEN'S *Absalom and Achitophel* (q.v.), is intended for a Mr. Forbes, a Scotchman.

**Phantasmagoria**. A book of poems, essays, and miscellaneous sketches, published by MARIA JANE FLETCHER (d. 1833) in 1829. It is also the title of a volume of varied verse by LEWIS CARROLL (q.v.).

**Phantastes**. A faerie romance by GEORGE MACDONALD (b. 1824), published in 1858, and including many "short swallow flights of song."

"Phantom of delight, She was a,"  
—First line of a lyric by WORDSWORTH—

"When first she burst upon my sight."

**Phaon**. A young man who is ill-treated by Furor (q.v.), in SPENSER'S *Faërie Queene*.

**Pharronida**: "a Heroic Poem," by WILLIAM CHAMBERLAYNE (1619—1689), published in 1659. The scene is partly laid in Sicily and partly in Greece. Thomas Campbell considered Pharronida "one of the most interesting stories that was ever told in verse. What Dr. Johnson said, unjustly, of Milton's *Comus*, that it was like gold hidden under a tub, may unfortunately be applied with too much propriety to *Pharronida*. Never, perhaps, was so much beautiful design marred by infelicity of execution; his ruggedness of versification, abrupt transitions, and a style that is at once slovenly and quaint, perpetually interrupts us in enjoying the splendid figures and spirited passion of this romantic tablet, and make us catch them only by glimpses." The following is a specimen of the poem:—

"Is't a sin to be  
Born high, that robs me of my liberty?  
Or is't the curse of greatness to behold  
Virtue through such false optics as unfold  
No splendour, 'less from equal orbs they shine?  
What heaven made free, ambitious men confine  
In regular degrees. Poor love must dwell  
Within no climate but what's parallel  
Unto our honoured births: the envied fate  
Of princes oft these burdens find from State,  
When lowly swains, knowing no parent's voice  
A negative, make a free happy choice."

**Pharsalia**. See LUCAN.

**Phases of Faith**. See NEWMAN, FRANCIS WILLIAM.

**Phebe**. A shepherdess in *As You Like It* (q.v.).

**Phelps, Elizabeth Stuart**, American writer, has written, among other works, *The Gate's Ajar*, *Hedged In*, *The Silent Partner*, and *Men, Women, and Ghosts*; also, *Poetic Studies*.

**Phenix, Lord**, figures in the ballad of *The Lovers' Quarrel* (q.v.).

**Phesoj Ecneps**, i.e., the letters of "Joseph Spence" reversed, thus making up the name of the "Dervise of the Groves" in RIDLEY'S *Tales of the Genii* (q.v.), who is intended as a portrait of the Rev. Joseph Spence, author of *An Essay on Pope's Odyssey*.

**Philander**. A counsellor, in the play of *Gorbodue* (q.v.); also, the name of a character in ARIOSTO'S *Orlando Furioso*.

**Philander**. See NARCISSA.

**Philarete** (from φίλος and ἀρετή, a lover of virtue) figures in BROWNE'S pastoral of *The Shepherd's Pipe*, eclogue iv., and is intended for his deceased friend, Thomas Manwood. The poem is supposed to have suggested to Milton his *Lycidas* (q.v.).

**Philargyria** is a character, representing Avarice, in SKELTON'S moral interlude entitled *The Nigramansir*, printed in 1504. Crowley printed in 1551 what he called *The Fable of Philargyrie*, "the great gigant of Great Britain."

**Philario**, in *Cymbeline* (q.v.), is an Italian friend of Posthumus (q.v.).

**Philaster**: "or, Love Lies a-Bleeding." A play by FRANCIS BEAUMONT and JOHN FLETCHER, and "in its day," says Hallam, "one of the best-known and most popular of their plays." The plot turns on the suspected infidelity of Arethusa (q.v.). Euphrasia (q.v.), for the love of Philaster, disguises herself as a page, and is called Bellario. "For many years," says Charles Lamb, "after the date of this drama, scarce a play can be found without one of these women pages in it, following in the train of some pre-engaged lover, calling on the gods to bless her happy rival, and either made happy at last by some surprising turn of fate, or dismissed with the joint pity of the lovers and the audience."

**Phileleutherus Norfolciensis**. The *nom de plume* under which SAMUEL PARR (1747—1825) published, in 1781, a *Discourse on the Late Fast*. The American war was alluded to in terms of condemnation; and it is believed that the sermon stood in the way of the author's preferment in the Church of England. See PHILOPATRIS.

**Philip**. The hero of CLOUGH'S *Bothie of Tober-na-Vuolich* (q.v.); in love with Elspie.

**Philip de Rames**. See BLONDE OF OXFORD; MANEKINE, LE.

**Philip, The Adventures of**, "on his way through the World, showing who robbed him, who helped him, and who passed him by." A novel, by WILLIAM MAKEPEACE THACKERAY, which first appeared in 1860, in *The Cornhill Magazine*, of which the author was at that time editor. It is a continuation of *The Shabby Genteel Story* (q.v.).

**Philip Van Artevelde**. See VAN ARTEVELDE, PHILIP.



**Philip Wakem**, in GEORGE ELIOT's novel of *the Mill on the Floss* (q.v.), is in love with Maggie Alliver (q.v.).

**Philips, Ambrose**, poet and dramatist (b. 1711, d. 1749), published *Pastorals* (1708), (q.v.); *Poetical Letter from Copenhagen* (1709), (q.v.); *Persian Tales* (1709), (q.v.); *The Distrest Mother* (1712), (q.v.); *The Briton* (1722), (q.v.); *Humfrey, Duke of Gloucester* (1722); and *Poems* (1748). He was also some time editor of *The Freethinker* (q.v.). His *Life* was written by Dr. Johnson. Macaulay called Philips "a good Whig and a middling poet;" Thackeray has characterised him as "a serious and dreary idyllic cockney." Sheffield, Duke of Buckinghamshire, has him in his *Selection of a Laureate*:—

"When Phillips came forth as starch as a Quaker,  
Whose simple profession's a pastoral maker,  
Apollo advised him from playhouse to keep,  
And pipe to naught else but his dog and his sheep."

Dr. Johnson says, "he cannot be denied the praise of fine lines sometimes elegant, but he has seldom much force or much comprehension. He has added nothing to English poetry." See NAMBY-PAMBY.

**Philips, John**, poet (b. 1676, d. 1708), wrote *The Splendid Shilling* (1703), (q.v.); *Blenheim* (1705), (q.v.); *Cider* (1708), (q.v.), and other pieces. Editions of his *Works*, with *Memoirs* of the author, were published in 1720, 1762, and 1781. See Dr. Johnson's *Lives of the Poets*.

**Philips, Katherine**. A poetess (b. 1631, d. 1664), better known as "THE MATCHLESS ORINDA" (q.v.). Her *Works* were published in 1667, with the following title:—*Poems by Mrs. Katherine Philips, the Matchless Orinda; to which is added Monsieur Corneille's "Pompey," with several other Translations out of French.*

**Phylisides**, in Sir PHILIP SIDNEY's *Arcadia* (q.v.), is intended for the author himself. The name is formed from *Philip* and *Sidney*, with the Latin termination *es*. Thus Bishop Hall:—

"He knew the grace of that new elegance  
That sweet Phylisides fetched of late from France."

**Phyllida and Corydon**. "A pleasant song," sung before Queen Elizabeth at Elvetham in 1591, and included in *England's Helicon* (1600). It was written by NICHOLAS BRETON (q.v.).

**Phillipps, J. O. Halliwell**-. See HALLIWELL-PHILLIPPS, JAMES ORCHARD.

**Philipps, Miss**. See OLD MAID, AN.

**Phillips, Charles**, barrister and miscellaneous writer (b. 1789, d. 1859), wrote *Recollections of Curran and some of his Contemporaries* (1818); also *The Loves of Celestine and St. Aubert* (1811), *The Emerald Isle* (1812), various speeches, and some fugitive publications.

**Phillips, Edward**, miscellaneous writer (b. 1630, d. 1680), compiled *Theatrum Poetarum* (1675), and wrote *The Mysteries of Love and Eloquence*

(1658), *Enchiridion*, and *Speculum Linguae Latinae* (1684), *A New World of Words* (1720), *The Life of John Milton* (1694), and other works enumerated in Lowndes's *Bibliographer's Manual*. See Wood's *Athenae Oxonienses*. See THEATRUM POETARUM.

**Phillips, G. Searle**. See SEARLE, JANUARY.

**Phillips, Jessie**: "a Tale of the Present Day." Written by Mrs. TROLLOPE (q.v.), and published in 1843.

**Phillips, Samuel, LL.D.**, journalist and miscellaneous writer (b. 1815, d. 1854), edited *John Bull* (q.v.), and contributed to *The Morning Herald* (q.v.), his principal journalistic work, however, consisting of literary criticisms in *The Times*, a selection from which, under the title of *Eminent Men and Popular Books*, was published in 1852—54. His novel of *Caleb Stukely* (q.v.) appeared in *Blackwood's Magazine*, to which he contributed *We are all Low People here*, and other tales. His connection with the Crystal Palace led to the publication of the *Guide* and *Portrait Gallery*, of which he was the compiler.

**Phillips, Sir Richard**, journalist (b. 1768, d. 1840), started *The Leicester Herald* in 1790, and *The Monthly Magazine* in 1796. Besides his contributions to the latter periodical, he published a tract *On the Practices of Anonymous Critics* (1806), *A Morning's Walk from London to Kew* (1817), *Essays on the Proximate Causes of Material Phenomena* (1821, 1824), *Golden Rules of Social Philosophy* (1826), *A Million of Facts* (1832), and several other works. He is supposed to be identical with the vegetarian editor of Borrow's *Lavengro* (q.v.). See BARROW, REV. S.; BLAIR, REV. DAVID; CLARKE, REV. C. C.; MATERIAL PHENOMENA; PELHAM, M.

**Phillis**. The lady, real or imaginary, celebrated by JOHN CLEVELAND (1613—1659) in his sonnets and lyrics.

**Phillis**: "honoured with Pastoral Sonnets, Elegies, and Amorous Delights. Whereunto is annexed the Tragycall Complaynt of Elstred." This was written by THOMAS LODGE in 1593.

**Philobiblon**. A prose treatise by RICHARD OF BURY, Bishop of DURHAM (1281—1345), in which he celebrates his love of books, and shows how they may be made serviceable to the restoration of learning. It consists of a prologue and twenty chapters; and in the prologue the author greets his readers, and expresses his sympathy for good scholars whose study poverty impedes. The first chapter opens the subject by commending Wisdom, and books as the abode of Wisdom; the second shows how books are to be preferred to wealth and fleshly luxuries; the third argues that they ought always to be bought, whatever their cost, when there are means of paying for them, except when they are knavishly overcharged, or when a better time for buying is expected; the fourth compares the degenerate clergy to the progeny of vipers that destroy their parents; the fifth tells how the good clergy used not only to commune with books, but



to write them; the sixth contrasts the mendicant friar as he used to be and at the time that the book was written. And so the bishop goes on, chapter after chapter, deploring the destruction of books by fire, praising the old scholars at the expense of the now, exhorting his readers to the cleanly handling and orderly keeping of books, not so much, as Morley says, in the tone of a bibliomaniac as in that of a rich and learned man of the world. The *Philobiblon* was first printed at Cologne in 1473, and in England, at Oxford, in 1599. An English translation was published in 1832. See Morley's *English Writers*.

**Philobiblon Society, The**, "composed of persons interested in the History, Collection, or Peculiarities of Books," was instituted in London in 1853.

**Philoclea**, in Sir PHILIP SIDNEY's *Arcadia* (q.v.), is probably intended for the Lady Penelope Devereux, whom the author celebrates in his poetry as Stella. See PYROCLES.

**Philoctetes**, who was one of the Argonauts, and is fabled as having assisted at the siege of Troy, has been made the subject of a dramatic poem by J. LEICESTER WARREN (q.v.). Of this Stedman says that it is "close, compact, Grecian, less rich with poetry and music than *Atalanta* [q.v.], but even more statuesque and severe."

**Philologus**. The hero of the moral play of *The Conflict of Conscience* (q.v.).

**Philologus**, "the lover of learning," is an interlocutor with Toxophilus, the lover of archery in Ascham's *Schole of Shootinge*. See TOXOPHILUS.

**Philomedé**, in POPE's *Moral Essays*, epistle ii., is intended, Warton says, for the Duchess of Marlborough, who so much admired Congreve; not the famous Duchess, but her daughter Henrietta, who married the Earl of Godolphin.

**Philomela**. The name under which Mrs. ELIZABETH ROWE (1674—1737) published a volume of poems.

**Philomelus**. The Druid bard in THOMSON's *Castle of Indolence* (q.v.).

**Philonides and Menippus**. Two characters in a dramatic fragment, from the press of John Rastell, which appears to have formed part of a modern Latin play by Rightwise, master of St. Paul's School, London. In the part extant Menippus gives an account of a journey to the lower regions.

**Philopatris Varvicensis**. The *nom de plume* under which Dr. SAMUEL PARR (1747—1825) published, in 1809, *Characters of the late Right Honourable Charles James Fox*, of whom he was a great admirer. See PHILELEUTHERUS.

**Philoponus**. One of the interlocutors in STUBBES's *Anatomic of Abuses* (q.v.).

**Philosopher, A Minute**. See MINUTE PHILOSOPHER.

**"Philosopher and friend."** See "GUIDE, PHILOSOPHER, AND FRIEND."

**Philosopher of Malmesbury, The**. A title bestowed upon THOMAS HOBBS (q.v.), the author of *Leviathan* (q.v.), who was born at Malmesbury.

**Philosopher of Wimbledon, The**. A designation given to JOHN HORNE TOOKE (q.v.), the author of *The Diversions of Purley* (q.v.), who resided at Wimbledon, in Surrey.

**"Philosopher that could endure the toothache, There was never yet."**—*Much Ado About Nothing*, act v., scene 1.

**"Philosophic pains, A childish waste of."**—COWPER, *Tirocinium*, line 76.

**Philosophical and Physical Opinions**, by MARGARET, Duchess of NEWCASTLE; published in 1655. This, the authoress tells us, was the "beloved of all her works, her masterpiece."

**Philosophus Anglorum**. A title bestowed upon ATHELARD of BATH (circa 1110—1120) by VINCENT of BEAUVAIS, a writer of the thirteenth century.

**"Philosophy."** See "ADVERSITY'S SWEET MILK."

**"Philosophy, Divine."** See "APOLLO'S LUTE."

**"Philosophy in thee? Hast any."**—*As You Like It*, act iii., scene 2.

**"Philosophy, Mild."** See "LIGHTS OF MILD PHILOSOPHY."

**Philosophy of the Human Mind, The**. A work by DUGALD STEWART (1753—1828); published, the first volume in 1792, the second in 1814, and the third in 1827. THOMAS BROWN (1778—1820), (q.v.) published *Lectures* on the same subject. See HUMAN UNDERSTANDING.

**Philosophy of the Moral Feelings**. A work by Dr. JOHN ABERCROMBIE (q.v.).

**Philosophy Teaching by Example**. See "HISTORY IS PHILOSOPHY," &c.

**Philostrate**. Master of the Revels to Theseus (q.v.), in *A Midsummer Night's Dream* (q.v.).

**Philotas**. A tragedy by SAMUEL DANIEL (q.v.), produced in 1607, and dedicated to Prince Charles. The hero was supposed, by some, to represent the unfortunate Earl of Essex.

**Philotime**. The Queen of Hell and daughter of Mammon, in SPENSER's *Faërie Queene*.

**Phiz**. See PICKWICK; and QUIZ.

**Phoceans, The**. An unfinished epic by WALTER SAVAGE LANDOR.



**Phœbe.** The heroine of BYRON's pastoral, beginning:—

"My time, O ye Muses, was happily spent."

She is supposed to be identical with Joanna Bentley, afterwards the mother of Richard Cumberland, the dramatist.

**Phœbe Dawson** figures in CRABBE's *Parish Register*:—

"Her air, her manners, all who saw, admired,  
Courteous though coy, and gentle though retired."

"**Phœbus 'gins arise.**"—*Cymbeline*, act ii., scene 3.

"**Phœbus! what a name!**"—BYRON, *English Bards and Scotch Reviewers*, line 399.

**Phœnix, John, Gentleman.** The *nom de plume* of Captain GEORGE HORATIO DERBY (d. 1861), a humorous American writer.

**Phœnix, The.** A poem on the myth of the Phoenix is included in *The Exeter Book* (q.v.).

"**Phosphor, Sweet.**"—QUARLES's *Emblems*, book i., emblem 14.

"**Phrase, A fico for the.**"—*The Merry Wives of Windsor*, act i., scene 3.

"**Phrase, A grandsire.**" See "GRANDSIRE."

**Phrontisterion:** "or, Oxford in the Nineteenth Century." "An unfinished drama," some "scenes" from which were published by Dean MANSSEL (1820—1871) in 1852. In that year appeared the report of the Commission appointed to inquire into the State, Discipline, Studies, and Revenues of the University and Colleges of Oxford, and it was in reference to that report that this "exquisite parody" and "inimitable imitation" was written. Among the *dramatis personæ* are:—"Stropsiades-Cottonarchicaleo-Craticus, the Model Manchester Man;" "Pheidippides-Johnny, the Model Minister, a compound, as his name implies, of parsimony and chivalry, a great public benefactor, but prefers doing it at other people's expense;" "Secretary to the Commission;" "Commissioner-Socrates, the Model Instructor of Youth;" "Chorus of Cloudy Professors;" "Just Discourse, a Bigot;" and "Unjust Discourse, a Liberal." The *Phrontisterion* was reprinted, with Dean Mansel's *Letters, Lectures, and Reviews*, in 1873.

**Phunky, Mr.,** in DICKENS's *Pickwick Papers* (q.v.), assists Sergeant Snubbin in defending Mr. Pickwick in the famous trial.

"**Phyllis, Neat-handed.**" See "NEAT-HANDED PHYLLIS."

**Phylologia:** "or, the Philosophy of Agriculture and Gardening, with the Theory of Draining Morasses, and with an improved Construction of the Drill Plough." A work by ERASMUS DARWIN (1731—1802); published in 1799.

**Phylipp Sparowe, The Boke of.** See SPAROWE, PHYLIPP.

"**Physic to the dogs, Throw.**"—*Macbeth*, act v., scene 3.

**Physical Theory of Another Life, The.** See ANOTHER LIFE, THE PHYSICAL THEORY OF.

"**Physics pain.**" See "LABOUR WE DELIGHT IN."

**Physiologus.** See BESTIARY.

"**Pibroch of Donuil Dhu.**" First line of a lyric by Sir WALTER SCOTT.

**Picken, Andrew,** novelist (b. 1788, d. 1833), produced *Tales and Sketches of the West of Scotland*; *The Sectarian* (1829), (q.v.); *The Dominic's Legacy* (1830); *Travels and Researches of Eminent English Missionaries* (1830); *The Club Book* (1831); *Traditional Stories of Old Families*; *Waltham*; and *The Black Watch*.

**Picken, Andrew Belfrage** (b. 1802, d. 1849), was author of *The Bedouins and other Poems* (1828), *The Plague Ship* and other tales, and *Lights and Shadows of a Sailor's Life*. See Grant Wilson's *Poets of Scotland*.

**Pickle, Peregrine.** See PEREGRINE PICKLE.

**Pickwick Club, The Posthumous Papers of.** A novel by CHARLES DICKENS (1812—1870), originally published in 1836. It arose out of a proposal that Dickens should write "a something that should be published in shilling monthly numbers." "The idea propounded to me," says Dickens, "was that the monthly something should be a vehicle for certain plates, to be executed by Mr. Seymour; and there was a notion that a 'Nimrod Club,' the members of which were to go out shooting, fishing, and so-forth, and getting themselves into difficulty through their want of dexterity, would be the best means of introducing these. I objected that the idea was not novel; that it would be infinitely better for the plates to arise naturally out of the text; and that I should like to take my own way, with a freer range of English scenes and people. My views being deferred to, I thought of Mr. Piekwick, and wrote the first number, from the proof-sheets of which Mr. Seymour made his drawing of the club, and that happy portrait of its founder, by which he is always recognised, and which may be said to have made him a reality." The illustrations were supplied, after Seymour's death, by H. K. Browne, who assumed the signature of "Phiz"—scarcely a less famous one than "Boz" (q.v.). For the first five months the *Pickwick Papers* were a decided failure, and it was only on the appearance of Sam Weller (q.v.) that the sale rose above fifty copies a number. After that, it rose daily to an enormous extent, and, by the time the twelfth number was issued, the publishers were in a position to send the author a cheque for £500. In the interval between the twelfth and the concluding number they presented him with further sums, amounting in all to £3,000, over and above the stated weekly pay-



ment. The popularity of the *Papers* was evinced in the most curious ways. The famous Pickwick cigar sprang into existence; the Pickwick hat was followed by the Pickwick cane, and the Pickwick cane by the Pickwick coat. A volume of the *Beauties of Pickwick* was sold, it is stated, by tens of thousands. The great Mr. Pickwick himself, as he appears in the famous illustrations of the *Papers*, appears to owe his peculiar bodily presence to Mr. Chapman, the publisher, who, writing to Dickens, said that Mr. Seymour's first sketch was for a long, thin man. "The present immortal one he made from my description of a friend of mine at Richmond." The name "Pickwick" is said to have been taken from the cluster of houses which formed, we are told, the last resting stage for coaches going to Bath. From the mass of criticism on the novel, the epigrammatic statement may be selected, that it is made up of "two pounds of Smollett, three ounces of Sterne, a handful of Hook, a dash of the grammatical Pierce Egan—incidents at pleasure, served up with an original sauce piquante." "To this day," says another critic, "we are lost in admiration of the wealth of humour which could go on, page after page, chapter after chapter, month after month, to the close of a long work, pouring forth, from a source seemingly exhaustible, fun and incident and description and characters, ever fresh, vivid, and new, which, if distributed with a thrifty hand, would have served to relieve and enliven, perhaps immortalise, twenty sober romances." It may be added that the *Papers* were dramatised by Moncrieff, under the title of *Sam Weller: or, the Pickwickians*, Mrs. Bardell being found guilty of attempted bigamy, her husband being Mr. Alfred Jingle, and Messrs. Dodson and Fogg being sent to Newgate for conspiracy. In 1838, a monthly *Pickwick Abroad: or, a Tour in France*, illustrated by Alfred Crowquill, was started, a comparison of which with the original will amuse the reader.

**"Pickwickian sense, In a."** A phrase indicating that an expression is used in its most complimentary meaning. See Dickens's *Post-humous Papers of the Pickwick Club*, chapter i.

**Picnic Papers, The:** "by various hands," edited by CHARLES DICKENS (1812—1870), appeared in 1841, and were published in aid of the family of Macrone, the publisher, who had died "prematurely young," "before he had had time or opportunity to make any provision for his wife and infant children." The editor's contribution was entitled "The Lamplighter's Story."

**Picnic, The.** A newspaper started by Colonel HENRY GRENVILLE, and afterwards merged in *The Cabinet*. James Smith (1775—1839) was a contributor to it, and published in 1803 a selection from his contributions.

**Picture, The.** A tragi-comedy by PHILIP MASSINGER, written in 1630, and described by Hallam as one of the writer's best productions.

"The good sence, rational fondness, and chastened feeling, of the dialogue in which Matthias, a knight of Bohemia, going to the wars, in parting with his wife, shows her substantial reasons why he should go—make it more valuable," says Charles Lamb, "than many of those scenes in which this writer has attempted a deeper passion and more tragical interest."

**Pied Piper of Hamelin, The:** "a Child's Story," in verse, by ROBERT BROWNING (b. 1812), telling how the pied piper played all the rats, and then all the children, out of the town of Hamelin into the Koppenberg, because the Mayor and Corporation would not pay him his promised thousand guilders for the former feat.

"Did I say *all*? No! One was lame,  
And could not dance the whole of the way."

And it was he who, in aftertime, told the wonderful story. This was in 1284, and ever since that year, not a note of music is permitted in the street, the Bungen-Strasse, through which tradition says the piper and the children passed. "So profound," says Baring-Gould, "was the impression produced by the event, that the town dated its public documents from this calamity," and, to this day, one may read written upon a wall in Hamelin the following inscription in gold letters:—"Anno 1284 am dage Johannis et Pauli war der 26 Junii dorch einen piper mit allerlei farve bekledet Gewesen 130 kinder verledet binnen Hameln gebon to Calvarie, bi den Koppen verloren." A similar story is told of places in various parts of the world. See *Curious Myths of the Middle Ages*.

**Pierce Pennilesse, his Supplication to the Devil.** An autobiographical narrative, by THOMAS NASH (1567—1600?), printed in 1592, and "describing the Over-spreading of vice, and Suppression of Vertue, pleasantly interlaced with variable Delights, and pathetically intermixed with conceived Reproofs." Extracts from this severe satire on the reigning vices of the age may be read in Brydges' *Censura Literaria*, and an edition prepared by J. O. Halliwell-Phillipps has been published by the Shakespeare Society (1842).

**Pierce Plowman, The Vision of.** See PIERS PLOWMAN, THE VISION OF.

**Pierceforest.** See PERCEFOREST.

**"Pierian Spring, The."** See "LITTLE LEARNING."

**Pierre.** A conspirator, in OTWAY's tragedy of *Venice Preserved* (q.v.). He dies stabbed by Jaffier (q.v.). Byron has a reference to him in the lines:—

"Shylock, and the Moor,  
And Pierre cannot be swept or worn away."

**Piers Plowman, The Vision of.** A satirical poem, ascribed to WILLIAM LANGLAND, a secular priest who lived in the middle of the fourteenth century. It is divided into twenty parts, and describes a series of visions which the ploughman supposes himself to have seen whilst lying asleep upon the Malvern Hills. It is characterised



by Ellis as a "long moral and religious discourse, rendered interesting by a succession of incidents, and enlivened sometimes by strong satire, and sometimes by the keenest ridicule of the vices of all orders of men, and particularly of the religious. It is also ornamented by many fine specimens of descriptive poetry." It is remarkable as exhibiting the revival of the system of alliteration, which had obtained in old English verse. See Ellis's *Specimens*, Warton's *English Poetry*, Percy's *Reliques*, Wright's *Biographia Poetica*, Ritson's *Bibliographia Poetica*, Hallam's *Literary History*, Cassell's *Library of English Literature (Religion)*, and other authorities. The *Vision* was first printed in 1550, and gave rise to numerous imitations, of which the most interesting are *Piers the Ploughman's Creed* (q.v.): *The Praier and Complaynte of the Plowman unto Christ*, written not long after the Yere of oure Lorde a thousande and three hundred, printed in the sixth volume of *The Harleian Miscellany*; *Piers Plowman*, a satire on the Roman Catholics; and *A Lytell Geste Howe the Plowman lerned his Pater Noster*, a poetical satire printed by Wynkyn de Worde. The *Vision* was edited by Whittaker in 1813, and by Wright in 1842 (revised edition in 1856). See the edition by Skeat (1869). It has also been edited for the Early English Text Society (1867).

**Piers the Ploughman's Creed.** A satirical poem, evidently suggested by *The Vision of Piers Plowman* (q.v.); written in the same metre, and with a similar purpose. It was probably composed after the death of Wycliffe, which took place in 1384. It recounts how "an ignorant plain man, having learned his Pater Noster and Ave Mary, wants to learn his creed," and for that purpose goes successively to the different orders of friars, who only disgust him with their pride and greed. Then he finds "an honest poor plowman in the field," who hears his tale and joins with him in an invective against the monks. See the edition by Skeat (1867).

**"Pig in a poke, Buying or Selling of."** —Tusser, *Five Hundred Points of Good Husbandry*.

**Pigmalion's Image, The Metamorphosis of:** "and certain Satyres." A rare work by JOHN MARSTON (1575—after 1633), printed in 1598 under the *nom de plume* of W. K. (insayder), and suppressed soon after its publication on account of its licentious character.

**Pigs, Songs of the.** Attributed to MERDDIN, the bard (circa 500) in *The Myvyrian Archaiology*.

**Pigwigglin,** in DRAYTON's *Nymphidia* (q.v.), is an elf, whose amours with Queen Mab (q.v.) bring him into collision with the jealous Oberon.

**"Pikestaff, Plain as."** See "PLAIN AS A PIKESTAFF."

**Pilgrim of Glencoe, The.** A poem by THOMAS CAMPBELL, written in 1842.

**Pilgrim, The.** A play by BEAUMONT and FLETCHER. See Coleridge's *Notes and Lectures*.

**Pilgrim to Compostella, The:** "being the Legend of a Cock and a Hen, to the honour and glory of Santiago." "A Christmas Tale," in verse, by ROBERT SOUTHEY (1774—1843); founded on a legend which is to be found in Lucius Marniens Siculus and the *Acta Sanctorum*.

**Pilgrimage, Sir Walter Raleigh's.** A lyric, written in 1603, between the interval of his condemnation and his respite.

**Pilgrimes:** "or, Relations of the World, and the Religions observed in all Ages and Places discovered from the Creation to this Present." This was published in 1613 by SAMUEL PURCHAS (1577—1628), and followed in 1625 by a compilation from Hakluyt's posthumous papers entitled *Hakluytus Posthumus, or Purchas his Pilgrimes, containning a History of the World, in Sea Voyages and Lande Travels, by Englishmen and others*. Purchas has been described by Hallam as "an English clergyman, inclined by nature, like Hakluyt, with a strong bias for geographical studies," and as having consulted above 1,200 authors for his work. "The accuracy of this useful compiler has been denied by those who have had better means of knowledge, and probably is inferior to that of Hakluyt; but his labour is far more comprehensive. The Pilgrim was at all events a great source of knowledge to the contemporaries of Purchas."

**Pilgrims and the Peas, The.** A humorous poem by JOHN WOLCOT (1738—1819).

**Pilgrims of the Rhine, The.** A novel by EDWARD, Lord LYTON, published in 1834, as the result of a tour in Germany. "It is well named in the preface, a garland of wild flowers cast upon a grave. It recalls to our minds Shelley's Alastor [q.v.] or fair Fidele's [q.v.] grave; it is a tale to make us half in love with death. And though a dream, it is not all a dream, like Longfellow's Hyperion [q.v.]. To borrow Lord Lyton's favourite antithesis, the Real is never lost in the Ideal. The story of Lucille and St. Amand is thoroughly realistic in its treatment, though its pathetic tenderness makes it harmonise with the rest."

**Pilgrim's Progress, The,** by JOHN BUNYAN (q.v.). The first part of this work was published in 1678, and only one copy of the edition is known to be in existence. A second edition appeared in the same year, and a third in 1679. The second part was originally published in 1684. The best modern edition of the whole is by George Offor, who furnishes a list of allegorical works from which Bunyan may have derived some suggestions. A poetical version by Hoffman was published in 1706. "It is the only work of its kind," says Lord Macaulay, "which possesses a strong human interest. Other allegories only amuse the fancy. The allegory of Bunyan has been read by many thousands with tears. While it obtains admiration from the most fastidious critics, it is loved by those who are too simple to admire it. Doctor Johnson, all whose



studies were desultory, and who hated, as he said, to read books through, made an exception in its favour." "Bunyan," says Hallam, "saw, and makes us see, what he describes; he is circumstantial without prolixity, and in the variety and frequent changes of his incidents never loses sight of the unity of his allegorical fable. His invention was enriched, or rather his device determined, by one rule he had laid down to himself—the adaptation of all the incidental language of Scripture to his own use. There is scarcely a circumstance or metaphor in the Old Testament which does not find a place, bodily and literally, in the story of *The Pilgrim's Progress*; and this particular artifice has made his own imagination appear more creative than it really is. In the conduct of the romance no vigorous attention to the propriety of the allegory seems to have been uniformly preserved. Vanity Fair, or the cave of the two giants, might, for anything we see, have been placed elsewhere; but it is by this neglect of actual parallelism that he better keeps up the reality of the pilgrimage, and takes off the coldness of mere allegory. It is also to be remembered that we read this book at an age when the spiritual meaning is either little perceived or little regarded." "*The Pilgrim's Progress*," says Coleridge, "is composed in the lowest style of English, without slang or false grammar. If you attempted to polish it, you would at once destroy the reality of the vision. For works of imagination should be written in very plain language; the more purely imaginative they are the more necessary it is to be plain. This wonderful work is one of the few books which may be read over repeatedly at different times, and each time with a new and a different pleasure. I read it once as a theologian—and let me assure you, that there is great theological acumen in the work—once with devotional feelings—and once as a poet. I could not have believed beforehand that Calvinism could be painted in such exquisitely delightful colours."

**Pilkington, Letitia** (b. 1712, d. 1750), published her *Memoirs* in 1732, and her play of *The Turkish Court: or, the London Prentice*, in 1748.

**"Pillar of state, A."**—*Paradise Lost*, book ii., line 302.

**Pillory, Hymn to the**, by DANIEL DEFOE (1663—1731), was published by the writer on the first of the three days in which, by order of the Government of his day, he stood in the pillory (July 29, 30, and 31, 1703). See **SHORTEST WAY WITH DISSENTERS**.

**Pillory, Reflections in the**. An essay by CHARLES LAMB, published in *The London Magazine* in March, 1825.

**Pills to Purge Melancholy**. See **LAUGH AND BE FAT**.

**"Pilot of the Galilean lake, The."**—MILTON, *Lycidas*, line 109.

**Pilot, The**. A naval novel by JAMES FENIMORE COOPER, published in 1823; "a worthy sample of the maritime fiction of the author."

**"Pin (A) a day will fetch a groat a year."**—KING, *Art of Cookery*.

**Pinabello** figures in ARIOSTO'S *Orlando Furioso*.

**Pinch**. A schoolmaster and conjuror in *The Comedy of Errors* (q.v.).

**Pinch, Tom and Ruth**, are prominent characters in DICKENS'S *Martin Chuzzlewit* (q.v.).

**Pinchwife, Mrs.**, in WYCHERLEY'S comedy of *The Country Wife* (q.v.), is founded on the character of Agnes in Molière's *L'Ecole des Femmes*. Hazlitt expresses the opinion that she "will last for ever."

**Pindar**. The first and second *Olympiads* of this writer were translated by William Hamilton (1704—1754). The same books were translated by Ambrose Philips (q.v.); the *Odes*, by Gilbert West, (1705—1756), in 1749. The *Epinikian Odes* were translated by T. C. Baring in 1875, and the *Olympian* and *Pythian Odes* by F. O. Morice in 1876.

**Pindar, Peter**. The *nom de plume* under which JOHN WOLCOT (1738—1819)—who, says Allibone, was "always ready to libel kings, lords, or commons without mercy," and whose silence the ministry thought it desirable to buy with an annuity of £300 per annum—published a great number of political satires and other pieces, "some of which exhibit a rare combination of fluency, wit, point, and vigour." His first composition, in which he describes himself as "a distant relation of the Poet of Thebes," was entitled *Lyric Odes to the Royal Academicians for 1782*, and among others were *The Apple Dumplings and a King* (q.v.), *The Lousiad* (q.v.), *Whitbread's Brewery Visited by their Majesties*, and *Peeps at St. James's*. The *Works of Peter Pindar* were published in five vols. (1794—1801). The name was afterwards assumed by a writer named C. F. LAWLER.

**Pindaric Essays**. Poems by JOHN POMFRET (1667—1703), published in 1699, and obviously imitated from Cowley.

**Pindaric Odes**, by ABRAHAM COWLEY, "though deformed by metaphysical conceits, contain," says a critic, "some noble lines and illustrations." See **ODES**.

**Pindorus**. One of the two heralds, in Tasso's *Jerusalem Delivered*. The other is named Arideus.

**"Pink of courtesy, I am the very."**—*Romeo and Juliet*, act ii., scene 4.

**"Pink of perfection, The very."** See GOLDSMITH'S comedy of *She Stoops to Conquer*, act i., scene 1.

**Pinkerton, John**, historian and antiquary (b. 1758, d. 1826), published *Scottish Tragic Ballads* (1781); an *Essay on Medals* (1782); *Rimes* (1782); *Select Scottish Ballads* (1783); *Letters on Literature* (1785), (q.v.); *Ancient Scottish Poems* (1786); *A Dis-*



*sertation on the Origin and Progress of the Seythians or Goths* (1787); *Vite Antique Sanctorum, &c.* (1789); *An Enquiry into the History of Scotland* (1789); *The Medallie History of England to the Revolution* (1790); *Scottish Poems* (1792); *Observations on the Antiquities, etc., of Western Scotland* (1793); *Ichnographia Scotica* (1797); *The History of Scotland from the Accession of the House of Stuart to that of Mary* (1797); *The Scottish Gallery* (1799); *Walpoliana*; *Modern Geography*; *Recollections of Paris*; *Petralogy*; an edition of Barbour's *Bruce*; and other works. His *Literary Correspondence* was published in 1830. See HERON, ROBERT.

**Pinkerton, The Misses**, in THACKERAY's novel of *Vanity Fair* (q.v.), are the schoolmistresses of Becky Sharp (q.v.), and owners of "an establishment which had been honoured by the presence of *The Great Lexicographer*, and the patronage of the admirable Mrs. Chapone."

**Pinner of Wakefield, The**. A play by ROBERT GREENE (1560—1592), which has George-à-Greene (q.v.) for hero.

**"Pious Selinda goes to prayers."** First line of a song by WILLIAM CONGREVE.

**Piozzi, Hester Lynch** (Mrs. Thrale, b. 1740, d. 1821), published *Anecdotes of the late Samuel Johnson, LL.D., during the last twenty years of his Life* (1786); *British Synonymy* (1794); *Letters to and from the late Samuel Johnson, to which are added some Poems* (1788); *A Journey through France, Italy, and Germany* (1789); and *Retro-spection* (1801). *Piozziana: or, Recollections and Anecdotes of Mrs. Piozzi*, by E. Mangin, were published in 1833; her *Literary Correspondence*, edited by Dawson Turner, in 1838; her *Love Letters* (q.v.), in 1843; and her *Autobiography, Letters, and Literary Remains*, edited with notes and introductory account of her *Life* and writings, by A. Hayward, in 1861.

**Pip**. The hero of DICKENS's novel of *Great Expectations* (q.v.). "My father's family name," he says, in the opening sentence of the book, "being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing larger or more explicit than Pip. So I called myself Pip, and came to be called Pip." He is in love with Estella (q.v.), and after the death of her husband, Bentley Drummle (q.v.), is married to her.

**Piper of Hamelin, The Pied**. See PIED PIPER OF HAMELIN.

**Piper of Kilbarchan, The**. A poem by ROBERT SEMPELL (1595—1659); the piece by which he is best known. Its style and form were frequently imitated by Burns and Allan Ramsay.

**Piper, Tom**. The hero of an old popular story which has not come down to us, though it is often referred to in English literature. For instance, Drayton, in his panegyric verses upon Thomas Coryat (q.v.) and his "crudities:"

"Tom Piper is gone out, and mirth bewailles,  
He never will come in to tell us tales."

**Pipes, Jeems, of Pipesville**. The pseudonym of STEPHEN C. MASSET, an American writer.

**Pipes, Tom**, in SMOLLETT's *Adventures of Peregrine Pickle* (q.v.), is described as a retired boat-swain's mate, who acts as major-domo to Commodore Trunnion (q.v.).

"Piping as though he never should be old." SIDNEY's description of the shepherd boy in *Arcadia* (q.v.), book i.

"Piping time of peace, This weak."  
—*Richard III.*, act i., scene 1.

**Pippa Passes**. A drama, Italian in scene and character, by ROBERT BROWNING (b. 1812). "It is," says Stedman, "a cluster of four scenes, with prologue, epilogue, and interludes, half prose, half poetry, varying with the refinement of the dialogue. Pippa is a delicately, pure, good, blithesome peasant maid. It is New Year's Day at Ardo. She springs from bed at sunrise, resolved to enjoy to the full her sole holiday. Others may be happy throughout the year: haughty Ottima and Sebald, the lovers on the hill; Jules and Phene, the artist and his bride; Luigi and his mother; Monsignor, the bishop; but Pippa has only this one day to enjoy. Now, it so happens that she passes, this day, each of the groups or persons we have named, at an important crisis in their lives, and they hear her various carols as she trills them forth in the innocent gladness of her heart. *Pippa Passes* is a work of pure art, and has a wealth of original fancy and romance, apart from its wisdom." It appeared in 1842.

**Pirate, The**. A play by ROBERT DAVENPORT; never printed.

**Pirate, The**. A tale by Sir WALTER SCOTT (1771—1832), published in 1822. See BRENDA and NORNA.

**Pisander**. See BONDMAN, THE.

**Pisano**, in *Cymbeline* (q.v.), is servant to Posthumus (q.v.).

**Piscatorie Eclogs**, by PHINEAS FLETCHER, were printed in 1633. They are seven in number, and in one of them, *The Prize*, are contrasted the pleasures and privileges of a shepherd's and a fisher's lives.

**Pistol**. A follower of Falstaff, in SHAKESPEARE's comedy of *The Merry Wives of Windsor* (q.v.), and in the second part of *King Henry IV.* (q.v.). Halliwell-Phillipps suggests that the name may be derived from "pistolfo," explained by Florio as "a roguing beggar, a cantler, an upright man that liveth by cozenage."

"Pit, The many-headed monster of the." See "MANY-HEADED MONSTER."

**Pitman, Isaac** (b. 1813). This writer's first work on phonetic writing appeared in 1837 under the title of *Stenographic Soundhand*, and was followed in 1840 by *Phonography: or, Writing of*



*Sound*, in 1853 by *The Phonographic Reporter's Companion*, and subsequently by *The Phonetic Journal*. His system of phonography is largely in use.

**Pitt, Christopher**, poet (b. 1699, d. 1748), published *Poems* (1727), *Vida's "Art of Poetry" translated into English Verse* (1725), and an English translation of Virgil's *Æneid* (1740). A second edition of the latter, edited by Joseph Warton, appeared in 1754. Dr. Johnson said of it: "Pitt pleases the critics, and Dryden the people; Pitt is quoted, and Dryden read."

**"Pity melts the mind to love, For."** See DRYDEN's poem of *Alexander's Feast*, line 96. So in SOUTHERN's play of *Oronooko*, act i., scene 1: "Pity's akin to love;" and in SHAKESPEARE's play of *Twelfth Night*, act iii., scene 1, Viola says: "I pity you," and Olivia replies: "That's a degree to love." "Pity," says YOUNG in his *Night Thoughts*, "swells the tide of love." BEAUMONT and FLETCHER say in *The Knight of Malta*, act i., scene 1:—

"Of all the paths lead to a woman's love,  
Pity's the straightest."

The same authors, in *The Spanish Curate*, act v., scene 1, have—

"Pity, some say, is the parent  
Of future love."

So also POMFRET, in the *Fortunate Complaint*:—

"And pity may at last be changed to love."

**"Pity of it, Iago, The."**—*Othello*, act iv., scene 1.

**"Pity the sorrows of a poor old man."** First line of *The Beggar's Petition* (q.v.), a lyric by the Rev. THOMAS MOSS.

**"Pity 'tis, 'tis true."**—*Hamlet*, act ii., scene 2.

**Pixies, Song of the**, by SAMUEL TAYLOR COLERIDGE, was written in 1793.

**"Plagiaré."** MILTON, in his *Leonoelastes*, speaks of a kind of borrowing, which, "if it be not bettered by the borrower, among good authors is accounted plagiaré."

**Plagiary, Sir Fretful**, in SHERIDAN's play of *The Critic* (q.v.), is an irritable and conceited dramatist, by whom the author is said to have intended Richard Cumberland (q.v.).

**"Plague o' both your houses! A."**—*Romeo and Juliet*, act iii., scene 1.

**Plague of London, Journal of the**, by DANIEL DEFOE (q.v.), an imaginary narrative, which from its extraordinary *vraisemblance* and masterly realism, has frequently been accepted as an historical chronicle. "Defoe," says Professor Masson, "though he is usually plain and prosaic, yet, when the facts to be reported are striking or horrible, rises easily to their level. His description of London during the Plague leaves an impression of desolation far more death-like than the similar

descriptions in Thucydides, Boccaccio, and Manzoni." The *Journal* appeared in 1722.

**"Plague upon the people fell, A."**—*The Victim*, by ALFRED TENNYSON (b. 1809).

**"Plain as a pikestaff."** A proverbial expression, which is to be found, we believe, in a translation of the plays of TERENCE, published in 1641, as well as in SMOLLETT's *Gil Blas*, book xii., chapter 8. It was used by the Duke of BUCKINGHAM in a speech delivered in the House of Lords in 1675.

**Plain Dealer, The.** A play by WILLIAM WYCHERLEY (1640—1715), produced in 1677. It was so popular that it actually caused its name to be transferred, in every-day speech, to the author himself. Hazlitt calls it "a most severe and poignant moral satire. The truth of feeling and the force of interest prevail over every objection." See MANLY and OLIVIA.

**"Plain living and high thinking are no more."**—WORDSWORTH, sonnet xiii.

"The wealthiest man among us is the best;  
No grandeur now in nature or in book  
Delights us."

**Plain Speaker, The:** "Opinions on Books, Men, and Things." By WILLIAM HAZLITT; published in 1826.

**Plain Truth and Blind Ignorance:** a poetic dialogue. "This excellent old ballad is preserved in the little ancient miscellany entitled *The Garland of Goodwill*. Ignorance is here made to speak in the broad Somersetshire dialect. The scene we may suppose to be Glastonbury Abbey." See Percy's *Reliques*.

**Planché, James Robinson**, dramatist and miscellaneous writer (b. 1796), has produced the following dramas, fairy extravaganzas, and farces:—*Amoroso* (1818); *The Vampire* (1820); *Success: or, a Hit if You Like It* (1825); *The Rencontre* (1827); *The Green Eye'd Monster* (1828); *A Daughter to Marry* (1828); *Charles XII.* (1828); *Olympic Revels* (1831); *The Loan of a Lover* (1833); *The Red Mask* (1834); *The Court Beauties* (1835); *Riquet* (1836); *The Fortunate Isles* (1840); *The Sleeping Beauty* (1840); *The Follies of a Night* (1842); *Fortunio* (1842); *The Fair One with the Golden Locks* (1843); *The Golden Fleece* (1845); *The Invisible Prince* (1846); *The Golden Branch* (1847); *Theseus and Ariadne* (1848); *King Charming* (1850); *The Yellow Dwarf* (1854); *Love and Fortune* (1859); *My Lord and My Lady* (1861); *King Christmas* (1871); and the libretti of numerous operas, including *Maid Marian*, *Oberon*, and *Norma*. He has also arranged several old plays for the modern stage. Among his publications are:—*Lays and Legends of the Rhine* (1826); *The Descent of the Danube* (1827); *The History of British Costume* (1834); *Regal Records* (1838); *The Pursuivant at Arms* (1852); and *The Cyclopædia of Costume* (1876—7). See his *Recollections and Reflections* (1872).



**Planetomachia:** "or, the First Part of the General Opposition of the Seven Planets;" by ROBERT GREENE, written in 1585.

**Plangus.** A character in Sir PHILIP SIDNEY's *Arcadia* (q.v.). See ANDROMANA.

**Plantagenet's Tragical Story:** "or, the Death of King Edward the Fourth, with the Unnatural Voyage of Richard the Third through the Red Sea of his Innocent Nephews' Bloud to his Usurped Crown," published in 1649, by THOMAS, sometimes called Captain, WEAVER. See SONGS AND POEMS OF LOVE AND DROLLERY.

**Plants, Of.** A poem, in six books, by ABRAHAM COWLEY (1618—1667).

**Plato.** The *Republic* of this Greek philosopher has been often translated. One of the best English versions is that of Davies and Vaughan (1866). The *Dialogues*, translated by Jowett, appeared in 1871; the *Gorgias*, by Cope, in 1864; the *Meno*, by Mackay, in 1869; and the *Phædo*, by Cope, in 1875. See the *Lives* by Ast and Grote.

"Plato, thou reasonest well."—ADDISON's *Cato*, act v., scene 1.

**Platonic Puritan, The.** A name bestowed upon JOHN HOWE (q.v.), the Nonconformist divine.

**Plausible.** A character in WYCHERLEY's *Plain Dealer* (q.v.).

**Play betwene Johan the Husbände, Tyb his Wife, and St. Johan the Prestyr.** A really "mery" interlude by JOHN HEYWOOD (1506—1565), printed in 1533, and turning upon the misfortunes of Johan, the henpecked husband, in contention with Tyb, his wife, and St. Johan, her paramour.

**Play betwene the Pardoner and the Frere, the Curate and Neybour Pratte.** An interlude by JOHN HEYWOOD (1506—1565), printed in 1533, and probably written before 1521. The plot turns upon the permission given by the Curate to a Friar and a Pardoner to use his Church—the one for the exhibition of his relics, the other for the delivery of a sermon; the object of both being the same, viz., that of procuring money. They naturally come into collision, and the Curate, hearing the disturbance, calls to his aid the Neybour Pratte, whose assistance, however, does not enable him to get rid of the two assailants. These are therefore permitted to depart peacefully, after giving the author numerous opportunities for exposing the tricks and impositions for which they were then famous.

**Play called the Four P's, The,** by JOHN HEYWOOD (1506—1565); printed in 1569, and probably written twelve or fifteen years before it was published. The plot is founded upon a dispute as to which of the four characters can tell the greatest lie, which is settled by the extraordinary assertion of the Palmer that he never saw a woman out of patience in his life.

**Play of Love, A:** "or, a new and merry Enterlude of all maner Weathers," by JOHN HEYWOOD (1506—1565); printed in 1533.

**Play of the Wether, The.** An interlude by JOHN HEYWOOD (1506—1565); and written, not merely for the amusement of spectators, but "to enforce and illustrate a point of natural philosophy, and under the name of Jupiter to vindicate Providence in the course and distribution of the seasons." The *dramatis personæ* include Jupiter, Phoebus, Saturn, Æolus, Phoebe, Merry Report, The Gentleman, The Ranger, The Water-Miller, The Wind-Miller, and The Gentlewoman. This work was printed in 1533.

**Playfellow, The.** A series of tales for children by HARRIET MARTINEAU (1802—1876), including *Feats on the Fiord*, *The Settlers at Home*, *The Peasant and the Prince*, and *The Crofton Boys*.

"Play-place of our early days, The."—COWPER, *Tirocinium*, line 266.

**Plays confuted in Five Actions:** "proving that they are not to be suffered in a Christian Commonweale." A tract by STEPHEN GOSSON, published in 1581, in which he followed up the attack on the Elizabethan stage begun in his *Schoole of Abuse*. See DEFENCE OF STAGE PLAYS.

"Play's the thing, The."—*Hamlet*, act ii., scene 2.

**Plays to delineate the stronger Passions of the Mind,** by JOANNA BAILLIE (q.v.), was published in 1798, 1802, 1812, and 1836.

**Plea of the Midsummer Fairies, The.** A poem by THOMAS HOOD, published in 1827. Hood's children, in their *Memorials* of their father, call it truly "a most artistic poem, which has latterly been more fairly appreciated in spite of its antiquated style."

**Pleader's Guide, The:** "a didactic poem, in two books," by JOHN ANSTEE, son of the author of *The New Bath Guide* (q.v.), containing the conduct of a Suit at Law, with the Arguments of Counsellor Bother'um and Counsellor Bore'um in an action betwixt John-a-Gull and John-a-Gudgeon." The pretended author of this piece, which was published in 1796, was one "John Surrebutter, Esq.," and the hero one "Tom Tewkesbury." It is quoted by Lord Campbell in his *Lives of the Justices*, where it is stated that Professor Porson was able to recite the whole from memory.

**Pleasant Discourse of Court and Wars,** written by THOMAS CHURCHYARD in 1596.

"Pleasant, sure, to see one's name in print, 'Tis."—BYRON, *English Bards and Scotch Reviewers* (q.v.):—

"A book's a book, although there's nothing in it."

**Pleasant Walks of Moorfields, The.** A work by RICHARD JOHNSON, written in 1607.



"Pleased he knows not why, and cares not wherofore."—STERNE, *Tristram Shandy*.

"Pleased themselves (They who are) must always please."—THOMSON, *The Castle of Indolence*, canto i., stanza 15.

"Pleased with a rattle, tickled with a straw." POPE, *Essay on Man*, epistle ii., line 276.

"Pleasing dreams and slumbers light."—*L' Envoy to the Reader*, in *Marmion* (q.v.).

"Pleasing others (And), learn'd herself to please."—CHURCHILL, *Epistle to Hogarth*.

"Pleasing pain, Painful pleasure turns to."—SPENSER, *The Faërie Queene*, book iii., canto x., verse 60.

"Pleasure after pain, Sweet is."—DRYDEN, *Alexander's Feast*, line 60.

"Pleasure at the helm." See "YOUTH AT THE PROW."

"Pleasure - house, A lordly." See "LORDLY PLEASURE-HOUSE."

"Pleasure in poetic pains, There is a,"—COWPER, *The Task*, book ii. ("The Timepiece")—"Which only poets know."

"Pleasure in the pathless woods, There is a." See stanza 178, canto iv., of BYRON'S poem of *Childe Harold's Pilgrimage* (q.v.). The passage continues:—

"There is a rapture on the lonely shore,  
There is society, where none intrudes,  
By the deep sea, and music in its roar;  
I love not Man the less, but Nature more."

Pleasure is mixed with Every Pain, That. A lyric by SIR THOMAS WYATT (1503—1542). The converse proposition was sustained in some verses by LORD VAUX (q.v.), entitled *No Pleasure without Some Pain*.

"Pleasure she was bent, On."—COWPER, *History of John Gilpin*.

"Pleasure that comes unlook'd for is thrice welcome."—ROGERS'S *Italy* (*An Interview*).

Pleasure, The Lady of. A comedy by JAMES SHIRLEY (1594—1666), produced in 1637, and characterised by Dyce as "a finished specimen, replete with airy, sparkling wit." Lamb wrote in his *Specimens*: "The dialogue between Sir Thomas Bornewell and his lady Aretina is in the very spirit of the recriminating scenes between Lord and Lady Towneley (q.v.) in the *Provoked Husband* (q.v.). It is difficult to believe, but it must have been Vanbrugh's prototype."

Pleasure, The Triall of. See TRIALL OF PLEASURE.

"Pleasure to be drunk, To-day it is our,"—FIELDING, *Tom Thumb*—

"And this our Queen shall be as drunk as we."

"Pleasure to come, An immense."—*High Life below Stairs*, act ii., scene 1.

"Pleasures are ever in our hands or eyes,"—POPE, *Essay on Man*, epistle ii., line 123—

"And when in act they cease, in prospect rise."

"Pleasures are like poppies spread,"—BURNS, *Tam o' Shanter*—

"You seize the flower, its bloom is shed,  
Or, like the snow-fall in the river,  
A moment white, then melts for ever."

Pleasures of Hope, The. A poem by THOMAS CAMPBELL (1777—1844), published in 1799, and suggested evidently by Rogers's *Pleasures of Memory* (q.v.). It was very successful, going through four editions in the year of publication. Wordsworth considered that it was "strangely over-rated." "Its fine words and sounding lines please," he says, "the generality of readers, who never stop to ask themselves the meaning of a passage. The lines—

"Where Andes, giant of the western star,  
With meteor standard to the wind unfurled,  
Looks from his throne of clouds o'er half the world"—

are sheer nonsense—nothing more than a poetical indigestion. What has a giant to do with a star? What is a meteor standard? But it is useless to inquire what such stuff means." Hazlitt says that the *Pleasures* belong to the school in which "a fanciful attention is paid to the expression in proportion as there is little to express, and the decomposition of prose is substituted for the composition of poetry. The sense and keeping in the ideas are sacrificed to a jingle of words and epigrammatic turn."

Pleasures of Imagination, The. A poem, in three books, by MARK AKENSIDE (1721—1770), published in 1744, and written in Scotland.

Pleasures of Melancholy, The. A poem by THOMAS WARTON (q.v.), published in 1745.

Pleasures of Memory, The. A poem by SAMUEL ROGERS (1763—1855), published in 1792, and characterised by Lord Byron as "one of the most beautiful didactic poems in our language." "There is," says Hazlitt, "no other fault to be found," with this poem, "than a want of taste and genius. The sentiments are amiable, and the notes at the end highly interesting." We are told that over a covered seat in the flower-garden at Holland House, where Rogers was wont to sit, appears this couplet by Lord Holland—

"Here Rogers sat, and here for ever dwell,  
To me, those pleasures that he sang so well."

"Pleasures that to verse belong, Sweet are the,"—KEATS, *Epistles*—

"And doubly sweet a brotherhood in song."

Pleasure's Vision, with Desert's Complaints, and A Short Dialogue of Woman's Properties, betweene an Old Man and a Young. Poems by ARTHUR NEWMAN (b. 1580), published in 1619. The conversations are carried on in very much the same manner as in the *Contention between a Wife, a Widow, and a Maid*, by



ir John Davies, in Davison's *Poetical Rhapsody* (v.).

**Pleiad, The:** "a Series of Abridgements from seven Distinguished Writers on the Evidences of Christianity." Contributed by Archdeacon VRANGHAM (1769—1843) to Constable's *Miscellany* in 1828.

**"Plentiful lack of wit, They have a."**  
—*Hamlet*, act ii., scene 2.

**"Plenty made him poor."** — SPENSER, *Faerie Queene*, book i., canto iv., stanza 29 and Sonnet 35. DRAYTON and DRYDEN have the same expression, which is to be found in Ovid and Livy.

**"Plenty o'er a smiling land, And scatter."** — GRAY's *Elegy written in a Country Churchyard*.

**Pleydell, Mr. Paulus.** A lawyer, in SCOTT's novel of *Guy Mannering* (q.v.).

**Pleyndamour, Sir,** is referred to by CHAUCER in his *Rime of Sir Thopas*. The name is, says Carew Hazlitt, probably only another form of *Plenus Amoris*, Thomas Plenus Amoris purporting to be the author or transcriber of an early Scottish romance on the subject of Alexander.

**Pliable, Mr.,** figures in *The Pilgrim's Progress* as a friend of Christian (q.v.), who accompanied him as far as the Slough of Despond, and then turned back.

**Pliant, Sir Paul.** An uxorious, fond old knight in CONGREVE's *Double Dealer* (q.v.). His wife, Lady Pliant, is a woman of easy virtue, who presumes upon her husband's blindness.

**Plotting Sisters, The.** A play by THOMAS D'URFEY (1650—1723), thus referred to by Steele in No. 82 of *The Tatler* (q.v.). "This comedy," he says, "was honoured with the presence of King Charles II. three of the first five nights. My friend has in this work shown himself a master, and made not only the characters of the play, but also the furniture of the house, contribute to the main design. He has also made excellent use of a table with a carpet, and the key of a closet; with these two implements he, which would, perhaps, have been overlooked by an ordinary writer, contrives the most natural perplexities that ever were represented on a stage. He also made good advantage of the knowledge of the stage itself; for, in the nick of being surprised, the lovers are let down, and escape at a trap-door." The play was produced in 1676.

**Ploughers, Sermon on the,** by HUGH LATIMER, Bishop of WORCESTER (about 1491—1555), was preached on January 18, 1549, and published in the same year.

**Ploughman's Tale, The,** is included in some editions of the poet CHAUCER. It was perhaps written, says Professor Morley, by THOMAS BRAMPTON. It satirises the wealth and luxury of

the prelates and all the temporal corruptions of the Church, in the form of a dispute between a griffon and a pelican, for and against the Roman Church, the ploughman being arbitrator in the dispute. The pelican, which represents the Anglican Church, is the victor.

**Ploughshare.** One of the characters whose "adventures" are described in STRUTT's posthumous work, entitled *Bumpkin's Disaster* (q.v.).

**"Pluck from the memory a rooted sorrow."** — *Macbeth*, act v., scene 3.

**"Plucked (And) his gown, to share the good man's smile."** — GOLDSMITH, *The Deserted Village*, line 184.

**Plume, Sir,** in POPE's *Rape of the Lock* (q.v.), is intended for Thomas Coke, Vice-Chamberlain to Queen Anne:

"Sir Plume of amber snuff-box justly vain,  
And the nice conduct of a clouded cane."

**Plummer, Caleb.** The toy-maker, in DICKENS's story of *The Cricket on the Hearth* (q.v.), whose son, Edward, eventually marries May Fielding (q.v.). See BERTHA.

**"Plump as stall'd theology, As."** — YOUNG, *Night Thoughts* ("The Christian Triumph").

**Plumptre, Edward Hayes,** clergyman, poet, and translator (b. 1821), has published *Sermons at King's College* (1859); *Lazarus, and other Poems* (1864); *Master and Scholar, and other Poems* (1865); *Theology and Life* (1866); *Christ and Christendom* (1867); *Byways of Scripture* (1869); and *Biblical Studies*; besides translations from Sophocles (1866) and Æschylus (1870). He also edited *The Bible Educator*, and has contributed largely to periodical literature.

**Plurality of Worlds, The.** An essay by WILLIAM WHEWELL (1794—1866), in which he argues that our earth is the only sphere inhabited by sentient beings. His views were opposed by Sir David Brewster and Sir James Stephen, and supported by Dr. Chalmers in his *Astronomical Discourses*.

**Plutarch.** The *Lives* of this writer were translated by North (1579), by Langhorne (1770), and by A. H. Clough. To the first of these versions Shakespeare was largely indebted for the plots of some of his plays.

**Plymley, Peter.** The pseudonym under which the Rev. SYDNEY SMITH (1771—1845) wrote the political tract entitled *Letters on the Subject of the Catholics, to my brother Abraham, who lives in the Country* (1808).

**Pococke, Edward, D.D.,** Orientalist (b. 1604, d. 1691), whose "Theological Works, containing his *Porta Mosis* and English Commentary on Hosea, Joel, Micah, and Malachi, to which is prefixed an account of his *Life and Writings*," by Leonard Twells, were published in 1740. His *Specimen Historiæ Arabum* appeared in 1649; his



Arabic text of the *Historia Dynastica* of Abu-l-Pharag, with a Latin translation, in 1663.

**Pocula Castalia**, containing *The Author's Motto*, *Fortune's Tennis Ball*, and other pieces; was written by ROBERT BARON (b. 1631) in 1650. See Todd's edition of Milton's poetical works.

**Podsnap**. A "type of the heavy gentry, lumbering, and straight-backed as Elizabethan furniture," in DICKENS'S *Our Mutual Friend*.

**Poe, Edgar Allan**, poet and prose writer (b. 1811, d. 1849), published *Al Aaraff and other Poems* (1829); *Tales of the Grotesque and Arabesque* (1841); another volume of *Tales* and a collection of his *Poems* (1845); and *Eureka: a Prose Poem* (1848). His best-known works are his poem of *The Raven* (q.v.), and *The Bells*, to which may be added *Annabel Lee*, *To Helen*, and *El Dorado*. Among his stories the most familiar are *The Gold Bug*, *The Murders in the Rue Morgue*, and *The Mystery of Marie Roget*. He was also the author of *Essays* on Mrs. Browning, Macaulay, Dickens, Lever, Longfellow, and Hawthorne. The most complete edition of his *Works* is that compiled by J. H. Ingram, produced with a *Memoir* in 1875. See also the *Life* by Hannay (1863). For *Criticism*, see the essay by Baudelaire prefixed to the 1872 edition of the *Works*. Lowell describes Poe as—

"Three-fifths of him genius and two-fifths sheer fudge,"  
and speaks of him as one

"Who talks like a book of iambs and pentameters,  
In a way to make people of common sense damn metres;  
Who has written some things quite the best of their kind,  
But the heart somehow seems all squeezed out by the mind."

Perhaps his most appreciative critic was James Hannay, who characterised him as "perfectly poetic in his own province. If his circle is narrow, it is a magic one. His poetry is sheer poetry, and borrows nothing from without, as didactic poetry does." He said of himself that poetry had been with him "not a purpose, but a passion." Among the more striking passages in his poems is that which occurs in his verses *To Helen*, about

"The glory that was Greece,  
And the grandeur that was Rome."

This has frequently been attributed to Byron. See POLITIAN.

**Poemata et Epigrammata**, by RICHARD CRASHAW (1616—1650), containing, among others, the following on St. John ii.—"Aquæ in vinum versæ"—

"Unde robur vestris, et non sua purpura lymphis?  
Quæ rosa mirantes tam nova mutat aquas?  
Numen (convivæ) præsens agnoscite numen:  
Lympha pudica vidit Deum, et erubuit."

The latter line was translated by Crashaw, as follows:—

"The conscious water saw its God, and blushed."  
Hayley has it, much less successfully,

"The element saw God, and blushed with awe."

**Poems**, by Mrs. RADCLIFFE, the novelist, were published in 1834. "It ought not to be forgotten,"

says Mrs. Barbauld, "that there are many elegant pieces of poetry interspersed through the volumes of Mrs. Radcliffe;" and Sir Walter Scott remarks that "her poetry partakes of the rich and beautiful colouring which distinguishes her prose composition." It is comparatively unknown, however, to modern readers.

**Poems and Ballads**, by ALGERNON CHARLES SWINBURNE (b. 1837), appeared in 1866. "Here," says one of his critics, "was a series of wild and Gothic pieces, full of sensuous and turbid passion, lavishing a prodigious wealth of music and imagery upon the most perilous themes, and treating them in an openly defiant manner. The fault of the book is excess. This poet, extravagant in spiritual or political revolt, in disdain, in dramatic outbursts, was no less so in his treatment of sensuous themes. The value of the book consists in its fine poetry, and especially in the structure of that poetry, so full of lyrical revelations, of harmonies unknown before."

**Poems before Congress**, by ELIZABETH BARRETT BROWNING (1809—1861), were published in 1860, and "written," as the authoress tells us, "under the pressure of the events they indicate, after a residence in Italy of many years." The "Congress" referred to is that of Villafranca.

**Poesie, Art of English**. See ART OF ENGLISH POESIE.

**Poesy, Defence of**. See DEFENCE OF POETRY, and POETRIE, APOLOGY FOR.

**Poesy, The Progress of**. See PROGRESS OF POESY, THE.

"Poet (A) soaring in the high region of his fancies." See "GARLAND AND SINGING ROBES."

**Poet-Laureate, The Election of a**. See LAUREAT, THE ELECTION OF A.

"Poet of Nature, thou hast wept to know." — *To Wordsworth*, by PERCY BYSSHE SHELLEY.

**Poet of Poets, The**. A title sometimes given to PERCY BYSSHE SHELLEY, of whom Macaulay said that the terms "bard" and "inspiration" had a special significance when applied to him.

**Poet of the Poor, The**. A name bestowed on GEORGE CRABBE (q.v.).

**Poet Squab**. A name conferred on JOHN DRYDEN (q.v.) by the Earl of ROCHESTER (q.v.), on account of the former's corpulency.

**Poet, The**. A poem by ALFRED TENNYSON, published in 1830, and beginning:—

"The poet in a golden clime was born,  
With golden stars above;  
Dower'd with the hate of hate, the scorn of scorn,  
The love of love."



"He saw thro' life and death, thro' good and ill,  
He saw thro' his own soul  
The marvel of the everlasting will,  
An open scroll,

"Before him lay : with echoing feet he threaded  
The secretest walks of fame :  
The viewless arrows of his thoughts were headed  
And wing'd with flame."

See, also, POET'S MIND, THE.

Poet, The Postman. See POSTMAN POET, THE.

Poet, The Quaker. See QUAKER POET, THE.

**Poetaster, The.** A comedy by BEN JONSON (1574—1637), written in 1601, in which he revenged himself for the attacks of some of his contemporary dramatists by introducing them under fictitious names into the scene and action of his piece. Crispinus is Marston; Demetrius, Dekker. Himself he personates under the disguise of Horace. His adversaries were not crushed, however, by his weighty blows, and Dekker replied in his *Satiro-Mastix* (q.v.), produced in 1602. See Disraeli's *Quarrels of Authors* and Coleridge's *Notes and Lectures*. The word poetaster is now incorporated in the language.

"Poetess, A maudlin." See "MAUDLIN POETESS."

"Poetic child, Meet nurse for a."—SCOTT'S *Lay of the Last Minstrel*, canto vi., stanza 2.

"Poetic fields encompass me around," —ADDISON, *A Letter from Italy*—

"And still I seem to tread on classic ground."

"Poetic nook, O for a seat in some." —HUNT, *Politics and Poetics*.

"Poetic pains." See "PLEASURE IN POETIC PAINS."

"Poetic prose." See "WARBLER OF POETIC PROSE."

**Poeticæ Vi Medica, De:** "Prelectiones Academicæ Oxonii Labitæ, Annis 1832—41," by the Rev. JOHN KEBLE (1792—1866), who held the Professorship of Poetry at Oxford from 1831 to 1842. These Latin lectures, which appeared in 1844, and a volume of *Occasional Papers and Reviews* published in 1877, represent all Keble's work in this field of literature.

**Poetical Farrago, The:** "being a Miscellaneous Assemblage of Epigrams and other *jeux d'esprit*, selected from the most Approved Writers," and published in 1794.

"Poetical, I would the gods had made thee."—*As You Like It*, act iii., scene 3.

**Poetical Letter from Copenhagen, A.** Addressed by AMBROSE PHILIPS (1671—1748) to the Duke of Dorset, and published in *The Tatler*. Pope speaks of it in one of his letters as the production of a man "who could write very nobly;" and Steele calls it "as fine a piece as we ever

had from any of the schools of the most learned painters." It was written in 1709.

**Poetical Miscellanies**, by WILLIAM BROWNE (q.v.), consist of love-songs, "hymendals," translations, and paraphrases of the Psalms, and appeared in 1633.

**Poetical Rhapsody, A:** "containing divers Sonnets, Odes, Elegies, Madrigals, Epigrams, Pastorals, Eclogues, with other Poems, both in rhymic and measured verse, for variety and pleasure, the like never yet published:—

"The bee and spider, by a diverse power,  
Suck honey and poison from the self-same flower."

This collection was edited by FRANCIS DAVISON in 1602, and includes poems by Charles Best, Thomas Campion, Henry Constable, Sir John Davies, John Donne, Thomas Spelman, Edmund Spenser, Sir Philip Sidney, Joshua Sylvester, Thomas Watson, Davison himself, and others. It was re-edited by Sir Harris Nicholas in 1826.

**Poetrie, An Apology for.** A prose work of criticism, by SIR PHILIP SIDNEY, published in 1595, and afterwards called *The Defense of Poesy*. The latter is the title also of a work by SHELLEY. See DEFENCE OF POETRY.

**Poetry in England**—poetry, that is, written in English and by English people—begins with Cædmon (q.v.), *Beowulf* (q.v.), which would otherwise have come first, having been written by an Englishman before he and his countrymen arrived in Britain. It is a remarkable and characteristic fact that our first poetical work of any merit should have been religious in character. As it happens, religion is one of the most distinctive "notes" of our literature throughout, and may be accounted for by the peculiar constitution of the people. The English always were a God-fearing and God-loving race, and it is not surprising, therefore, that their poetry should open with a work—the *Paraphrases* (q.v.)—in which the striking passages of both Testaments are versified with much fire and energy. The tale told by Cædmon was taken up by Aldhelm (q.v.), and a large proportion of the remains of early verse, as found in the Exeter (q.v.) and Vercelli (q.v.) Books, is religious in subject and in tone. Occasionally a war-note was sounded, as in the poems which celebrate the battles of Finnesburh (q.v.), Brunanburgh, and Maldon (q.v.), for the English were a fighting as well as a pious and homely people, but for a long time it is the piety and the homeliness which figure most conspicuously in our song-work. It was so even after the Norman Conquest had occurred, and had brought with it the influence of Norman thought and customs. To the latter too much must not be attributed. The Normans never effected any very revolutionary change in our language or ideas. The early English notion of verse had been one of short decisive lines, destitute of rhyme, but not without rhythm, and with considerable alliteration. This was the poetic style before the Conquest, and it may be said to have reigned supreme, with



modifications, to the time of Chaucer. As a matter of fact, Norman and Englishman soon coalesced, being indeed of the same blood, and side by side resisted the French encroachments which, under the Plantagenets, really did influence our life and literature. The religious tendency was never thwarted. The notable works of the thirteenth and fourteenth centuries alternate between religion and legendary history. Side by side with the affection for what was right and holy was the fondness for drawing out long pedigrees for the country in which the English found themselves, and which long generations had taught them to love heartily. To about 1200 belongs the *Brut* of Layamon (q.v.), a rhyming Chronicle, founded on the work of Wace, which in its turn had been founded on that of Geoffrey of Monmouth (q.v.). In 1215, came the *Ormulum* (q.v.) of Ormin, a monk like Layamon—for it is to the clergy that we owe so much of the poetry of this period. The one traced the history of Britain up to fabulous times, the other was a poetic version of Church services, with homilies adhibited. In 1298, we have another chronicle from Robert of Gloucester (q.v.), and in 1303, another didactic work in the *Handling of Sins* (q.v.) of Robert de Brunne (q.v.). After this came (about 1320) the *Cursor Mundi*, a metrical summary of both Testaments, with legends interspersed, and (about 1340) Richard Rolle of Hampole's *Pricke of Conscience* (q.v.), the title of which tells its tale. The supreme poet of this time has yet, however, to be mentioned in the person of Langland, the author of *The Vision of Piers Plowman* (q.v.), the first man of real genius after Cædmon. Ormin and Rolle and the rest were patient and industrious, even fervid and enthusiastic, compilers, but little more. Langland, on the other hand, has a perfect right to rank with the leaders of our literature, less, perhaps, for his manner, which, adapted to the popular comprehension, is somewhat rough and coarse in character, than for his matter, which throws immense light upon the England and the English of his time. This, and not the works of Wycliffe, was the literary beginning of the Reformation, which owed more to Langland than has, till lately, been supposed. The *Vision* is a work of unmistakable power, its exaltation of feeling being only one of its many merits. To this age, too, must be assigned the rise of the English lyric, both of love and of war, the former in but tiny quantities, and still tinier qualities; the latter finding its best representative in Laurence Minot (q.v.). The story-telling spirit did not confine itself to British history, but delighted in narratives from classical history and legendary lore. This, in fact, was the time of the voluminous romances, which Englishmen laboriously rendered from the French, and which answered then the purposes now answered by the novel. A true vein of natural poetry was struck by Nicholas of Guildford in *The Owl and the Nightingale* (q.v.), which stands out, along with the *Vision*, as a supreme specimen of English poetry in these two centuries. At the

close of the fourteenth we come upon the works of Gower, whose *Confessio Amantis* (q.v.) is a curious compound of many simples, and whose general didacticism is said to have earned for him from Chaucer the epithet of "moral." Chaucer (q.v.) himself is, as everybody knows, too great an artist to be stately and prominently didactic. He is the great tale-teller in the language—our English Boccaccio, with, to be sure, some of his Italian prototype's coarseness, but with a general healthiness of sentiment and fancy which the latter had not. Chaucer was a man of the court and of affairs, and he is the first writer in what may be termed literary English. In him we find many of the modern forms of metre, and a facility of rhyme owing somewhat to his free adoption of Anglicised French words. He may be said to have crystallised the language, to which he gave at once breadth and variety. Of his command of humour and pathos it is unnecessary to speak, nor need the accuracy and vividness of his pictures of contemporary character and manners be insisted upon. After his decease, English poetry languished for many a long day, living for a considerable time only in the works of Lydgate (q.v.) and Occleve (q.v.), the former of whom was a distinct imitator of his great predecessor. His *Falls of Princes* (q.v.), *Story of Thebes* (q.v.), and *Troy Book* (q.v.), are all outcomes of the tale-telling spirit, the first of these being founded on Boccaccio's *De Casibus Illustrium Virorum*. Occleve is remembered by his *Governail of Princes* (q.v.). To this period belong, too, the *Chronicles* of John Harding (q.v.), and others, as well as the stream of ballads which, at all time plentiful in England, began to swell up from the hearts of the people with remarkable fulness. The reign of Henry VII. boasted only one leading worthy—the Stephen Hawes (q.v.) who wrote *The Passe Tyme of Pleasure* (q.v.). A much greater name is that of John Skelton (q.v.), cleric and laureate, whose broad satires marked the days of Henry VIII., and whose *Colin Clout* (q.v.) and *Phyllypp Sparowe* (q.v.), render him our foremost poet between Chaucer and Spenser. Here was another reformer of the same stamp as Langland, but with a different manner of expression—coarser, and therefore less effective; lacking, too, the high spirituality of the elder poet. Wyatt (q.v.) and Surrey (q.v.), who came after him, are, in comparison, but amorous twangers of the lyre. They were courtly poets, and sang of love and nothing else, in series of sonnets and other lyrics from which few gems can be extracted. Of the two, Wyatt had the lighter touch and the better eye for form. But both are notable as the founders of what may be called the amorous school of English poetry, which has devoted itself to the analysis of the tender passion. Sackville (q.v.), who ranks among the dramatists by virtue of *Gorboduc* (q.v.), is worthy of remembrance as a poet for his share in *The Mirror for Magistrates* (q.v.), of which he was the conceiver, and to which he contributed the ablest portions. Gascoigne's *Steele Glaske* (q.v.) is



more curious than permanently interesting. The year of its appearance saw also the publication of the collection of verses entitled *The Paradise of Dainty Devices* (q.v.). It is notable that, just before the burst of poetic brilliancy which illumined the reign of Elizabeth, came our earliest books of criticism—Wilson's *Art of Rhetorique*, Sidney's *Art of Poetrie*, Webbe's *Discourse of Poetrie*, and Puttenham's *Arte of Poesie*—which, no doubt, did something to make poetry more of an art than it had been before. The great name in Elizabethan poetry before Shakespeare's is that of Edmund Spenser (q.v.), whose *Shepherd's Calendar* (q.v.) appeared in 1579, followed in 1590 by *The Faërie Queene* (q.v.), and early in 1593 by *Venus and Adonis* (q.v.), Shakespeare's earliest work. Spenser is our prose Bunyan, our great poetical allegorist, and perhaps our sweetest versifier. The ordinary reader rarely finishes his *Faërie Queene*; but to his brother poets it has been a mine of noble thoughts and beauteous fancies. It is full of the throbbing earnestness of the age. Of the larger cluster of Elizabethan writers it is difficult to speak in such a small space. The greatest of them come rather under the head of Drama (q.v.) than of Poetry, though most of them were as great as poets as they were as dramatists. Shakespeare certainly was, and so was Marlowe (q.v.), and Chapman (q.v.)—the second as the author of *The Passionate Shepherd* (q.v.), and the third of what still remains the most poetical rendering of Homer. As for Ben Jonson, who would not rather have his songs and minor pieces in preference to his too learned dramas? The wonderful variety and depth of the Shakespearian *Sonnets* (q.v.) need no eulogy. Let us, however, dwell rather upon the undramatic writers of the time—upon men like Barnfield (q.v.), Breton (q.v.), Constable (q.v.), and Lodge (q.v.), who belong to the amorous school; Fulke Greville (q.v.) and Sir John Davies (q.v.), who represent the abstract thinkers; and Drayton (q.v.), Daniel (q.v.), and Warner (q.v.), whose *Polyolbion* (q.v.), *Civil Wars* (q.v.), and *Albion's England* (q.v.) respectively, testify to the enthusiastic patriotism of the English of that age. The first of these is a poetical guide-book to England, at once fanciful and accurate. The other two are as vigorous, but inferior in imagination. The translators need only be referred to. The poetasters include such names as Watson (q.v.), Taylor (q.v.), Tusser (q.v.), Norton (q.v.), and the like, who were only quaint or affected, or perhaps both. After the dramatic climacteric, pure lyricism had the best of it. Jonson, and Dekker, and Webster, and Heywood, and Middleton, were all writing in the reign of James I., but the times of the two first Stuarts, James and Charles, were emphatically those of the lyric poets, who, as became the growing frivolity of society, learned to sing with more ease and lightness than the majority of their fathers. The songs of Suckling (q.v.), Lovelace (q.v.), Herrick (q.v.), and Carew (q.v.), have never been surpassed, and never will be, for their gaiety and

grace are incommunicable. These are the Cavalier poets. The rural muse shows itself in Browne (q.v.), whose *Britannia's Pastorals* (q.v.), are among the first beginnings of our purely pastoral song. Satire and didactics find a voice in men like Hall (q.v.), Donne (q.v.), and Wither (q.v.), though the last-named has a claim to rank with the Lovelaces, by reason of certain of his lyrics. Donne is the metaphysician among poets, closely followed in that vein by Cowley (q.v.), whilst a general religious tone runs through the works of Fletcher (q.v.), Herbert (q.v.), Vaughan (q.v.), and Crashaw (q.v.), whose notes are among the sweetest and most refined of those that figure in what George MacDonald has called England's Antiphon. Habington (q.v.) and Waller (q.v.) rank with the amorous writers; and the latter will always be remembered as the author of at least two lyrics which defy improvement, the *Lines to a Girdle*, and *Go, lovely Rose*. The former's *Castara* (q.v.), is full of tender delicacy. Milton (q.v.), who bridges over the interval between Stuart and Stuart, is essentially the poet of revolution, and was fond of representing struggle, as in *Satan* and in *Samson*. The former is really the hero of *Paradise Lost* (q.v.), and is one of the grandest figures in our literature. For the rest, this poem, together with *The Pilgrim's Progress* (q.v.), has done much to mould the religious notions of the people. It is pre-eminently a learned work, and can hardly be appreciated by those who cannot realise its wonderful allusiveness. Its marvellously majestic style has influenced all succeeding blank verse, except Tennyson's. Its continuation, *Paradise Regained* (q.v.), is markedly inferior, though the poet had in this case Christ for a hero. Milton's most perfect works, perhaps, are his *L'Allegro* (q.v.) and *Il Penseroso* (q.v.), which have a freshness and lightness, with a felicity of epithet, perennially charming. The *Sonnets* stand alone in their statuesque grandeur of form and phrase. After Milton came Marvell (q.v.), with his satires against the court of Charles II., and Butler (q.v.) with his *Hudibras* (q.v.), a still more powerful satire against Marvell's friends, the Puritans, embodying all the bitterness of the Cavalier scorn with more than the ordinary Cavalier wit and humour. For satire, however, the first great English master was John Dryden (q.v.), the literary father of Alexander Pope, and the first to aim consciously at correctness of style. He figures as a theologian and a translator, as well as a satirist, and is great in all. His *Absalom and Achitophel* (q.v.) is masterly in its character-drawing; in the *Religio Laici* (q.v.), he argues for the Church of England, and in *The Hind and Panther* (q.v.), for the Church of Rome, with equal success artistically. His version of Virgil has vigour, but lacks the calm dignity of the original. His contemporary Oldham (q.v.) has the merit of forcible satiric power. Dorset (q.v.), Roscommon (q.v.), Sheffield (q.v.), Rochester (q.v.) and Sedley (q.v.), are the "mob of gentlemen" whom Pope describes, and whose



ease of style reminds us of the Sueklings and Lovelaes of an earlier generation. Some of their lyrics have a vitality which would surprise the writers could they know of it. Pope (q.v.) himself has more polish than Dryden, and more keenness, but not so much vigour. His wit is rapier-like in its dexterity, not crushing like a bludgeon; he can sneer magnificently, and has blown away many a reputation with a breath. He had few original ideas, but he could immortalise a common-place, and crystallise for ever some one else's thought. He is the high-priest of epigram. His *Dunciad* (q.v.) is the first of personal satires; his *Rape of the Lock* (q.v.) is unapproachable as the epic of artificial life. Of his contemporaries—Addison (q.v.), Swift (q.v.), Thomson (q.v.), Parnell (q.v.), Green (q.v.), Somerville (q.v.), Prior (q.v.), Gay (q.v.), Young (q.v.), Dyer (q.v.), Tickell (q.v.), Philips (q.v.), Shenstone (q.v.), Blair (q.v.), and Congreve (q.v.)—not many of these had the divine fire. Yet all are notable—Swift and Young for the vigour of their satire; Prior and Congreve for the grace and brightness of their *vers de société*; and Thomson, Parnell, Green, Somerville, and Dyer for their descriptions of Nature, now coming more and more into appreciation. In what may be termed the next generation, we find a marked improvement both in the matter and the manner of English poetry, which retains all its correctness and obtains more naturalness. That generation includes Akenside (q.v.), Collins (q.v.), Goldsmith (q.v.), Gray (q.v.), Churchill (q.v.), Chatterton (q.v.), and many others; Akenside being notable for the Spenserian smoothness of his *Pleasures of Imagination* (q.v.), Gray and Collins for the classical beauty of their *Odes*, Churchill for the sledge-hammer hardness of his satires, Chatterton for the general precocity of his wonderful genius, and Goldsmith for the pleasing clearness of his style, as well as for his simple enjoyment of nature. But the leader *par excellence* of the natural poets was Cowper (q.v.), whose earlier works partake of the rigidity of the Popeian school, whilst his later have the ease of the post-Revolution writers. His humour is seen in *John Gilpin* (q.v.), his pathos in the *Lines to Mary Unwin*, but his great work is *The Task* (q.v.), whose charm lies in its delightful garrulity about himself, his doings, his thoughts, and everything that happens to him. Crabbe (q.v.) introduced the Dutch method into English poetry, and photographed English rural life and character in *The Village* (q.v.) and *The Parish Register* (q.v.). The writers who were most largely influenced by the ideas of liberty and equality that took their rise in France were Southey (q.v.), Coleridge (q.v.), Wordsworth (q.v.), Byron (q.v.), and Shelley (q.v.), the first three of whom were speedily disenchanted, and relapsed from eager and aggressive Radicalism into the most sober and contented Conservatism. Southey opened with *Wat Tyler* (q.v.) and closed with *The Vision of Judgment* (q.v.). Coleridge began with the *Ode to France* (q.v.), and ended with a suggestive *Ode to Dejection*. So, also, with Words-

worth, whose best writing is associated with the noblest patriotism—the noblest since Shakespeare. Southey was hardly a poet in the true sense of the term; his big epics are already dead, but some of his lyrics live. Coleridge produced less work, but more perfect work, than any poet of his time, his *Ancient Mariner* (q.v.) being thoroughly unique in power. The interest of Wordsworth lies chiefly in his treatment of Nature, to which he imparted a vital personality suggestive of the pantheism of the ancients. *The Excursion* (q.v.), is full of noble passages, but his most sustained production is the majestic *Ode on the Intimations of Immortality* (q.v.), whilst his *Sonnets* are worthy to rank with those of Milton and Shakespeare. Byron's revolutionary spirit took the form of protests against the conventionalities of the society of his time, and is seen to perfection in *Don Juan* (q.v.), the most truly original and permanent of all his works. His others are but so many studies of his own character and career. His lyrics, with a few exceptions, lack form, but all are full of the "force" which Arnold regards as his chief quality. Shelley's revolt was against not only the world but God as he conceived Him. His larger poems are even now unread, except *The Cenci* (q.v.), perhaps the most powerful tragedy outside Shakespeare's, and the *Adonais* (q.v.), his melodious lament for Keats. His lyrics are among the most musical in the language. Keats, who cared nothing about contemporary things, went to mythology for his *Hyperion* (q.v.) and *Endymion* (q.v.), two beautiful fragments, overflowing with luscious description. Landor (q.v.) also lived among the men of old, and imparted to his verse the classic charm that he admired so much. In *The Pleasures of Memory* Rogers (q.v.) reproduced the regular verse of his young days, failing in power, but achieving elegance. Moore (q.v.) was the satirist of the society of his time, and the writer of amatory songs of which the sweetness cloy; whilst the dash and vigour of the war-songs of Campbell (q.v.) will always give him fame. Leigh Hunt's (q.v.) verse is pleasing and no more, but Procter (q.v.) sang of the sea—his special subject—with power and enthusiasm. Among others may be named Kirke White (q.v.), Bloomfield (q.v.), Hartley Coleridge (q.v.), Lisle Bowles (q.v.), Peacock (q.v.), Keble (q.v.), Mrs. Hemans (q.v.), Hood (q.v.), and Beddoes (q.v.). Coming down nearer to our own time, we have to regret the decease of David Gray (q.v.), Sydney Dobell (q.v.), Alexander Smith (q.v.), Aytoun (q.v.), Lord Lytton (q.v.), Mrs. Browning (q.v.), and Charles Kingsley (q.v.). Mrs. Browning is not only the greatest English female poet, but probably the greatest female poet that ever lived. Her so-called *Sonnets from the Portuguese* (q.v.) are indubitably her supremest effort, though *Aurora Leigh* (q.v.) is full of imaginative power. The later poets may almost all be ranged under the respective banners of Tennyson (q.v.), Browning (q.v.), Arnold (q.v.), Swinburne (q.v.), Morris (q.v.), and



D. G. Rossetti (q.v.). Of these, Tennyson reigns by force of the variety of his gifts and the width of his range, though his superiority to his contemporaries as a lyric and idyllist would alone give him pre-eminence. As a song-writer and a painter in words he ranks with Shakespeare, whilst as an artist pure and simple, he may be said to have no equals. His *In Memoriam* (q.v.) ranks with *Lycidas* (q.v.) and *Adonais* (q.v.) as mere poetry, and it has the additional quality of being a philosophic guide from doubt to faith. As such, it is unique in English literature. His *Idylls of the King* (q.v.) is the epic of the nineteenth century, shadowing forth the eternal war of sense with soul. His *Queen Mary* (q.v.) and *Harold* are admittedly among the finest poetic dramas since the Elizabethans. For the rest, Browning's is the poetry of introspection, sometimes, it must be said, clothed in unwieldy form, and too often incomprehensible. *The Ring and the Book* (q.v.), *Pippa Passes* (q.v.), and certain of his lyric and dramatic monologues, are the best things he has done. Matthew Arnold's poetry, again, is that of isolation from the age, of craving for the calm which the *Zeit-geist* denies to him. His *Thyrsis* (q.v.) is worthy of a place with *Lycidas*, and some of his lyrics are certain to be remembered for their melancholy sweetness. Swinburne's characteristics are flow of language and variety of metre; his mental attitude is, like Shelley's, one of intellectual and spiritual revolt. His most successful work is probably his *Atalanta in Calydon* (q.v.), in which he has reproduced the old Greek drama with remarkable fidelity. *Chastelard* (q.v.) is too monotonously sensuous, not to say sensual, in tone; and *Bothwell* (q.v.) is too tediously long to live. Morris is a dreamer, whose soul is with the men of old, and whose power of story-telling, as in *The Earthly Paradise* (q.v.), would have delighted Chaucer. He entertains us, but he does not teach. Rossetti is the leader of the mediævalists, and is the author of some passionate as well as some fantastic lyrics. Frederick Locker (q.v.) and Austin Dobson (author of *Vignettes in Rhyme*) have brought society-verse to the perfection of ease and polish. The other modern poets can only be enumerated:—William Allingham, Alfred Austin, P. J. Bailey, Wm. Barnes, Robert Buchanan, Aubrey de Vere, George Eliot, E. W. Gosse, R. H. Horne, Lord Houghton, Jean Ingelow, Lord Lytton, George MacDonald, P. B. Marston, Gerald Massey, George Meredith, Arthur O'Shaughnessy, F. T. Palgrave, Coventry Patmore, John Payne, Christina Rossetti, Charles Tennyson Turner, Archbishop Trench, Leicester Warren, Augusta Webster, and Thomas Woolner (all of whom *see*), with others of less fame. Among the names above-mentioned are those of some Irishmen, like Moore and Allingham, and some Scotchmen, like Thomson and MacDonald—men who, however, are only to be regarded as Irish or Scotch by birth, seeing that their writings are in English and are English in tone. Scott himself is hardly to be ranked among the poets of Scotland for the very same

reason. He introduced into narrative poetry the lilt and swing of the ballad, whose metre he so largely adopted, and some of his lyrics are perfect. Among distinctively Scottish poets may be enumerated Thomas the Rhymer, John Barbour, Henry the Minstrel, James I., Robert Henrysoun, Walter Kennedy, William Dunbar, Gawin Douglas, Sir David Lindsay, Alexander Montgomery, Allan Ramsay, John Skinner, Hector MacNeill, Robert Fergusson, Robert Burns, Lady Nairne, James Hogg, Robert Tannahill, William Nicholson, Allan Cunningham, William Motherwell, and James Ballantine (all of whom *see*); and, among these, Dunbar, Douglas, Lindsay, Ramsay, Burns, and Tannahill stand out pre-eminently—Burns especially, as the man in whom the purely Scottish spirit found its most varied and powerful poetic utterance. What is called American Poetry is almost wholly in the same key as English Poetry, the scenery and sentiment of which have been largely and inevitably imitated by Transatlantic writers. There is nothing national, for example, about the productions of Poe (q.v.), Longfellow (q.v.), Bryant (q.v.), Emerson (q.v.), and Whittier (q.v.)—unquestionably the leading poets of their country. They may take American topics, as in *Hiawatha* (q.v.), but that is all. The treatment and the style are on the old familiar models. More thoroughly characteristic is the humorous verse of America, as represented by Holmes (q.v.), Bret Harte (q.v.), and Lowell (q.v.). Whitman (q.v.) cannot be recognised as a poet at all. Stedman (q.v.) is the most accomplished producer of occasional verse. The authorities on English Poetry include Warton's *History* (ed. Hazlitt), Campbell's *Specimens*, Ellis's *Specimens*, Brydges' *Censura Literaria* and other works, Wright's *Biographia Poetica*, Hallam's *Literary History*, Craik's *English Literature*, Morley's *English Writers*, and *Shorter English Poems*, Taine's *History of English Literature*, and Palgrave's *Golden Treasury*, besides an enormous variety of occasional criticism embodied in works like Leigh Hunt's *Men, Women, and Books*, *Imagination and Fancy*, *Wit and Humour*, Hazlitt's *English Poets*, Lowell's *Among my Books and My Study Windows*, Hutton's *Essays*, Roscoe's *Essays*, Dennis's *Studies*, Swinburne's *Essays and Studies*, Stephens' *Hours in a Library*, MacDonald's *England's Antiphon*, Masson's *Essays*, &c. &c. British and American writers are fully treated in Allibone's *Dictionary of British and American Authors*, and reference may also be made to Griswold's *Poets of America*, and Grant Wilson's *Poets of Scotland*.

**Poetry, An Essay on**, in heroic verse, by JOHN SHEFFIELD, Duke of BUCKINGHAMSHIRE (1649—1721). This poem was highly praised by Roscommon, Dryden, Pope, and others.

**Poetry, Essay on the Different Styles of**. A poem, in English heroic verse, by THOMAS PARNELL (1679—1718).

**Poetry, History of English**. *See* WARTON, THOMAS.



"Poetry (Not) but prose run mad."—POPE, *Epistle to Dr. Arbuthnot*, line 188.

**Poetry, On the Uncommon Scarcity of.** "Somo lines containing," says the Rev. J. Mitford, "a very unusual and unnecessary complaint." They were contributed by WILLIAM FALCONER (1730—1769) to *The Gentleman's Magazine* for December, 1755.

"Poetry, the language of the gods." See "NATURE DENIED HIM MUCH."

**Poetry, The Progress of.** See PROGRESS OF POESY, THE.

**Poets, An Account of the Greatest English.** A poetical epistle addressed by JOSEPH ADDISON (1672—1719) to Mr. Henry Sacheverell, in April, 1694. It includes criticisms on Chaucer, Spenser, Cowley, Milton, Waller, Roscommon, Denham, Dryden, Congreve, Montague, and Dorset.

"Poets are all who love, who feel great truths and tell them."—BAILEY'S *Festus*.

**Poet's Complaint to his Muse, The.** A poem by THOMAS OTWAY (1651—1685), published in 1680; "part of which," says Johnson, "I do not understand; and in that which is less obscure I find little to commend. The language is often gross."

"Poet's dream, The." See "CONSECRATION AND THE POET'S DREAM."

"Poet's eye in a fine frenzy rolling, The." For the familiar quotation of which this is a part, see *A Midsummer Night's Dream*, act v., sc. 1.

**Poets-Laureate.** See LAUREATE, POETS.

**Poets, Lives of the,** by Dr. SAMUEL JOHNSON (1709—1784), prefixed to an edition of the works of those poets, produced in 1779—81. For the editing and biographies, which include much interesting criticism, the writer received three hundred guineas. The *Lives* were eventually edited in their turn by WILLIAM HAZLITT, the younger, who supplied a number of others, from Cædmon to Wordsworth, with the assistance of Allan Cunningham, Sir Henry Bulwer, &c.

**Poet's Mind, The.** A poem by ALFRED TENNYSON, published in 1830, and beginning:—

"Vex not thou the poet's mind . . .  
Clear and bright it should be ever,  
Flowing like a crystal river,  
Bright as light and clear as wind."

"Poet's pen, The."—*A Midsummer Night's Dream*, act v., scene 1.

**Poet's Pilgrimage to Waterloo, The.** A poem by ROBERT SOUTHEY (1774—1843), published in 1816.

**Poets' Poet, The.** A term sometimes applied to EDMUND SPENSER (q.v.), who has always been a favourite with the greatest of his successors. See POETS, THE PRINCE OF.

**Poet's Song, The.** A lyric by ALFRED TENNYSON, published in 1842.

**Poets, The Feast of the.** A satiric poem

by JAMES HENRY LEIGH HUNT (1784—1859), in which the great majority of his poetic contemporaries are introduced, and touched off with much liveliness. See POETS, THE SESSION OF THE.

**Poets, The Prince of.** EDMUND SPENSER (q.v.) is so called on his monument in Westminster Abbey. See POETS' POET, THE.

**Poets, The Session of the.** A quizzical series of verses, written by Sir JOHN SUCKLING (1609—1641), in which the poets of his day are severally represented as laying claim to the bays. Finally, the laurel is given to an alderman, on the ground that

"The best sign  
Of good store of wit was to have good store of coin."

See Leigh Hunt's *Wit and Humour*. In our own day, ROBERT BUCHANAN (q.v.) contributed to *The Spectator*, in 1866, a humorous poem called *The Session of the Poets*, in which he introduced Tennyson, Browning, Arnold, Lord Lytton, Swinburne, Kingsley, Alford, Bailey, Miss Ingelow, himself, and others. See LAUREATE, ELECTION OF A; POETS, THE FEAST OF THE.

"Poets (The), who on earth have made us heirs." See "BLESSINGS BE WITH THEM."

"Poets (We) in our youth begin in gladness,"—WORDSWORTH, *Resolution and Independence*—

"Whereof come in the end despondency and madness."

**Pogram, Elijah,** the American in DICKENS'S novel of *Martin Chuzzlewit* (q.v.), distinguishes himself by his fervid eulogies upon his native land. "Elijah Pogram," says Friswell, "with his defiance, and his reference to his country, 'whose bright home is in the settin' sun,' is immortal."

**Poins,** in *Henry IV.*, parts i. and ii., is a companion of Falstaff (q.v.).

"Point a moral, and adorn a tale, To." Line 222 of Dr. JOHNSON'S satire, *The Vanity of Human Wishes* (q.v.).

**Polemo-Middinia inter Vitarvam et Nebernarn.** A macaronic poem, in burlesque Latin, by WILLIAM DRUMMOND (1585—1649). The scene is laid in Fifeshire. Here is a specimen:—

"Hic aderant Geordy Akinhedius, et little Johnus,  
Et Jamy Richaus, et stout Michel Hendersonus,  
Qui jolly tryppas ante alios dansare solebat,  
Et bobbare bene, et lassas kissare bonæas."

**Poliarchus,** in BARCLAY'S romance of *Argenis* (q.v.), of which he is the hero, is intended for Henry of Navarre.

**Poliarchus.** The pseudonym under which Sir CHARLES COTTERELL corresponded with Mrs. Katharine Philips, "the matchless Orinda" (1631—1664), (q.v.). The letters that passed between them were published in 1705.

**Policeman X, The Ballads of.** Contributed to *Punch* by WILLIAM MAKEPEACE THACKERAY. The ballads include: *Lines on a Late Hospitious Ewent*, *The Ballad of Eliza Davis*, *Jacob Omnium's Hoss*, and *The Organ Boy's Appeal*.



**Policie of a Prince, The Active.** *See* ACTIVE POLICIE OF A PRINCE, THE.

**Polindar and Flostella, The History of,** "and other poems," by Sir JOHN HARYNGTON (1561—1612); published in 1651.

**Polite Learning, An Inquiry into the Present State of.** A prose essay, in twelve chapters, by OLIVER GOLDSMITH (1728—1774); published in 1759. "It is the first publication of Goldsmith's," says Professor Masson, "in which one need now look for anything of his real mind, and is still worth reading."

**"Politeness costs nothing, and gains everything."** A sentence in one of Lady MARY WORTLEY MONTAGU'S *Letters*. Henry IV. of France had said long before: "Parole douce ne coûte rien."

**Politeuphia:** "or, Wit's Commonwealth." A collection of prose sentences from ancient authors, arranged by JOHN BODENHAM, the compiler of *England's Helicon* (q.v.), and published in 1598. *See* PALLADIS TAMIA.

**Politian.** An unfinished drama by EDGAR ALLAN POE (1811—1849). Only five scenes have been published. Among the characters are Alessandra, Castiglione, Di Broglio, Lalage, Jacinta, and Baldazzar. Politian is described as Earl of Leinster, and as

"A prodigy  
Pre-eminent in arts, and arms, and wealth,  
And high descent."

**Political Economy.** *See* McCULLOCH; MALTHUS; MARTINEAU; MILL; RICARDO; SMITH; STEWART; and WHATELY.

**Political Justice, An Inquiry concerning;** "and its influences on General Virtue and Happiness." A prose work by WILLIAM GODWIN (q.v.), published in 1793, and "distinguished," says one of his critics, "by the most acute and severe logic, and by the utmost boldness of thinking, founded on a love and conviction of truth. It is a system of ethics, and one that, though I think it erroneous myself, is built on following up into its fair consequences a very common and acknowledged principle—that abstract reason and general utility are the only text and standard of moral rectitude."

**Political Register, The.** A weekly serial, conducted by WILLIAM COBBETT (q.v.), from January, 1802, to 1835. Originally Tory in tone, it gradually turned round, until it reached the acme of violent Radicalism, and distinguished itself by its attacks on Pitt. It more than once procured imprisonment for its editor, who was at one time (1810) fined £1,000 for his remarks on the flogging of militiamen, and who at another (1817) forwarded his articles to the printer from the other side of the Atlantic.

**Politician, The.** A tragedy by JAMES SHIRLEY (1594—1666).

**Polixenes.** King of Bohemia, in *The Winter's Tale* (q.v.).

**Pollente.** The father of Munera in SPENSER'S *Faërie Queene* (q.v.).

**Pollio.** An elegiac ode, by WILLIAM JULIUS MICKLE (1734—1788), published in 1765.

**Pollok, Robert,** Scottish poet (b. 1799, d. 1827), wrote *Tales of the Covenanters* and *The Course of Time* (1827), (q.v.). His *Life* was published by his brother in 1843.

**Polly.** *See* BEGGAR'S OPERA and PEACHUM.

**Polonius.** Lord Chamberlain to the King of Denmark, in *Hamlet* (q.v.). He is described by Coleridge as "the personified memory of wisdom no longer actually possessed. Take his advice to Laertes, and Ophelia's reverence for his memory, and we shall see that he was meant to be represented as a statesman somewhat past his faculties—his recollections of life all full of wisdom, and showing a knowledge of human nature, whilst what immediately takes place before him, and escapes from him, is indicative of weakness." "Polonius's character," says Warburton, "is that of a weak pedantic minister of state. His declamation is a fine satire on the impertinent oratory then in vogue, which placed reason in the formality of method, and wit in the jingle and play of words."

**Polychronicon.** A history of the world, from its creation, compiled by RALPH HIGDEN (q.v.). It was in seven books, the first of which described the countries of the world, and especially Britain; the second gave the history of the world from the creation to Nebuchadnezzar; the third closed with the birth of Christ; the fourth concluded with the arrival of the English in Britain; the fifth went down to the invasion of the Danes; the sixth ended with the Norman Conquest; and the seventh brought the narrative down to 1342. The *Polychronicon* had a high reputation long after the writer's death, in 1363.

**Polydore.** *See* GUIDERIUS.

**Polyglotta Biblia Waltoni.** The title given to the famous Polyglott Bible, edited by BRIAN WALTON, Bishop of CHESTER (1600—1661), and published between 1654 and 1657. The Paris Polyglott by Le Jay had been completed in 1645, and in 1652 Walton issued, with a specimen, proposals for an edition of his own. "Selden and Usher announced their approval of the scheme, and the Council of State granted him permission, afterwards renewed by Cromwell, to import the paper for the work duty free. One copy was to be supplied for £10, six for £50; and Walton's Polyglott is said to have been, with the exception of Minshen's Dictionary, the first work published in England by subscription. £9,000 were soon subscribed and contributed. As an aid to its students," we are told, "Walton published in 1654 an 'Introductio ad lectionem linguarum Orientalium.' The first volume of the Polyglott



itself appeared in September, 1654, and the publication of the work, in six volumes, was completed in 1657. Pocock and Usher revised the earlier sheets, and among the scholars who gave their aid to the work were Lightfoot, Wheelock, Clarke, Sanderson, and, above all, Dr. Edmund Castell, whose valuable *Lexicon Heptaglotton*, a lexicographical appendix to the *Polyglott*, was published in two volumes in 1669. The first volume of the *Polyglott* consists of prolegomena, which have been several times republished separately, the sixth of various readings and critical remarks. Nine languages are used in the work, but no one book is given in so many. The Gospels are given in six languages. The Chaldee paraphrase is more complete than in any former *Polyglott*, and some parts of the Bible are printed in Æthiopic and Persian, neither of which were to be found in any similar work."

**Polyhymnia.** A poem by GEORGE PEELE (1552—1598), written in 1590, in celebration of Sir Henry Lee's resignation of the office of Queen's Champion.

**Polyolbion.** A poetical celebration of the natural beauties and historical associations of England, by MICHAEL DRAYTON (1563—1631). The first part, containing eighteen songs or books, was published in 1612, and the second part, in twelve books, in 1622. The information it contains—legendary, historical, and topographical—is in general so accurate that the work is quoted as an authority by Hearne, Wood, and Nicholson. Yet these dry details are handled with so much power and picturesqueness that they do not weary the reader. "Such a poem," says Hallam, "is essentially designed to instruct, and speaks to the understanding more than to the fancy. The powers displayed in it are, however, of a high cast. The style is sustained with extraordinary ability on an equable line, from which he seldom much deviates, neither brilliant nor prosaic; few or no passages could be marked as impressive, but few are languid and mean. The language is clear, strong, various, and sufficiently figurative; the stories and fictions interspersed, as well as the general spirit and liveliness, relieve the heaviness incident to topographical description. There is probably no poem of this kind in any other language, comparable in extent and excellence to the *Polyolbion*; nor can any one read a portion of it without admiration for its learned and highly-gifted author. Yet perhaps no English poem, known as well by name, is so little known beyond its name."

**Pomfret, John**, clergyman and poet (b. 1667, d. 1703), published his *Poems* in 1699. See the *Life* by Dr. Johnson; and for *Criticism*, Southey's *English Poets* and Campbell's *Selections*. "Perhaps," says Dr. Johnson, "no composition in our language has been oftener perused than Pomfret's *Choice*. In his other poems there is an easy volubility; the pleasure of smooth metro is afforded to the ear, and the mind is not oppressed with ponderous or

entangled with intricate sentiment." See *CHOICE, THE*; *PINDARIC ESSAYS*.

"**Pomp and circumstance of glorious war, Pride.**"—*Othello*, act iii., scene 3.

**Pompeii, The Last Days of.** See *LAST DAYS OF POMPEII*.

**Pompey.** A clown, in *Measure for Measure* (q.v.).

**Pompey the Great, his fair Cornelia's Tragedy.** Translated into English blank verse from the French of Robert Garnier, by THOMAS KYN, in 1594, and reprinted in Dodsley's collection of *Old Plays*.

**Pont, Robert**, Presbyterian minister (b. 1525, d. 1606), published, in 1604, *De Unione Britannicæ* (q.v.); also, *Three Sermons against Sacrifice* (1599); *Parvus Catechismus* (1573); and *A New Treatise of the Right Reckoning of Yeares* (1599).

**Poole, John**, dramatist and humorous writer, was the author of a *Comic Sketch Book: or, Sketches and Recollections* (1835); *Patrician and Parvenu*, a comedy (1835); *Oddities of London Life* (1838); *Little Pedlington and the Pedlingtonians* (1839); *Phineas Quiddy: or, Sheer Industry* (1842); *Comic Miscellany* (1845); *Paul Pry*, a comedy; and other works, including several burlesques. See *PEDLINGTON, LITTLE*; *PRY, PAUL*.

**Poole, Matthew**, Biblical commentator (b. 1624, d. 1679), produced a *Synopsis Criticorum* (1669), *Annotations upon the Holy Bible* (1683), *The Nullity of the Romish Faith* (1667), and other works.

"**Poor and content is rich, and rich enough.**"—*Othello*, act iii., scene 3.

**Poor Gentleman, The.** A comedy by GEORGE COLMAN the Younger (1762—1836), produced in 1802. The hero is Sir Charles Cropland. See *OLLAPOD*.

"**Poor in abundance, famish'd at a feast.**"—YOUNG, *Night Thoughts*, vii., part ii., line 44.

**Poor Jack.** A song by CHARLES DIBDIN (1745—1814). The last two lines run:—

"There's a sweet little cherub that sits up aloft,  
To keep watch o'er the life of Poor Jack!"

"**Poor little, pretty, fluttering thing.**" First line of MATTHEW PRIOR's version of Hadrian's lines *To his Soul*. See "VITAL SPARK."

**Poor Relations.** One of the best known and most humorous of the *Essays of Elia* (q.v.). "A poor relation is the most irrelevant thing in nature, a piece of impertinent correspondency, an odious approximation, a haunting conscience, a preposterous shadow, lengthening in the noontide of your prosperity, an unwelcome remembrance, a perpetually recurring mortification, a draw on your



use, a more intolerable dun on your pride, a drawback upon success, a rebuke to your rising, a blot in your blood, a blot on your scutcheon, rent in your garment, a death's-head at your banquet, Agathocles' pot, a Mordecai at your gate, Lazarus at your door, a lion in your path, a frog in your chamber, a fly in your ointment, a mote in your eye, a triumph to your enemy, an apology to your friends, the one thing not needful, the hail harvest, the ounce of sour in a pound of sweet."

**Poor Richard.** See RICHARD, POOR.

**Poor Robin.** See ROBIN, POOR.

**Pope, Alexander,** poet (b. 1688, d. 1744), wrote *Pastorals* (1709); *An Essay on Criticism* (1711); *The Rape of the Lock* (1712); *The Messiah* (1712); *Prologue to Cato* (1713); *Windsor Forest* (1713); *Ode to St. Cecilia's Day* (1713); *The Temple of Fame* (1714); *Elegy to the Memory of an Unfortunate Lady* (1717); *Epistle from Eloisa to Abelard* (1717); *Three Hours after Marriage* (q. v.); translation of the *Iliad* (1820); edition of *Shakespeare* (1725); translation of the *Odyssey*, vols. i. to iii. (1725); *Letters to Cromwell* (1726); *Treatise on the Bathos* (1727); *The Dunciad*, books i. to iii. (1728); contributions to *The Grub Street Journal* (1730—1737); *Epistle on Taste* (1731); *Essay on Man* (1732—1734); *Moral Essays*, concluded (1735); *Epistle to Arbuthnot* (1735); *Correspondence* (1735 and 1736); *Imitations of Horace* (1733—4—7); *Epilogue to the Satires* (1738); *The New Dunciad* (1742—1743). The best edition of Pope's *Works* is undoubtedly that of the Rev. Whitwell Elwin. See also the editions by A. W. Ward (1869), Cowden Clarke (1873), and Rossetti (1873). All have biographies. Detailed notices of most of the *Works* will be found in their proper places. For *Criticism*, see Johnson's *Lives of the Poets*, Hazlitt's *English Poets*, De Quincey's *Leaders of Literature*, Sainte Beuve's *Causeries*, Taine's *English Literature*, Stephen's *Hours in a Library*, Lowell's *Study Windows*. "Pope," says Lowell, "had one of the prime qualities of a great poet in exactly answering the intellectual needs of the age in which he lived, and in reflecting its lineaments. He did in some not inadequate sense hold the mirror up to nature. It was a mirror in a drawing-room, but it gave back a faithful image of society, powdered and rouged, to be sure, and intent on trifles, yet still as human in its own way as the heroes of Homer in theirs. It would be an inadequate or a dishonest criticism that should hold Pope responsible for the narrow compass of the instrument which was his legacy from his immediate predecessors, any more than for the wearisome thrumming over of his tune by those who came after him, and who had caught his technical skill without his genius. The question properly stated is, How much was it possible to make of the material supplied by the age in which he lived? and how much did he make of it? Thus far, among the great English poets who preceded him, we have seen actual life represented by Chaucer, imaginative life by Spenser, ideal life by

Shakespeare, the interior life by Milton. But as everything aspires to a rhythmical utterance of itself, so conventional life, a new phenomenon, was waiting for its poet. It found or made a most fitting one in Pope. He stands for exactness of intellectual expression, for perfect propriety of phrase (I speak of him at his best), and is a striking instance how much success and permanence of reputation depend on conscientious finish as well as on native endowment. However it may be with poets, it is very certain that a reader is happiest whose mind is broad enough to enjoy the natural school for its nature, and the artificial for its artificiality, provided they be only good of their kind. At any rate, we must allow that the man who can produce one perfect work is either a great genius or a very lucky one; and so far as we who read are concerned, it is of secondary importance which. And Pope has done this in *The Rape of the Lock*. In *The Rape of the Lock* he appears more purely as poet than in any other of his productions. Elsewhere he has shown more force, more wit, more reach of thought, but nowhere such a truly artistic combination of elegance and fancy. His genius has here found its true direction, and the very same artificiality, which in his pastorals was displeasing, heightens the effect, and adds to the general keeping. As truly as Shakespeare is the poet of man as God made him, dealing with great passions and minute motives, so truly is Pope the poet of society, the delineation of manners, the exposé of those motives which may be called acquired, whose spring is in institutions and habits of purely worldly origin. In his own province he still stands unapproachably alone. If to be the greatest satirist of individual men, rather than of human nature; if to be the highest expression which the life of the court and the ball-room has ever found in verse; if to have added more phrases to our language than any other but Shakespeare; if to have charmed four generations make a man a great poet—then he is one. He was the chief founder of an artificial style of writing, which in his hands was living and powerful, because he used it to express artificial modes of thinking, and an artificial state of society. Measured by any high standard of imagination, he will be found wanting; tried by any test of wit, he is unrivalled." "A poet," says Taine, "exists in Pope, and to discover him we have only to read him by fragments; if the whole is, as a rule, wearisome or shocking, the details are admirable. Ask Pope to paint in verse an eel, a perch, or a trout—he has the exact phrase ready; we might glean from him the contents of a gradus. He gives the features so exactly that at once we think we see the thing. He possesses the richest store of words to depict the sylphs that flutter round his heroine Belinda. Doubtless these are not Shakespeare's sylphs; but side by side with a natural and living rose, we may still look with pleasure on a flower of diamonds, as they came from the hands of the jeweller, a masterpiece of art and patience, whose facets make



the light glitter, and cast a shower of sparkles over the filagree foliage in which they are embedded. To descriptive talent Pope unites oratorical talent. In his time, poetry had become a mere affected prose subject to rhyme. It was only a higher kind of conversation. Its final task was the didactic poem, which is a dissertation in verse. Pope excelled in it, and his most perfect poems are those made up of precepts and arguments. In this Pope is incomparable. I do not think there is in the world a versified prose like his. If the ideas are mediocre, the art of expressing them is truly marvellous: marvellous is the word." "Pope," says Leslie Stephen, "was more than a mere literary artist. He was a man in whom there was the seed of many good thoughts, though choked in their development by the growth of innumerable weeds. *The Universal Prayer* may be unfamiliar to some readers. If so, it will do them no harm to read over again a few of its verses. Perhaps, after that experience, they will admit that the little cripple of Twickenham, distorted as were his instincts after he had been stretched on the rack of this rough world, and grievous as were his offences against the laws of decency and morality, had yet in him a noble strain of eloquence significant of deep religious sentiment." See DENNIS, NARRATIVE, &c.; DYING CHRISTIAN; ELOISA TO ABELARD; EPITAPHS; FAME, THE TEMPLE OF; HORACE, SATIRES, &c.; IMITATIONS OF ENGLISH POETS; JANUARY AND MAY; ONE THOUSAND SEVEN HUNDRED; SATIRES; SCRIBLERUS, MARTIN; SOLITUDE, ODE TO; STATIUS HIS THEBAIS; UNIVERSAL PRAYER.

**Pope, Walter.** See OLD MAN'S WISH, THE.

**Popery and Arbitrary Government in England, An Account of the Growth of.** A prose work by ANDREW MARVELL (1620—1678), which, on its publication in 1678, so provoked the authorities by its biting satire, that a reward was offered for the discovery and apprehension of the author, printer, or publisher of what was termed "this scandalous and seditious libel."

**Poplar, Anthony.** The name assumed by the editor of *The Dublin University Magazine* in its earlier numbers. See URBAN, SYLVANUS, and YORKE, OLIVER.

**"Populous city pent, In."** See "CITY PENT."

**"Porcelain clay of human kind, This is the."**—DRYDEN, *Don Sebastian*, act i., scene 1.

**Porcupine, Peter.** A *nom de plume* of WILLIAM COBBETT (1762—1835), who, in 1796, established at Philadelphia a newspaper called *Peter Porcupine's Gazette*. The *Works of Peter Porcupine*, in twelve volumes, were published in London in 1801.

**Pordage, Samuel,** was the author of *Azaria and Hushai* (q.v.), a reply to Dryden's *Absalom and Achitophel* (q.v.); and of *The Medal Revers'd*:

a *Satire against Persecution*, a reply to the same writer's *Medal* (q.v.). He also wrote two tragedies entitled *Herod and Mariamne* (1673) and *The Siege of Babylon* (1678); a romance called *Elia*, and a version of Seneca's *Troas*. His shorter *Poems* appeared in 1660.

**Porrex.** The younger son of Gorboduc, in the play of the latter name (q.v.).

**Porsena, Lars.** A legendary king of Etruria, who figures in one of MACAULAY'S *Lays of Ancient Rome*.

**Porson, Richard,** classical editor and critic (b. 1759, d. 1808), published *Letters to Mr. Archdeacon Travis* (1790), editions of the *Hecuba* (1797), *Orestes* (1798), *Phænissæ* (1799), *Medea* (1801); and other publications collected by Monk and Bloomfield in the *Adversaria* (1812); by Dobree in the *Notæ in Aristophanem* (1820); by Kidd in the *Tracts and Miscellaneous Criticisms* (1815); the whole forming, with his *Photii Græcum Lexicon* and *An Imperfect Outline of his Life* by Kidd, the six volumes of *Porson's Opera Philologica et Critica*. See, also, *Porsonianæ* (1814); *A Short Account of the late Mr. Richard Porson*, by the Rev. Stephen Weston (1808); *A Narrative of the last Illness and Death of Richard Porson*, by Dr. Adam Clarke (1808); *A Vindication of the Literary Character of the late Professor Porson*, by Crito Cantabrigiensis (Dr. Turton, Bishop of Ely), (1827); *The Life of Richard Porson*, by the Rev. J. Selby Watson (1861); and Aikin's *Athenæum*. Sir Egerton Brydges wrote of Porson:—"His gift was a surprising memory; he appeared to me a mere linguist, without any original powers of mind. He was vain, petulant, arrogant, overbearing, rough, vulgar. He was a great Greek scholar; but this was a department which very few much cultivated, and in which therefore he had few competitors. What are the extraordinary productions he has left to posterity? Where is the proof that he has left of energetic sentiments, of deep sagacity, of powerful reasoning, or of high eloquence? Admit that he has shown acuteness in verbal criticism and verbal emendation: what is that? The fame of his erudition blinded and dazzled the public."

**"Port to imperial Tokay."** See "HUMBLE PORT," &c.

**Porte-Crayon.** A pseudonym assumed by DAVID H. STROTHER, an American writer, in contributing a series of articles to *Harper's Weekly*, a magazine published in New York.

**Porteous, Beilby,** successively Bishop of Chester and London (b. 1731, d. 1808), published *Sermons on Several Subjects* (1783), *Lectures on the Gospel of St Matthew* (1802), *Tracts on Various Subjects* (1807), and *Death: a Poem* (1739). His *Works* were published, with an account of his *Life*, by Dr. Hodgson, in 1811. See, also, the *Life* by a Layman of Merton College (1810).



**Porter, Anna Maria**, poet and novelist (b. 1780, d. 1832), wrote *Artless Tales* (1793); *Octavia* (1798); *The Lakes of Killarney* (1804); *A Sailor's Friendship and a Soldier's Love* (1805); *The Hunian Brothers* (1807); *Don Sebastian* (1809); *Plays, Romances, and other Poems* (1811); *The Chase of Norway* (1814); *Walsh Colville* (1819); *The Feast of St. Magdalen* (1818); *The Village of Friedorpt* (1821); *The Knight of St. John* (1821); *The Blanche* (1822); *Tales round a Winter Hearth* (in conjunction with her sister, Jane); *Honor Hara* (1826); *Barony* (1830); and other works.

**Porter, George Richardson**, statistician (b. 1792, d. 1852), published, among other works, *The Progress of the Nation* (1851). See *The Gentleman's Magazine* for 1852.

**Porter, Jane**, novelist (b. 1776, d. 1850), published *Thaddeus of Warsaw* (1803), (q.v.); *The Scottish Chiefs* (1810), (q.v.); *The Pastor's Fireside* (1815); *Duke Christian of Luneberg* (1824); *Coming Out, and the Field of Forty Footsteps* (1828); *Tales round a Winter Hearth* (in conjunction with her sister, Anna Maria), (1826); *Sir Edward Seaward's Diary* (q.v.); and other works.

**Portfolio, The**. A literary periodical edited by JOSEPH DENNIE (1768—1812), and published in America from 1800 until 1812. Among the contributors were John Quincy Adams, Morris, Tyler, Binney, Hopkinson, Biddle, Brockden Brown, and the editor.

**Portia**, in *The Merchant of Venice* (q.v.), is a rich heiress, whose hand and fortune hang upon the right choosing between a gold, a silver, and a leaden casket. She is in love with Bassanio (q.v.), who, luckily, chooses well. She appears at the trial of Antonio (q.v.) as a "young doctor of Rome," named Balthazar (q.v.).

**Posset for Nature's Breakfast, A**. Lines by MARGARET, Duchess of NEWCASTLE (q.v.), beginning:—

"Life seems the cream of beauty with Time's spoon,  
And draws the claret wine of blushessoon;  
Then boils it in a skillet clean of youth,  
And thickens it well with crumbled bread of truth;  
Sets it upon the fire of Life, which does  
Burn clearer much when Health her bellows blows."

**"Post (The) of honour is a private station."**—ADDISON, *Cato*, act iv., scene 2.

**Posthumus**, husband of Imogen (q.v.), in SHAKESPEARE'S play of *Cymbeline*, is "the ostensible hero of the piece, but its greatest charm is the character of Imogen. Posthumus," says Hazlitt, "is only interesting from the interest she takes in him, and she is only interesting herself from her tenderness and constancy to her husband."

**Postman Poet, The**. The name by which EDWARD CAPERN (q.v.), of Bideford, is frequently designated, in reference to the occupation which he has for some time followed.

**"Potations pottle deep."**—*Othello*, act ii., scene 3.

**"Potent, grave, and reverend signiors, Most."**—*Othello*, act i., scene 3.

**Potestate Pape, De**. A work published by JOHN BARCLAY (1582—1621) in 1611, but really written by his father. It lays down the propositions that the Pope has no power direct or indirect over sovereigns in temporals, and that they who allow him any such power, whatever they may intend, do very great prejudice to the Roman Catholic religion. These, as Allibone remarks, were curious arguments for an adherent of the Romish Church to put forward, and they naturally excited considerable reprobation and discussion. They were answered by Cardinal Bellarmine, to whom Barclay duly replied in his *J. Barclay Pætas* (1612); but in his *Pyræncensis ad Sectarios*, published in 1617, Barclay attempted some reparation for his father's heresies.

**Potion, Mr.**, the apothecary in SMOLLETT'S novel of *Roderick Random* (q.v.), is intended for Mr. John Gordon, an eminent surgeon, to whom the novelist was bound apprentice in the earlier years of his life, and to whom he does greater justice by the mouth of Matthew Bramble (q.v.) in his *Humphrey Clinker* (q.v.).

**Pots, Tom**, occurs in the ballad of *The Lovers' Quarrel* (q.v.).

**Pott, Mr.** Editor of *The Eatanswill Gazette* (q.v.) in DICKENS'S novel of the *Pickwick Papers* (q.v.). See SLURK.

**Potter, John**, Archbishop of Canterbury (b. 1674, d. 1747), published *Lycophron's Alexandria* (1697), *Antiquities of Greece* (1691—9), and *Discourse on Church Government* (1707). His theological *Works* were published in 1753.

**Potter, Robert**, Prebendary of Norwich (b. 1721, d. 1804), translated plays by Æschylus, Euripides, and Sophocles; wrote metrical versions of the Song of Adoration and the Oracle against Babylon in Isaiah; and published an *Inquiry into some Passages in Johnson's Lives of the Poets* (1783).

**Pounce, Mr. Peter**, figures in FIELDING'S novel of *The Adventures of Joseph Andrews* (q.v.).

**"Pound of flesh, A."**—*The Merchant of Venice*, act iv., scene 1.

**Poundtext, Peter**. An "indulged pastor" with the army of the Covenanters, in Sir WALTER SCOTT'S novel of *Old Mortality* (q.v.).

**"Poverty, but not my will, consents, My."**—*Romeo and Juliet*, act v., scene 1.

**"Poverty to the very lips, Steeped me in."**—*Othello*, act iv., scene 2. LONGFELLOW (in *The Goblet of Life*) has the expression—

"Steeped to the lips in misery."

**Powell, Baden**, clergyman and philosopher (b. 1796, d. 1860), was the author of a *History of Natural Philosophy* (1842); *Essays on the Spirit of Inductive Philosophy, the Unity of Worlds, and*



*the Philosophy of Creation* (1855); *The Order of Nature* (1859); *The Study and Evidences of Christianity* (1860); and other works.

**Powell, Edward**, Roman Catholic divine (d. 1540), wrote *Propugnaculum Summi Sacerdotii Evangelici* (1523), and *Traetatus de non Dissolvendo Henrici regis cum Catharina Matrimonio*.

**Powell, Mary**. A novel by Miss ANNE MANNING (b. 1807), published in 1850.

**"Power, A forty-parson."** See "FORTY-PARSON POWER, A."

**"Power the giftie gie us, O wad some,"**—BURNS, *To a Louse*—

"To see oursel as ithers see us!"

**"Power (The) of thought, the magic of the mind."**—BYRON, *The Corsair*, canto i., stanza 8.

**Powerfull Favorite, The:** "or, the Life of Ælius Sejanus." A tract printed in Paris in 1628, and directed against the Duke of Buckingham. It has been attributed to Pierre Matthieu, the French historian, and to Philip Massinger, the dramatist.

**Powers of the Human Mind, The Active.** See ACTIVE POWERS OF THE HUMAN MIND, ESSAY ON THE.

**Poynet, John**, Bishop successively of Rochester and Winchester (b. 1514, d. 1556), wrote *A Tragedie: or, Dialogue of the unjust usurped Primacie of the Bishop of Rome; A Shorte Treatise of Politick Power* (1556); *A Notable Treatise Concerninge the Ryght Use of the Lordes Supper* (1550); *A Defenec for Marriage of Priests* (1549); and other works.

**Poyser, Mrs.** A character in *Adam Bede* (q.v.). Some of this worthy's wonderfully shrewd and humorous observations have passed into the language. Here are some specimens:—"It seems as if them as aren't wanted here are th'only folks as aren't wanted in the other world." "I'm not denyin' the women are foolish: God Almighty made 'em to match the men." "It's hard to tell which is Old Harry when everybody's got boots on." "There's many a good bit o' work done with a sad heart." "It's poor work allays settin' the dead above the livin'. It 'ud be better if folks 'ud make much on us beforehand, istid o' beginning when we're gone." "Some folks' tongues are like the clocks as run on strikin', not to tell you the time of day, but because there's summat wrong in their own inside."

**P. P., A Parish Clerk.** The feigned author of a book of *Memoirs* (q.v.) by Dr. ARBUTHNOT.

**Practyse of Prelates, The**, by WILLIAM TYNDALE (1477—1536), was published in 1530, and discussing "whether the Kynges Grace may be separated from hys Queene, because she was hys Brothers Wyfe."

**Praed, Winthrop Mackworth**, politician and poet (b. 1802, d. 1839), contributed to *The Etonian* and to *Knight's Quarterly Magazine*. His verses were wholly occasional and fugitive, and were first brought together by an American publisher in 1844. Among the best known are *The Vicar, Quince, The Chaunt of the Brazen Head, Our Ball, A Letter of Advice*, and *The Belle of the Ballroom*. An authorised and complete edition of his *Poems* was published in England in 1864. See the edition prepared and prefaced by Sir George Young. "Praed," says Frederick Locker, "possesses a fancy less wild than Moore, while his sympathies are narrower than Thackeray's; he has plenty of wit, however, and a high idiomatic, incisive, and most finished style, and, in his peculiar vein, has never been equalled, and, it may be safely affirmed, can never be excelled." See COURTENAY, PEREGRINE.

**Praise at Parting.** A moral play by STEPHEN GOSSON.

**"Praise by wholesale, To."**—CANNING, *The Anti-Jacobin* (q.v.).

**"Praise God from whom all blessings flow."**—KEN's *Evening Hymn*.

**"Praise indeed."** See "APPROBATION, &c."

**"Praise is only praise when well addressed."**—GAY, *Epigrams*.

**"Praise it or blame it too much, We scarcely can."**—GOLDSMITH, *Retaliation*, line 30.

**Praise of a Solitary Life.** A sonnet by the Earl of ANCRUM (1578—1654).

**Praise of Aige.** See AIGE, PRAISE OF.

**Praise of His Lady, A.** A poem, attributed to GEORGE, Viscount ROCHFORD (d. 1536), in *Tottel's Miscellany* (q.v.).

**Praise of the Fair Brydges, afterwards Lady Sands**, "on her having a scar in her forehead." A poem by GEORGE GASCOIGNE, in Alexandrine metre, printed in *A Hundreth Sundrie Flowres* in 1572. The lady here celebrated was Catherine, daughter of Edmond, second Lord Chandos, wife of William, Lord Sands.

**Praise of Women, A.** See WOMEN, A PRAISE OF.

**"Praise undeserved is satire in disguise."**—BROADHURST, *The British Beauties*, in *The Garland* (1723). The line is misquoted by Pope in his *Imitation of Horace* (epistle i., book ii.), as

"Praise undeserved is scandal in disguise."

**"Praises (Our) are our wages."**—*The Winter's Tale*, act i., scene 2.

**"Praising what is lost makes the remembrance dear."**—*All's Well that Ends Well*, act v., scene 3.

**Pratt, Samuel Jackson.** See MELMOTH. COURTNEY.



"Prayer all his business, all his pleasure praise."—PARNELL, *The Hermit*, line 6.

"Prayer and praise." See "OFFICES OF PRAYER AND PRAISE."

"Prayer ardent opens heaven."—YOUNG, *Night Thoughts*, night viii., line 271.

"Prayer is the soul's sincere desire." First line of *Prayer*, a lyric by JAMES MONTGOMERY (1771—1854).

Prayer-Book. See COMMON PRAYER, BOOK OF.

"Prayeth well, who loveth well, He,"—See part viii. of *The Ancient Mariner* (q.v.)—

"Both man and bird and beast."

"He prayeth best who loveth best  
All things, both great and small;  
For the dear God who loveth us,  
Hath made and loveth all."

"Preached (I) as never sure to preach again."—BAXTER, *Love Breathing Thanks and Praise*. See "DYING MAN TO DYING MEN."

"Preached to death by wild curates." An expression of SYDNEY SMITH'S. See his *Life* by his daughter.

Preaching Sermon reproving unpreaching Prelates: "being a faithful collection of observable Passages in Several Sermons preached by HUGH LATIMER," Bishop of WORCESTER (about 1491—1555); printed in 1661.

"Preaching simple Christ to simple men."—TENNYSON, *Sea Dreams*.

Preceptor, The, published by ROBERT DODSLEY in 1748, consisted of a number of treatises on various branches of knowledge, and was long a popular and useful work.

Preciosa. A gipsy girl, the heroine of *The Spanish Student* (q.v.); in love with Victoriano.

"Her step was royal,—queen-like,—and her face  
As beautiful as a saint's in Paradise."

"Precious stone, set in a silver sea, This." A description of England contained in scene i., act ii., of *King Richard II*.

"This happy breed of men, this little world,  
This blessed plot, this earth, this realm, this England."

Predestination, De. A treatise by JOHANNES SCOTUS (d. 877).

Prelatical Episcopacy, Of, "and whether it may be deduced from the Apostolical Times, by virtue of those Testimonies which are alleged to that purpose in some late Treatises, one whereof goes under the Name of James Lord Bishop of Armagh." This was a reply, by JOHN MILTON (1608—1674), published in 1641, to the confutation of Smectymnuus (q.v.) attempted by the learned Bishop Usher; the work of Smectymnuus having been itself a reply to the *Humble Remonstrance* of Bishop Hall, of Norwich, in defence of Episcopacy. Milton returned to the charge in 1642 with his *Reason of Church Government urged against Prelacy*, which

contains a remarkable premonition and prophecy of *Paradise Lost*.

Prelude, The: "or, the Growth of a Poet's Mind." "An autobiographical poem," in blank verse, by WILLIAM WORDSWORTH; begun in the early part of 1799, and finished in the summer of 1805. It was intended as an introduction to "a philosophical poem, containing views of Man, Nature, and Society, and to be entitled *The Recluse*, as having for its principal subject the sensations and opinions of a poet living in retirement." This poem was to have consisted of three parts, of which the second only, *The Excursion* (q.v.), was completed and published. *The Prelude* consists of fourteen books:—Book i., *Childhood and School-Time*; book ii., *School Time*, continued; book iii., *Residence at Cambridge*; book iv., *Summer Vacation*; book v., *Books*; book vi., *Cambridge and the Alps*; book vii., *Residence in London*; book viii., *Retrospect—Love of Nature leading to Love of Man*; book ix., *Residence in France*; book x., *Residence in France*, continued; book xi., *France*, concluded; book xii., *Imagination and Taste, how Impaired and Restored*; book xiii., the same subject continued and concluded; and book xiv., conclusion. See Coleridge's *Sybilline Leaves* (1817).

Prendergast, Paul. A nom de plume adopted by DOUGLAS JERROLD (q.v.) in *Heads of the People*.

"Prentice han' she tried on man, Her." A line in BURNS'S song, *Green grow the Rashes O!* (q.v.).

"Presbyterian true blue, 'Twas." Line 191, canto i., part i., of BUTLER'S *Hudibras* (q.v.).

Presbyteries, The Due Right of. A treatise by SAMUEL RUTHERFORD (1600—1661), published in 1644, "wherein the way of the Church of Christ in New England, and the arguments of Mr. Robinson, are examined." It called forth a reply from Mather, and suggested to Milton the subject of one of his smaller poems.

Prescott, William Hickling, historian (b. 1796, d. 1859), wrote *The History of the Reign of Ferdinand and Isabella the Catholic* (1837), *The History of the Conquest of Mexico* (1843), *The History of the Conquest of Peru* (1847), and *The History of the Reign of Philip II. of Spain* (1855 and 1858). His *Biographical and Critical Essays* appeared in 1843. See the *Memoir* by Sir William Stirling-Maxwell in *The Encyclopædia Britannica*; also the *Life* by Ticknor.

Presence. A comedy by MARGARET, Duchess of NEWCASTLE (1624—1673).

"Present fears are less than horrible imaginings."—*Macbeth*, act i., scene 3.

Presentiments. A lyric by WILLIAM WORDSWORTH, written in 1830.

Preservative against Deth, A, by Sir THOMAS ELYOT (d. 1546), was published in 1546. It is a short moral discourse, with quotations from Scripturo and the Fathers.



**"Preserve thy sighs, unthrifty girl."**  
First line of a lyric by Sir WILLIAM DAVENANT.

**"Press not a falling man too far."**—  
*King Henry VIII.*, act iii., scene 2.

**Press, The.** See NEWSPAPERS.

**Presto.** A name under which SWIFT frequently refers to himself in the course of his correspondence. It was bestowed upon him by the Duchess of Shrewsbury, who, being a foreigner, could not pronounce "Swift" properly, and thus translated it.

**Preston, John, D.D.**, Puritan writer (b. 1587, d. 1628); was the author of *The New Covenant*, and other works.

**Preston, Thomas** (b. 1537, d. 1598). See CAMBYSES.

**"Pretty (A) kind of—sort of—kind of thing,"**—LEIGH HUNT, *A Thought or Two*—

"Not much a verse, and poem none at all."

**"Pretty firstling of the year!"**—B. W. PROCTER, *To the Snowdrop*.

**Pretty Woman, A.** A lyric by ROBERT BROWNING (b. 1812).

"That fawn-skin-dappled hair of hers,  
And the blue eye  
Dear and dewy,  
And that infantine fresh air of hers!"

**Prettyman, Prince**, in the Duke of BUCKINGHAM's farce of *The Rehearsal* (q.v.), is in love with Cloris, and figures alternately as a prince and as a fisherman's son. He is said to be intended as a parody on Leonidas (q.v.) in Dryden's play of *Marriage à la Mode* (q.v.).

**Price, Richard, D.D.**, Dissenting minister (b. 1723, d. 1791), wrote a *Review of the Principal Questions and Difficulties in Morals* (1758); three dissertations on *Prayer*, *Miraculous Evidences of Christianity*, and *On the Reasons for expecting that virtuous men shall meet after death in a state of happiness* (1767); and *A Free Discussion of the Doctrines of Materialism* (1778). See the *Life* by Morgan (1815); also Taine's *English Literature*.

**Price, Sir John**, historian (d. 1553), wrote, in answer to Polydore Virgil, a *Historiæ Britannicæ Defensio* (1573), and a *Description of Wales, from the Latin* (1663).

**Price, Sir Uvedale** (b. 1747, d. 1829), published *Essays on the Picturesque* (1810 and 1842), an *Essay on the modern Pronunciation of the Greek and Latin Languages* (1827), and some other works.

**Prichard, James Cowles, M.D.**, ethnologist (b. 1785, d. 1848), wrote *Researches into the Physical History of Mankind* (1813 and 1849), *The Eastern Origin of the Celtic Languages* (1831), and other works enumerated in a notice of the writer in *The Gentleman's Magazine* for February, 1849.

**Pricke of Conscience, The.** A poem, in seven parts, treating of Man's Nature, of the

World, of Death, of Purgatory, of the Day of Judgment, and the Torments of Hell. Warton supposes it to be a translation by contemporary poets from a prose work by RICHARD ROLLE (q.v.), called *Stimulus Conscientiæ*; but Yates and Walter consider it was written in verse by Rolle himself, and have reprinted it, the former in the nineteenth volume of *Archæologia*, the latter in a separate publication. Its date is about 1340.

**"Pricking of my thumbs, By the,"**—*Macbeth*, act iv., scene 1—

"Something wicked this way comes."

**"Pricking on the plaine, A gentle Knight was."**—SPENSER, *The Faërie Queene*, book i., canto i., line 1.

**Pride and Prejudice.** A novel of domestic life, by JANE AUSTEN, published in 1812.

**Pride and Vices of Women Now-a-days, The.** A rhyming satire by CHARLES BANSLEY, said to have been written about 1540, and beginning—

"Bo-peep, what have we spied?"

**"Pride in their port, defiance in their eye"**—Line 327 of GOLDSMITH's poem of *The Traveller* (q.v.),—

"I see the lords of humankind pass by."

**"Pride, of all others the most dangerous fault."**—ROSCOMMON, *On Translated Verse*.

**Pride shall have a Fall.** A comedy by the Rev. GEORGE CROLY (1780—1860).

**"Pride still is aiming at the blessed abodes."**—POPE, *Essay on Man*, epistle i., line 123.

**"Pride that apes humility, The."** See COLERIDGE's poem of *The Devil's Walk*:—

"And the Devil did grin, for his favourite sin  
Is pride that apes humility."

**"Pride that licks the dust."**—POPE, *Epistle to Dr. Arbuthnot*, line 333.

**"Pride, the first peer and president of Hell."**—DEFOE, *The True-born Englishman*, part i.

**"Pride, the never-failing vice of fools."**—POPE, *Essay on Criticism*, part ii., line 4.

**Prideaux, Humphrey**, Dean of Norwich (b. 1648, d. 1724), wrote *Marmora Oxoniensia* (1676), *Directions to Churchwardens* (1707), *Life of Mahomet* (1707), *The Original and Right of Tithes* (1710), *The Connection of the Old and New Testament* (1715—17), and *On the Validity of Orders in the Church of England*. His *Life* was published in 1748.

**Pridwin.** King Arthur's famous shield, on which the image of the Virgin Mary was painted. Thus DRAYTON:—

"His great shield, and what the proof could bear."

**Priest Dissected, The.** A satire in verse by CHRISTOPHER ANSTEX (1724—1805), published in 1774, but afterwards suppressed.



**Priestley, Joseph, LL.D.,** Unitarian minister and chemist (b. 1733, d. 1804), was the author of *The Scripture Doctrine of Remission, Lectures on the Theory of Language and Universal Grammar* (1762); *Chart of Biography* (1765); *The History and Present State of Electric Science, with Original Observations* (1767); *Rudiments of English Grammar* (1769); *Theological Repository* (1769—88); *The History and Present State of Discoveries relating to Vision, Light, and Colours* (1772); *Institutes of Natural and Revealed Religion* (1772); *Experiments and Observations on Different Kinds of Air* (1774); *The Doctrine of Philosophical Necessity* (1777); *Lectures on Oratory and Criticism* (1777); *Disquisitions relating to Matter and Spirit* (1777); *A Harmony of the Evangelists, in Greek* (1777); *Observations on Education* (1778); *Letters to a Philosophical Unbeliever* (1781—87); *An History of Corruptions of Christianity* (1782); *A History of Early Opinions concerning Jesus Christ* (1786); *Lectures on History and General Policy* (1788); *A General History of the Christian Church to the Fall of the Western Empire* (1790); *Discourses on the Evidences of Revealed Religion* (1794); *An Answer to Mr. Paine's Age of Reason* (1795); *A Comparison of the Institutes of Moses with those of the Hindoos and other ancient Nations* (1799); *A General History of the Christian Church from the Fall of the Western Empire to the Present Time* (1802); *Notes on all the Books of Scripture* (1803); *The Doctrines of Heathen Philosophy compared with those of Revelation* (1804); and other *Works* included in the 26-volume edition published, with a *Life*, by J. Towill Rutt, in 1824. See also the *Life* by John Corry (1805), which includes *Critical Observations on his Works*, and the *Memoirs of Dr. Joseph Priestley, to the year 1795, written by himself, with a continuation to the Time of his Decease*, by his son Joseph Priestley, and *Observations on his Writings*, by Thomas Cooper and William Christie (1806—7). See **CORRUPTIONS OF CHRISTIANITY; MATTER AND SPIRIT; REMISSION, &c.**

**Prig.** A knavish beggar in *The Beggar's Bush* (q.v.).

**Prig, Betsy.** A monthly nurse, and friend of Mrs. Gamp (q.v.), in *Martin Chuzzlewit* (q.v.).

**Prim, Obadiah.** A Quaker, in Mrs. CENTLIVRE's comedy of *A Bold Stroke for a Wife* (q.v.).

**Prima Donna, Lord.** A character in *Vivian Grey* (q.v.).

**"Primrose by the river's brim, A,"**—See stanza 12 of part i. of WORDSWORTH's poem of *Peter Bell* (q.v.)—

"A yellow primrose was to him,  
And it was nothing more."

**Primrose Family, The,** in GOLDSMITH's novel of *The Vicar of Wakefield* (q.v.), consists of Dr. Primrose, the vicar; Mrs. Deborah Primrose, his wife; his sons, George and Moses; and his daughters, Olivia and Sophia.

**"Primrose, first-born child of Ver."**—*The Two Noble Kinsmen*, act i., scene 1.

**Primrose, Gilbert,** Scottish divine (d. 1642), was the author of *Jacob's Vow*, and other works.

**"Primrose path of dalliance, The."**—*Hamlet*, act i., scene 3.

**Primrose, The:** "being at Montgomery Castle, upon the hill on which it is situate." A lyric by JOHN DONNE (q.v.).

**Primrose, The.** A lyric, attributed both to THOMAS CAREW (1589—1639) and to ROBERT HERRICK (1591—1674). See **"ASK ME WHY."**

**Primrose, The.** A sonnet by JOHN CLARE (q.v.):—

"How sweet thy modest unaffected pride  
Glow on a sunny bank and wood's warm side!"

**"Prince (A) can make a belted knight,"**—BURNS, *Is there for Honest Poverty*—

"But an honest man's above his might."

**Prince d'Amour, Le.** A poetical miscellany, published in 1660.

**Prince, John,** vicar of Berry-Pomeroy (b. 1643, d. 1723), wrote *Self-Murder asserted to be a very Heinous Crime* (1709) and *The Worthies of Devon* (1710).

**"Prince of Darkness (The) is a gentleman."**—*King Lear*, act iii., scene 4.

**Prince of Poets.** See **POETS, PRINCE OF.**

**"Princedom, virtues, powers."**—*Paradise Lost*, bk. v., line 601.

**Princely Pleasures at the Courte at Kenilworth, The,** by GEORGE GASCOIGNE (1530—1577), was written in 1576, and republished, with a *Masque*, in 1821.

**Prince's Cabala, The.** See **CRUMMS FAL'N FROM KING JAMES'S TABLE.**

**Princes, The Falls of.** See **FALLS OF PRINCES, THE.**

**Princess, The:** "a Medley." A poem by ALFRED TENNYSON, published in December, 1847. "This, however, is merely the rude sketch of *The Princess* we now read. The poem has been entirely re-written since it first appeared; and the songs, as well as the account of the Prince's weird seizures, are an afterthought." It is, says Stedman, "as he entitles it, a medley, constructed of ancient and modern materials—a show of mediæval pomp and movement, observed through an atmosphere of latter-day thought and emotion. The poet, in his prelude, anticipates every stricture, and to me the anachronisms and impossibilities of the story seem not only lawful, but attractive. Tennyson's special gift of reducing incongruous details to a common structure and tone is fully illustrated in a poem made—



“‘To suit with time and place,  
A Gothic ruin and a Grecian house,  
A talk of college and of ladies' rights,  
A feudal knight in silken masquerade.’

Other works of our poet are greater, but none is so fascinating. Some of the author's most delicately musical lines are herein contained. The tournament scene is the most vehement and rapid passage in the whole range of Tennyson's poetry. The songs reach the high water-mark of lyrical compositions. The five melodies—‘As thro' the land,’ ‘Sweet and low,’ ‘The splendour falls,’ ‘Home they brought,’ and ‘Ask me no more,’—constitute the finest group of songs produced in our century, and the third seems to many the most perfect English lyric since the time of Shakespeare.” The name of the Princess is Ida.

**Principia Philosophiæ Naturalis Mathematica.** A Latin work by Sir ISAAC NEWTON (1642—1727), the first book of which was presented to the Royal Society in 1686, and the second and third in 1687; the whole work being published in the latter year.

**Principle of Population, An Essay on the,** “as it affects the Future Improvement of Society,” by THOMAS ROBERT MALTHUS (1766—1834); published in 1803. It excited great attention at the time, and ultimately became the centre of a controversy in which such men as Hazlitt and Godwin took part. The theory of the book is, that the means of subsistence cannot be made to increase otherwise than in an arithmetical ratio, whereas population has a tendency to increase in a geometrical ratio. Hence the distress of the labouring classes, which requires to be alleviated by the Poor-Law system, seems an instrument of Providence for checking the growth of population, which might be stopped, thought Malthus, if the lower classes would abstain from marriage altogether, or at least discourage matrimonial unions at an early age. See MALTHUS, THOMAS ROBERT.

**Pringle, Thomas,** Scottish poet and miscellaneous writer (b. 1788, d. 1834). The *Poetical Works* of Pringle were published in 1839, with a *Life* by Leitch Ritchie. They include *African Sketches*, *Scenes of Teviotdale*, *Ephemerides*, and other poems. See Grant Wilson's *Poets and Poetry of Scotland*. “Pringle's poetry,” says a brother poet, “has great merit. It is distinguished by elegance rather than strength, but he has many forcible passages. The versification is sweet, the style simple and free from all superfluous epithets, and the descriptions are the result of his own observations. His *African Sketches*, which consist of poetical exhibitions of the scenery, the characteristic habits of animals, and the modes of native life in South Africa, are alone sufficient to entitle him to no mean rank as a poet.”

**Prior, Matthew,** poet (b. 1664, d. 1721), published (with HALIFAX) (q.v.) *The City and Country Mouse* (1687); *Carmen Seculare* (1700), (q.v.); and other works, a collected edition of which appeared in 1718. Other editions followed in 1740 and

1779, and his *Poems*, besides figuring in the various collections, have since been edited, with biographical and critical introductions, by Dr. Johnson (1822), John Mitford (1835), and George Gilfillan (1857). The *Memoirs* of Prior and a *Supplement* to his poems appeared in 1722. “Matthew Prior,” says Taine, “had been an ambassador to the French court, and writes pretty French *impromptus*; he turns with facility little jesting poems on a dinner, a lady; he is a gallant, a man of society, a pleasant story-teller, epicurean, even sceptical like the courtiers of Charles II., that is to say, as far as and including political roguery; in short, he is an accomplished man of the world, as times went, with a correct and flowing style, having at command a light and a noble verse, and pulling, according to the rules of Bossu and Boileau, the string of mythological puppets. Of his principal poems, one on Solomon paraphrases and treats of the remark of Ecclesiastes, ‘All is vanity.’ Under the rhetorical and uniform composition of his verses, we perceive warmth and passion, rich painting, a sort of magnificence, and the profusion of an overcharged imagination. Prior's other poem, very bold and philosophical against conventional truths and pedantries, is a droll discourse on the seat of the soul, from which Voltaire has taken many ideas and much foulness. The whole armoury of the sceptic and materialist was built and furnished in England, when the French took to it. This poem is also wholly written in a prosaic style, with a harsh common-sense and a medical frankness, not to be terrified by the foulest abominations.” See Thackeray's *English Humourists*. See also ALMA; CARVEL, HANS; CITY MOUSE AND COUNTRY MOUSE; HAPPY OLD COUPLE, THE; HENRY AND EMMA; NAMUR, ODE ON THE TAKING OF; SOLOMON ON THE VANITY OF THE WORLD.

**Prioress, The,** in CHAUCER's *Canterbury Tales* (q.v.), tells the story of a Christian child killed by the Jews in Asia. “The child when living had loved the Virgin, who appeared to it when dying, and put a grain under its tongue, so that the dead child-martyr still sang, ‘O alma redemptoris mater.’ Until the grain was removed, the song continued.” This poem was “modernised” by Wordsworth.

**Priscilla.** The heroine of LONGFELLOW's poem of *The Courtship of Miles Standish* (q.v.); in love with, and eventually married to, John Alden.

**Prison Amusements.** Poems by JAMES MONTGOMERY (1771—1854); written while the author was suffering imprisonment in York Castle, in the years 1794 and 1795. In 1794 he was incarcerated on the charge of printing a ballad on the demolition of the Bastille, in which the authorities, to the poet-editor's amazement, discovered a seditious libel. In 1795 he was confined for inserting in his paper, *The Sheffield Iris*, a paragraph which reflected on the conduct of a magistrate in quelling a riot in that town.



**"Prison-house, The secrets of my."**

—*Hamlet*, act i., scene 5.

**Prisoner of Chillon, The.** See CHILLON, PRISONER OF. BYRON has a sonnet on the same subject as this poem, beginning:—

"Eternal Spirit of the chainless Mind."

**Prisoner's Prayer, The.** An old English poem (circa 1250—1300), edited by A. C. Ellis in 1868.

**Priuli.** A character in OTWAY's tragedy of *Venice Preserved* (q.v.).

**"Privileged beyond the common walk."**—YOUNG, *Night Thoughts*, night ii., line 333.

**"Prize me no prizes."**—TENNYSON's *Idylls of the King* ("Elaine").

**"Process of the suns, The."**—TENNYSON, *Locksley Hall*.

**Procida, John of.** A play by JAMES SHERIDAN KNOWLES (1784—1862), founded on the familiar story of the *Sicilian Vespers*.

**"Procrastination is the thief of time."** See line 393, night i., of YOUNG's poem, *Night Thoughts*.

**Procris and Cephalus.** The title of what Warton calls "a dull poem," by THOMAS EDWARDS; printed in 1595.

**Procter, Adelaide Anne**, poetess (b. 1825, d. 1864), was the author of *Legends and Lyrics* (1858). See the *Memoir* prefixed to her poems by Charles Dickens, to whose periodical, *Household Words*, she contributed. "It is," says Stedman, "like telling one's beads, or reading a prayer-book, to turn over her pages—so beautiful, so pure, and unselfish, a spirit of faith, hope, and charity pervades and hallows them."

**Procter, Bryan Waller**, poet, father of the preceding (b. 1790, d. 1874), wrote *Dramatic Scenes* (1819), *A Sicilian Story* (1820), *Marcian Colonna* (1820), *The Flood of Thessaly*, *Mirandola* (a play, produced in 1821), *Effigies Poetica*, and *English Songs*, besides *Biographies* of Kean and Lamb. See Miss Martineau's *Biographical Sketches* and his *Autobiography* (1877). "His songs," says a critic, "have, beyond those of any other modern, an excellence of 'mode' which renders them akin to the melodies of Shakespeare, Marlowe, Jonson, Heywood, Fletcher. They are at once delightful to poets and to the singing commonalty. In short, Procter was a 'strayed singer'—an Elizabethan who had wandered into the nineteenth century. There never was a more dramatic song-writer. Stoddard questions 'whether all the early English poets ever produced so many and such beautiful songs as Barry Cornwall,' and says that 'a selection of their best would be found inferior as a whole to the 172 little songs in Procter's volume.' There are many who would demur to this comparative estimate; yet they too are charmed

by the spirit, alternately tender and blithesome, of Procter's songs; by their unexpected grace, changeful as the artless and unexpected attitudes of a fair girl; by their absolute musical quality and comprehensive range. The later chips from Procter's dramatic workshop are superior to his early blank-verse in wisdom, strength, and beauty. It is a pity, that, after all, they are but *Dramatic Fragments*, and not passages taken from complete and heroic plays. Bryan Waller Procter, restricted from the production of such masterwork, at least did what he could." See CORNWALL, BARRY.

**Procter, Richard Anthony** (b. 1837), is the author of a number of works (chiefly astronomical) on popular science. Among these are *Half Hours with the Telescope*, *Other Worlds than Ours*, *Light Science for Leisure Hours*, *Orbs Around Us*, *The Borderland of Science*, *The Expanse of Heaven*, and *Our Place Among the Infinitics*.

**"Prodigal of ease."**—DRYDEN, *Absalom and Achitophel*.

**"Prodigal within the compass of a guinea."**—IRVING, *The Stout Gentleman*.

**Prodigies and Miracles as related by Historians, The Causes of:** "a Critical and Philosophical Inquiry," by WILLIAM WARBURTON, Bishop of GLOUCESTER (1698—1779), published in 1727, and accompanied by an essay "towards restoring a method and purity in history, in which the characters of the most celebrated writers of every age, and of the several stages and periods of history, are occasionally criticised and explained."

**"Product (The dull) of a scoffer's pen."**—WORDSWORTH, *The Excursion*, book ii.

**"Profanely, Not to speak it."**—*Hamlet*, act iii., scene 2.

**Professor, The.** A novel by CHARLOTTE BRONTË (1816—1855), published in 1856, but written as early as 1846. "The plot in itself," says Mrs. Gaskell, "is of no great interest; but Charlotte Brontë never excelled one or two sketches of portraits which she has given in *The Professor*, nor, in grace of womanhood, ever surpassed one of the female characters there described."

**"Profit (No) grows where is no pleasure ta'en."**—*Taming of the Shrew*, act i., scene 1.

**Profound Doctor, The.** A title bestowed by his contemporaries upon THOMAS BRADWARDINE, Archbishop of CANTERBURY (d. 1349), one of the most renowned schoolmen of his day. It was also applied to RICHARD MIDDLETON (d. 1304), an English divine of some repute in his time. See SOLID DOCTOR, THE.

**"Progeny of learning, A."** One of Mrs. Malaprop's phrases in SHERIDAN's *Rivals*, act i., scene 2.

**Progress of Civil Society, The.** A bombastic poem by RICHARD PAYNE KNIGHT (1750—



1824), published in 1796, which forms the subject of an amusing parody by Canning, Gifford, Frere, Hammond, and Ellis in *The Anti-Jacobin* (q.v.).

**Progress of Poesy, The.** A Pindaric ode by THOMAS GRAY (q.v.), written in 1755 and published in 1757. The poet here gives a rapid and brilliant sketch of the career of his art from the earliest times to that of Dryden. Milton is characterised as "blasted with excess of light," and Shakespeare as "Nature's darling," to whom

"The mighty mother did unveil  
Her awful face."

See Collins's *Ode to Simplicity* and Keats's *Sleep and Poetry*.

**Progress of Romance, The:** "through Times, Countries, and Manners; with Remarks on the good and bad effects of it on them respectively." A series of prose dialogues between fictitious characters, by CLARA REEVE (1725—1803), published in 1785, and consisting of a number of criticisms exchanged between Hortensius, Sophronia, and Euphrasia, who stands for the authoress, on the novels which were in general reading at that time. Judgments are passed, among others, upon *The Female Quixote*, *Peter Wilkins*, *Soliman and Almena*, *John Bunce*, and *The Fool of Quality*, all of which see.

**Progress of Taste, The:** "or, the Fate of Delicacy." A poem by WILLIAM SHENSTONE (q.v.).

**Project for the Advancement of Religion, A:** "and the reformation of manners," "by a person of quality," i.e., JONATHAN SWIFT (1667—1745); written in 1709, and dedicated to the Countess of Berkeley.

**Prologues** to plays have existed from the very earliest days of the stage. At first they appear to have been adopted as a means of conveying information about the plays to which they were prefixed. As Colman says:—

"Of old the Prologue told the story,  
And laid the whole affair before ye."

By-and-by, from Elizabeth's time downward, they were used more as the vehicles for apology than anything else. Perhaps the briefest ever delivered was that which Shakespeare represents as being spoken before "The Murder of Gonzago" in *Hamlet*:—

"For us and for our tragedy  
Here stooping to your clemency,  
We beg your hearing patiently."

Very few of his own are extant, for some reason unknown. The prologue-speaker of his time was wont to appear upon the stage, after the trumpets had thrice sounded, attired in a long cloak of black cloth or velvet—a costume which long obtained in the theatre. Thus Lloyd writes, 1761:—

"With decent sables on his back  
(Your prologuersers all wear black),  
The prologue comes."

Ben Jonson seems to have chiefly employed his

prologues as an instrument for railing at the playgoers. Dryden was a master of the art, and made it very lucrative, charging latterly as much as £10 for a single effort. His work in this direction is full of curious hints as to the condition of the stage in his time. Very fertile, too, in this species of composition were Garrick and Johnson. It was quite the custom in the eighteenth century for dramatic authors to show their respect for each other by providing prologues for their works. The first play which was produced without a prologue is said to have been Planché's arrangement of Rowley's *A Woman never Vext* (1824). See Dutton Cook's *Book of the Play*. See also EPILOGUE, THE.

**"Prologues (Happy) to the swelling act of the imperial theme."**—*Macbeth*, act i., scene 3.

**Prometheus:** "or, the Poet's Forethought." A poem by HENRY WADSWORTH LONGFELLOW (b. 1807), founded on the tradition

"Of that flight through heavenly portals,  
The old classic superstition  
Of the theft and the transgression  
Of the fire of the Immortals!"

A companion poem is *Epimetheus: or, the Poet's Afterthought*.

**Prometheus Bound,** "translated from the Greek of Æschylus," by ELIZABETH BARRETT BROWNING (1839—1861), was published in 1833. It was afterwards entirely re-cast. "This later version of a most sublime tragedy is more poetical than any other of equal correctness, and has the fire and vigour of a master-hand. No one has succeeded better than its author in capturing with rhymed measures the wilful rushing melody of the tragic chorus."

**Prometheus Unbound:** "a Lyrical Drama, in four acts," by PERCY BYSSHE SHELLEY (1792—1822); published in 1819. "The *Prometheus Unbound*, grand as it is," says Stedman, "is classical only in some of its personages and in the mythical germ of its conception—a sublime poem, full of absorbing beauty, but antique neither in spirit nor in form."

**Promos and Cassandra.** A tragedy by GEORGE WHETSTONE (q.v.), published in 1578. It was founded on one of Giraldo Cinthio's novels, and is supposed to have suggested hints to Shakespeare for his *Measure for Measure* (q.v.). It is reprinted in Dodsley's collection, in *The Shakespeare Library*, and in Halliwell-Phillipps's edition of Shakespeare.

**Promptorium Parvulorum.** See GEOFFREY THE GRAMMARIAN.

**Pronesia.** A handmaid, noted for her wisdom, in ARIOSTO's *Orlando Furioso*.

**Proofs of a Conspiracy against all the Religions and Governments of Europe,** by JOHN ROBISON (1739—1805), published in 1797,



as directed against a society called "The Illuminati," the object of which, according to the writer, was the subversion of religion and government throughout the world.

**"Proper study of mankind is man, the."**—POPE, *Essay on Man*, line 2, epistle ii.

**Prophecy of Dante, The.** See DANTE, THE PROPHECY OF.

**Prophecy, The.** A political satire in verse, by THOMAS CHATTERTON (1752—1770); "remarkable for freedom and maturity of style."

**"Prophetic soul, mine uncle, O my."**—*Hamlet*, act i., scene 5.

**"Prophets of the beautiful, God's."**—Mrs. BROWNING's description of the poets.

**"Prose (Measured), which they call verse."**—CHURCHILL, *Independence*.

**"Prose run mad, It is not poetry, but."** See "POETRY (NOT)," &c.

**Prose, The Father of.** See FATHER OF ENGLISH PROSE, THE.

**Proserpine, Hymn to,** by ALGERNON CHARLES SWINBURNE (q.v.), contains the passage, beginning—

"Thou has conquered, O pale Galilean."

**Prosopopoeia:** "or, Mother Hubbard's Tale." A poem by EDMUND SPENSER, printed in 1591, but composed "in the raw conceit of the poet's youth."

**Prospero, Duke of Milan** in *The Tempest* (q.v.), has been dispossessed of his sovereignty by his brother Antonio and the King of Naples, and cast by shipwreck on a desert island with his daughter Miranda. "With his magical powers, his superhuman wisdom, his moral worth and grandeur, and his kingly dignity, he is," says Mrs. Jameson, "one of the most sublime visions that ever swept, with ample robes, pale brow, and seep-tred hand, before the eye of fancy. He is as distinct a being from the neeromancers and astrologers celebrated in Shakespeare's age as can well be imagined." "I should describe Prospero," says Dowden, "as the man of genius, the great artist, lacking at first in practical gifts which lead to material success, and set adrift on the perilous sea of life, in which he finds his enchanted island, where he may achieve his works of wonder. He bears with him Art in its infancy—the marvellous child, Miranda [q.v.]. The grosser passions and appetites—Caliban [q.v.]—he subdues to his service. Prospero's departure from the island is the abandoning by Shakespeare of the theatre, the scene of his marvellous works."

**Prospero, in** DIBDIN'S "bibliographical romance," called *Bibliomania* (q.v.), is intended for FRANCIS DOUCE, the antiquary (q.v.).

**Protesilaus, Son of Ipomedon.** A romance, in Anglo-Norman, by HUGH OF RUTLAND (circa 1190), containing 11,000 lines. See IROMYDON.

**"Protest too much, methinks, The lady doth."**—*Hamlet*, act iii., scene 2.

**Protestation, The:** "a Sonnet," by THOMAS CAREW (1589—1639).

**Proteus.** One of *The Two Gentlemen of Verona* (q.v.). The other is named Valentine.

**"Proteus rising from the sea."**—WORDSWORTH, *Miscellaneous Sonnets*.

**Prothalamion:** "or, a Spousal Verse," by EDMUND SPENSER; written in honour of the double marriage of the Ladies Elizabeth and Catherine Somerset, daughters of the Earl of Worcester. "Although beautiful," says Palgrave, "it is inferior to the *Epithalamion* [q.v.] on Spenser's own marriage."

**Protogenes and Apelles.** A tale in verse by MATTHEW PRIOR.

**"Proud Maisie is in the wood."** The first line of a lyric by Sir WALTER SCOTT.

**"Proud me no prouds."**—*Romeo and Juliet*, act iii., scene 5.

**"Prouder than rustling in unpaid-for silk."**—*Cymbeline*, act iii., scene 3.

**Proudfute, Oliver.** A bonnet-maker in Sir WALTER SCOTT'S *Fair Maid of Perth* (q.v.).

**Prout, Father.** The pseudonym adopted by FRANCIS MAHONY (b. 1805, d. 1866), the journalist, whose *Reliques*, consisting of his contributions to *Fraser's Magazine*, were published in 1836. The *Final Reliques*, collected and edited by Blanchard Jerrold, appeared in 1875.

**Proverbial Philosophy,** "a Book of Thoughts and Arguments, originally treated," was written by MARTIN FARQUHAR TUPPER (b. 1810). The first series was published in 1838, the second in 1842, and the third in 1867.

**Proverbs.** Attributed to King ALFRED, and preserved in two manuscripts of the thirteenth century. They consist of moral instructions in verses supposed to be addressed by him to his people and to his son.

**Proverbs of Hendyng, The.** A collection of proverbial sayings, each introduced by a rhyming stanza, which appears to have had its origin in the South of England towards the end of the fourteenth century. "In earlier times," says Professor Morley, "English proverbs had been fathered on King Alfred. Their new father is called in an opening stanza 'Marcolve's son,' but Hendyng seems to have been only a name given to an imaginary proverb-maker. He may have had Marcolph given to him for a father because, in an old popular poem of the Middle Ages, *Salomo and Marcolph*, Marcolph represents the homely wisdom of the people in communion with the wisdom of the wise. As for the name Hendyng



itself, I believe that it suggests only the wisdom of age and experience, and is one of the vernacular words drawn from the Celtic part of our population, for Henddyn means in Welsh an aged person." The following is one of the stanzas in the collection, as modernised by Professor Morley. See *Cassell's Library of English Literature (Shorter English Poems)* :—

"Wise man's words are well kept in;  
For he will no song begin  
Ere he have tuned his pipe.  
The fool's a fool, and that is seen;  
For he will speak words while they're green  
Sooner than they are ripe.  
'The fool's bolt is soon shot,'  
Quoth Hendyng."

Here is the original :—

"Wis mon holt is wordes ynne;  
For he nul no gle begynne  
Ere he have tempred his pype.  
Sot is sot, ant that is sene;  
For he wol speke wordes grene  
Er then hue buen rype.  
'Sottes bolt is sone shote,'  
Quoth Hendyng."

"Providence, foreknowledge, will, and fate,"—Line 559, book ii., of MILTON's poem of *Paradise Lost* (q.v.)—

"Fixed fate, free will, foreknowledge absolute."

**Provoked Husband, The.** A comedy on which Sir JOHN VANBRUGH (q.v.) was engaged at the time of his death, and which was finished by COLLEY CIBBER (q.v.). See PLEASURE, LADY OF.

**Provoked Wife, The.** A comedy by Sir JOHN VANBRUGH (q.v.), produced in 1697. Hazlitt says that "the ironical conversations in this play between Belinda and Lady Brute will do to compare with Congreve in the way of wit and studied raillery, but they will not stand the comparison. Araminta and Clarissa keep up the ball among them with more spirit." See BRUTE, SIR JOHN; PROVOKED HUSBAND, THE.

**Provost, The.** A novel of Scottish life and character by JOHN GALT (1779—1839), published in 1822.

"Prudes (With) for proctors, dowagers for deans,"—TENNYSON, *The Princess*—

"And sweet girl-graduates with their golden hair."

**Prusio.** King of Alvarecchia, in ARIOSTO's *Orlando Furioso*.

**Pry, Paul.** A comedy by JOHN POOLE (q.v.), and the name of its hero, who is described as "one of those idle, meddling fellows, who, having no employment themselves, are perpetually interfering in other people's affairs."

**Prynces, The Falls of.** See FALLS OF PRINCES, THE.

**Prynne, Hester.** The heroine of HAWTHORNE's romance of *The Scarlet Letter* (q.v.).

**Prynne, William,** lawyer and antiquarian (b. 1600, d. 1669), published *Histrion-Mastix: the Player's Scourge, or Actor's Tragedie* (q.v.), (1633); *News from Ipswich* (q.v.), (1637); *The Antipathie of the English Lordly Legacie both to regall*

*Monarchy and Civill Unity* (1641); *A Pleasant Purge for a Roman Catholic to evacuate his Evill Humours* (1642); *Pride's Purge* (1648); *Records of the Tower; Parliamentary Writs*; and many other works, enumerated by Wood in his *Athenæ Oxonienses*, and by Lowndes in his *Bibliographer's Manual*. A large collection of tracts, and the like, against "voluminous and rancorous Prynne," will be found in the British Museum, the Bodleian Library, Oriel College, Oxford, and Lincoln's Inn Library, London. Another, said to be the most extensive in existence, was purchased by Mr. Lambton, afterwards Earl of Durham, in 1823.

**Psalm of Life, A:** "What the heart of the young man said to the Psalmist." A lyric by HENRY WADSWORTH LONGFELLOW.

**Psalmazar, George.** The assumed name of a writer (1679—1763), who in 1704 printed a description of *Formosa, an Island subject to the Emperor of Japan* (q.v.), which subsequent inquiries proved to be a fabrication. Its full title ran as follows :—*An Historieal and Geographical Description of Formosa, an Island subject to the Emperor of Japan. Giving an account of the Religion, Customs, Manners, &c., of the Inhabitants, together with a relation of what happen'd to the Author in his Travels; particularly his Conferenees with Jesuits, and others, in several parts of Europe. Also the History and Reasons of his Conversion to Christianity, with his objections against it in defence of Paganism, and their Answers. To which is prefixed a Preface in vindication of himself from the reflections of a Jesuit lately come from China, with an account of what passed between them.* By George Psalmazar, a native of the said Island, now in London. Illustrated with several cuts. Lond.: Printed for Dav. Brown, at the Black Swan, without Temple Bar, &c. As a matter of fact, the man calling himself George Psalmazar had never been out of Europe, and the work in question was a pure invention from beginning to end. It was, indeed, at first received as genuine; its author was sent to Oxford, and maintained there by the Bishop of Oxford; and his *Description* was republished in many French editions. By-and-by, however, he repented of the imposture; and, "those persons now being dead . . . who for private ends took advantage of his youthful vanity," he took occasion "to assure the world that the greatest part of that account was fabulous . . . and he designs to leave behind him a faithful account of that unhappy step . . . to be published after his death, when there will be less reason to suspect him of having disguised or palliated the truth." This was written in 1747. In 1763 Psalmazar died, and in 1765 appeared his *Memoirs*, in which the whole story was retold at length.

**Psalm, A Metrical Version of the,** by "STERNHOLD, HOPKINS, and others," was completed in 1562. Of these, THOMAS STERNHOLD, Groom of the Robes to Henry VIII., translated fifty-



no Psalms, and died in 1549. JOHN HOPKINS, his adjutor, wrote fourteen.

**Psalms of David, The:** "turned into metre," by HENRY KING, Bishop of CHICHESTER (1591—1669), and published in 1651.

**Psalms of David, A New Version of:** "fitted to the Tunes used in Churches." This version, by Sir RICHARD BLACKMORE, M.D. (1650—1729), published in 1721, was recommended by the archbishops and bishops, and obtained a licence for its admission into public worship.

**Psalms of David, The:** "translated by King James," and printed at Oxford in 1631. WILLIAM ALEXANDER, Earl of STIRLING (1580—1640), is believed to have been the principal, if not the sole, author of this translation.

**Psalms of David, The,** were translated into English verse by NAHUM TATE (1652—1715), and NICHOLAS BRADY (1659—1726), whose version supplanted that of Sternhold and Hopkins, and still holds its place at the end of the Prayer Book of the Church of England. The first twenty Psalms were published in 1695; a complete translation appeared in 1698; and in 1700 a supplement of Church hymns was added.

**Psalms of Dundee.** See GODLIE AND SPIRITUALL SONGS.

**Psalms, The.** Besides the versions of the Psalms noted separately above were those of WILLIAM of SHOREHAM (1327), RICHARD ROLLE (1336), MATTHEW PARKER (1560), DAVISON (temp. Elizabeth), JOHNSTON (1637), SANDYS (1636), and Rous (1641).

**Psalms, The,** as they appear in *The Book of Common Prayer* (q.v.), are identical with the version included in *Cranmer's Bible* in 1540.

**Pseudo-Martyr, The.** A treatise, by Dr. JOHN DONNE, in refutation of the doctrines of Papal Supremacy, written in 1610, at King James's request.

**Pseudoxia Epidemica:** "or, Enquiries into very many received Tenets and commonly presumed Truths, or Enquiries into vulgar and common Errors." A prose work, by Sir THOMAS BROWNE (1605—1682), published in 1646.

**Psyche.** A poem, in six cantos, written in the Spenserian stanza, by Mrs. MARY TIGHE (1773—1810). It is founded on the well-known episode, related by Apuleius, and made the subject of a poem by William Morris (q.v.), of the loves of Cupid and Psyche, an allegory of the union between Love and the Soul. It was printed privately in 1805, and publicly circulated in 1811.

**Psyche, Ode to,** was written by JOHN KEATS.

**Psyche:** "or, Love's Mystery." A poem in twenty-four cantos, by JOSEPH BEAUMONT (q.v.), written in 1647—8. Of this work, concerning which Pope is reported to have said "that there are in it

a great many flowers well worth gathering, and a man who has the art of stealing wisely, will find his account in it," a notice will be found in *The Retrospective Review*, vol. xi.

**Psychozoia:** "or, the first part of the Song of the Soul, containing a Christiano-Platonical display of life." A poem by HENRY MORE (1614—1687), published in 1642, with another poem of considerable length, entitled *Psehyathanasia: or, the Second Part of the Song of the Soul, treating of the Immortality of Souls, especially Man's Soul*. To these, four other poems on kindred subjects, together with several minor poems, were added, and the complete collection of *Philosophical Poems* appeared in 1647. "They are now," says Principal Tulloch, "hardly known, and are not found in any collection. In some respects, they form the most singular attempt in literature, to turn metaphysics into poetry. Apart from the 'notes' and 'interpretation,' which he has himself happily furnished, they are barely intelligible. Even with such assistance, they are a most intricate and perplexing study. Yet there are here and there not a few genuine gleams both of poetic and spiritual insight; and the mental picture which the poems present is altogether so curious as to reward the patience of a congenial student." The titles of the four poems referred to are very curious in themselves. They are: 1. *Demoeritus Platonisæus: or, an Essay upon the Infinity of Worlds out of Platonic principles*. 2. *Anti-psychopannychiador, the Third Book of the Song of the Soul: containing a Confutation of the Sleep of the Soul after Death*. 3. *The Præ-Existency of the Soul, an Appendix to the Third Part of the Song of the Soul*. 4. *Antimonopsychia: or, the Fourth Part of the Song of the Soul; containing a Confutation of the Unity of Souls*.

**Public Advertiser, The.** The journal, published by Woodfall (q.v.), to which Junius (q.v.) contributed his famous letters.

**Public Employment and an Active Life:** "preferred to Solitude, and all its Appendages." An essay written by JOHN EVELYN (1620—1706), in reply to Sir George Beaumont's *Moral Essay preferring Solitude to Public Employment*. The latter was published in 1665, the former in 1667.

**Public Intelligencer, The,** started in August, 1663, by L'Estrange (q.v.), was continued till November, 1665.

**Public Ledger, The.** A daily newspaper, priced twopence-halfpenny, started in 1759—60 by Newbery, the publisher, and famous as containing the papers which OLIVER GOLDSMITH afterwards republished under the title of *The Citizen of the World* (q.v.).

**"Public, My pensive."** See "PENSIVE PUBLIC."

**Public Spirit, An Essay upon.** "A satiro in prose," by JOHN DENNIS (1657—1734), "on tho



luxuries of the times, the chief sources of our present parties and divisions."

**Public Wooing.** A comedy by MARGARET, Duchess of NEWCASTLE (1624—1673).

**Publius.** The *nom de plume* under which General ALEXANDER HAMILTON (1757—1804), an American soldier and statesman, contributed several essays to *The Federalist*. See the *Life* by J. C. Hamilton (1842).

**Pucelle, La Belle.** The heroine of HAWES' allegorical romance of *The Passe Tyme of Pleasure* (q.v.).

**Puck, or Robin Goodfellow.** The sprite who plays so prominent a part in *A Midsummer Night's Dream* (q.v.). "Who," says Grant White, "that has read the play (and who has not?) cannot call the urchin before his mind's eye as instantly as Oberon commanded his real presence—a rough, knurly-limbed, faun-faced, shock-pated little fellow, a very Shetlander among the gossamer-winged, dainty-limbed shapes around him, and strong enough to knock all their heads together for his elvish sport?" "It is first in Shakespeare," says Keightley, "that we find Puck confounded with the house spirit, and having those traits of character which are now regarded as his very essence, and have caused his name Pug to be given to the agile, mischievous monkey, and to a kind of little dog." See *Pug*.

**Puff,** in SHERIDAN's farce of *The Critic* (q.v.), is the author of *The Spanish Tragedy* there introduced. He describes himself as "a practitioner in panegyric . . . a professor of the art of puffing."

**Puff, Mr. Partenopex,** in DISRAELI's novel of *Vivian Grey* (q.v.), is "a sayer of good things; but he is a modest wit, and generally fathers his *bon mots* on his valet Booby, his monkey, or his parrot."

**Puff, The.** A dialogue in verse, between a bookseller and an author, by ROBERT LLOYD (1733—1764):—

"New works, we know, require a puff;  
A title to entrap the eyes,  
And catch the reader by surprise."

"**Puff (The) of a dunce he mistook it for fame.**"—GOLDSMITH, *Retaliation*.

**Pug,** in BEN JONSON's play, *The Devil's an Ass* (q.v.), is identified with the Puck of the fairy tales, though he here figures as a demon. See *Puck*.

**Pulian.** Leader of the Nasamoni in ARIOSTO's *Orlando Furioso*. He is slain by Rinaldo (q.v.).

**Pultock, Robert.** See *PALTOCK*.

**Pumblechook.** Uncle of Joe Gargery (q.v.), in DICKENS's novel of *Great Expectations* (q.v.). "Might I, Mr. Pip—May I—?"

"**Pun-provoking thyme.**"—SHENSTONE, *The Schoolmistress*, stanza 2.

**Punch,** the comic weekly paper with which every one is now so familiar, first saw the light on July 17, 1841. The origin of the title is even now lost in obscurity, though the honour of suggesting it is claimed for several. It is certain that in 1832 Douglas Jerrold had brought out a paper called *Punch in London*, which may or may not have suggested the briefer designation of the periodical started in 1841. The original editors of *Punch* were HORACE MAYHEW (q.v.) and MARK LEMON (q.v.), on the latter of whom the sole command devolved in 1843, and who retained it until his death in 1870. It was then assumed by SHIRLEY BROOKS (q.v.), who died in 1874, when the conduct of the paper was accepted by TOM TAYLOR (q.v.). The present frontispiece was drawn by Richard Doyle, the artist, who left *Punch* in 1851, in consequence of the attacks made by it upon the Roman Catholics, just as Thackeray left it on account of its treatment of the Emperor Napoleon. Among the earliest artists upon *Punch* were John Leech and Archibald Henning, the former of whom contributed to the fourth issue; Birket Foster, Alfred Crowquill (q.v.), Sir John Gilbert, and Kenny Meadows, who illustrated *Punch's Letters to his Son*. John Tenniel joined in 1851, when Doyle left, and he subsequently succeeded to the position of chief cartoonist, assisted in other departments of the paper by George Du Maurier, Charles Keene, Linley Sambourne, and others. The literary staff at first included Douglas Jerrold (q.v.), whose *Caudle's Curtain Lectures* (q.v.) were among his contributions; Percival Leigh, the author of the *Comic Latin Grammar*; and Gilbert à Beckett (q.v.), of *Comic History* celebrity. Dr. Maginn (q.v.) had a brief connection with the paper; so, it is said, had Coventry Patmore (q.v.), Laman Blanchard (q.v.), James Hannay (q.v.), and George Augustus Sala (q.v.). Albert Smith furnished for it his *Physiology of Evening Parties and Side Scenes of Society*; Thackeray (q.v.), his *Fat Contributor*, *Book of Snobs*, and other miscellanies. Tom Taylor began to write for it in 1846, and subsequently contributed the more prominent semi-humorous, semi-serious verse, chiefly on topics of imperial interest. Shirley Brooks (q.v.) will long be remembered as the author of the witty *Essence of Parliament*, which was for so many years a feature of the publication. A selection from his miscellaneous epigrams and *jeux d'esprit* appeared in 1875. Of late years F. C. Burnand (q.v.) has come to the fore with his *Songs of Sixpence* and *Happy Thoughts*, the latter being the most successful series in *Punch* since the *Book of Snobs*. Mortimer Collins (q.v.) had also been admitted to the staff some time before his death. See Hatton's *True Story of Punch*.

**Purchas, Samuel,** clergyman and historian (b. 1577, d. 1628), published in 1613, *Purchas, his Pilgrimes: or, Relations of the World, and the Religions observed in all Ages and Places discovered from the Creation to this Present*; followed, in 1625, by *Haklytus Posthumus: or, Purchas his Pilgrimes*,



ta<sup>y</sup>ning a *History of the World, in Sea Voyages and Land Travels, by Englishmen and others*. He is also the author of *Microcosmus: or, the Historic Man* (1619); *The King's Tower and Triumphant Arch of London* (1623); and a *Funeral Sermon* (1619). See PILGRIMES, &c.

"Pure as snow."—*Hamlet*, act iii., scene 1.

"Pure (Her) and eloquent blood  
Broke in her cheeks,"—DONNE, *Funeral Elegies*—

"and so distinctly wrought,  
That one might almost say her body thought."

"Pure in thought as angels are."—  
POGERS, *Jacqueline*, stanza 1.

**Pure, Simon.** A Pennsylvanian Quaker, in [rs. CENTLIVRE's comedy of *A Bold Stroke for a Wife* (q.v.), whose personality is assumed by Capt.aignwell, but is afterwards successfully established by its real possessor. Hence the phrase—"the real Simon Pure."

**Purgatorie, On.** A "Scots Poem" in Ramsay's *Evergreen*.

**Purgatory of Suicides, The.** A poem in the Spenserian stanza, by THOMAS COOPER (b. 1805), published in 1845. It was written in 1842—44, whilst the author was in Stafford Gaol.

**Puritan Maid (The), the Modest Wife, and the Wanton Widow.** A play by THOMAS MIDDLETON (1570—1627), probably written about 1602. The manuscript was unfortunately destroyed—"burnt, or put under pye-bottoms"—by one of Bishop Warburton's servants.

**Puritan, The.** A poem in eleven stanzas by JOHN CLEVELAND (q.v.). One of the verses runs:—

"With speech in thought, quick revelation,  
With boldness in predestination,  
With threats of absolute damnation,  
For yea or nay hath some salvation  
For his own tribe, not every nation;  
See a new teacher of the town,  
O the town, O the town's new teacher!"

**Purley, The Diversions of.** See DIVERSIONS OF PURLEY, THE.

**Purple Island, The.** A poem in twelve cantos, by PHINEAS FLETCHER (1582—1650), written in 1633, in which the poet furnishes an elaborate anatomical description of the body of man, and a minute philosophical examination of the operations of his mind, heart, and intellect:—

"An Isle I fain would sing, an island fair;  
A place too seldom view'd, yet still in view;  
Near as ourselves, yet farthest from our care;  
Which we by leaving find, by seeking lost;  
A foreign home, a strange, though native coast;  
Most obvious to all, yet most unknown to most."

The prince of that isle is intellect, and he is endowed with eight counsellors—Fancy, Memory, Common-sense, and the five senses. The human fortress, thus defended, is attacked by the vices. A fierce contest rages, in the midst of which an angel—identified by the poet with King James I.—interposes, and promises victory to the Virtues. "What," says George MacDonald, "renders the conception yet more amazing is the fact that the

whole ponderous mass of anatomy and metaphysics, nearly as long as *Paradise Lost*, is put as a song, in the mouth of a shepherd, who begins a canto every morning to the shepherds and shepherdesses of the neighbourhood, and finishes it by folding-time in the evening. And yet the poem is full of poetry. It is a whole; its members are well-fitted; it is full of beauties—in parts they swarm like fire-flies. It is like a well-shaped house, built of mud, and stuck full of precious stones."

"Purple light of love, And."—GRAY, *The Progress of Poesy*, part i., stanza 3.

**Pursuits of Literature, The.** A satirical poem by THOMAS JAMES MATHIAS (1757—1835), published in 1794, and including some clever sketches of the writer's poetical contemporaries. The notes are full of curious information; indeed, the poem was said to have been written up to them, and not they to the poem, which is now forgotten, though famous in its day.

**Pusey, Edward Bouverie, D.D.,** Canon of Christ Church and Regius Professor of Hebrew at Oxford (b. 1800), has published, among other works, *The Doctrine of the Real Presence Vindicated* (1855); *A History of the Councils of the Church* (1857); *Sermons preached before the University of Oxford* (1859 and 1872); *The Minor Prophets, with Commentary* (1862); *Daniel the Prophet* (1864); *The Church of England a Portion of Christ's One Holy Catholic Church* (1865); and other works. Some volumes of *Parochial Sermons* have also been issued. Dr. Pusey was the principal editor, and a constant contributor to the *Tracts for the Times* (q.v.).

"Put money in thy purse."—*Othello*, act i., scene 3.

**Puttenham, George.** The reputed author of the *Arte of English Poesie* (q.v.). The evidence in his favour is very clearly stated in the prolegomena to Arber's reprint, published in 1869. The first positive allusion to him seems to be contained in Bolton's *Hypereritica*, published in 1722, and written probably about 1620:—"Queen Elizabeth's verses, those which I have seen and read, some extant in the elegant, witty, and artificial Book of the *Arte of English Poetry* (the Work as the Fame is of one of her Gentleman Pensioners, Puttenham), are Princeely, as her Prose." See Wood's *Athenæ Oxonienses*, where he is stated to be a contemporary of Dyer.

**Pycroft, James,** clergyman (b. 1813), has written, besides *The Ways and Works of Men of Letters* (1860), the following stories:—*Twenty Years in the Church* (1859); *Elkerton Rectory* (1860); *Agony Point* (1861); and *Dragon's Teeth* (1863). He is also the author of *The Cricket Field*.

**Pye, Henry James,** poet-laureate (b. 1745, d. 1813), produced *The Progress of Refinement* (1783); *Shooting* (1784); *A Commentary illustrating the Poetics of Aristotle, by Examples taken chiefly from the Modern Poets* (1792); *Alfred* (q.v.), (1801);



and *Comments on the Commentators of Shakespeare* (1807). Collected editions of his poems were published in 1787 and 1810.

**Pygmalion and Galatea.** A mythological comedy, by W. S. GILBERT (q.v.), embodying the fable of the Athenian sculptor, who prayed the gods to put life into the statue of Galatea which he had fashioned. In the comedy, Galatea evokes the jealousy of the sculptor's wife Cynisca; and, after causing great misery by her very innocence, voluntarily returns to the original stone.

**Pygmalion's Image.** See PIGMALION'S IMAGE.

**Pylgrimage of the Sowle, The:** "translated out of the Frenshe into Englishe. Emprynted at Westminster by William Caxton, the first year of Kyng Edward V., 1483." Probably founded on *Le Pèlerin de l'Ame*, by Guillaume, prior of Chaulis.

**Pyramus.** The hero of the interlude in SHAKESPEARE'S *Midsummer Night's Dream* (q.v.). In mythology, he is represented as the lover of Thisbe, who, supposing her dead, stabs himself under the mulberry tree; whereupon, Thisbe, finding the body of her lover, kills herself upon the selfsame spot. ABRAHAM COWLEY (q.v.) wrote a *Tragical History of Pyramus and Thisbe* when he was ten years old. See THISBE.

**Pyramus and Thisbe, A New Sonnet of.** Contributed by one I. TOMSON to the collection of verse called *A Handefull of Pleasant Delites* (1584). Morley thinks it may have suggested to Shakespeare the notion of his interlude of *Pyramus and Thisbe* in *A Midsummer Night's Dream* (q.v.). See PYRAMUS.

**Pyrocles,** in Sir PHILIP SIDNEY'S *Arcadia* (q.v.), is probably intended for the author himself.

## Q

**Q. Elizabeth's Verses while a Prisoner at Woodstock:** "writ with Charcoal on a Shutter," and preserved by Hentzner in his *Travels*. See Percy's *Reliques*. They are dated 1555, and begin:—

"Oh, Fortune! how thy restless, wavering state  
Hath fraught with cares my troubled witt!"

See ELIZABETH, QUEEN.

**Q.Q., The Contributions of,** "to a Periodical Publication," consist of various papers written by JANE TAYLOR (1783—1824), for *The Youth's Magazine*, and republished in 1824.

**Quadrille:** "a Ballad on," was written by JOHN GAY (q.v.).

**Quæstiones Naturales.** A work by ATHELARD of BATH (circa 1110—1120), several manuscripts of which exist under varying titles. It was printed, apparently, as early as the fifteenth century, and is in the form of a dialogue between the author and his nephew. It is dedicated to

Richard, Bishop of Bayeux (circa 1108—1133). It contains Athelard's opinions on several physical questions relating to animals, man, and the elements, and at the conclusion promises another treatise on higher philosophical subjects, to be entitled *De Initio de Initiis*. See Wright's *Biographia Britannica Literaria*.

**Quair, The King's.** See KING'S QUAIR.

**Quaker Poet, The.** A name sometimes conferred both on BERNARD BARTON (q.v.) and JOHN GREENLEAF WHITTIER (q.v.), both of them members of the Society of Friends.

**Quakers.** See APOLOGY FOR THE TRUE CHRISTIAN DIVINITY.

**"Quality, A taste of your."** See "TASTE OF YOUR QUALITY."

**"Quality of mercy is not strain'd, The,"**—First line of the famous speech by Portia in *The Merchant of Venice*, act iv., scene 1—

"It droppeth as the gentle rain from heaven  
Upon the place beneath: it is twice blest;  
It blesseth him that gives, and him that takes:  
'Tis mightiest in the mightiest; it becomes  
The throned monarch better than his crown."

**Quallon.** The *nom de plume* under which S. H. BRADBURY has published some occasional verse.

**Quarles, Francis,** poet (b. 1592, d. 1644), wrote *A Feast for Wormes* (1620); *Pentalogia: or, the Quintessence of Meditation* (1620); *Hadassa: or, the History of Queen Esther* (1621); *Argalus and Parthenia* (q.v.), (1621); *Job Militant, with Meditations Divine and Moral* (1624); *Sion's Elegies wept by Jeremie the Prophet* (1624); *Sion's Sonnets Sung by Solomon the King, and periphras'd* (1625); *Divine Poems* (q.v.), (1630); *Divine Fancies* (1632); *Emblems, Divine and Moral* (q.v.), (1635); *Hieroglyphics of the Life of Man* (1638); *The Shepherd's Oracles* (1644); *The Virgin Widow* (1649); *Enchiridion, containing Institutions Divine, Contemplative, Practicall, Moral, Ethical, Eeconomical, Political* (q.v.), (1652); and other works. Quarles is spoken of by Wood as the "old Puritanical poet, the some time darling of our plebeian judgment." Baxter thought that Quarles outdid all the poets. "Milton," says Horace Walpole, "was forced to wait till the world had done admiring Quarles," of whom Lloyd wrote in 1668 that "his pious books by the fancy take the heart; having taught poetry to be witty without profaneness, wantonness, or being satirical; that is, without the poet's abusing God, himself, or his neighbour." "He was a poet," says Langbaine, "that mix'd religion and fancy together, and was very careful in all his writings not to intrench upon good manners by any scurrility in his works, or any way offending against his duty to God, his neighbour, and himself." "His verses on Job," says Fuller, "are done to the life, so that the reader may see his sores, and through them the anguish of his soul." Quarles's son, JOHN, also wrote some verse. He died in 1665. See LOYAL CONVERT, THE.



**Quarll, Philip.** The hero of *The Hermit* (i.).

‘**Quarrel is a very pretty quarrel as it ends, The.**’—SHERIDAN, *The Rivals*, act iv., line 3.

‘**Quarrellets of Pearl, The.**’—HERRICK, *The Rock of Rubies*.

**Quarterly Magazine, Knight’s,** was started by CHARLES KNIGHT (q.v.) in 1823, and closed in 1824. It enjoyed numerous distinguished contributors, including Thomas Babington (afterwards Lord) Macaulay, Winthrop Mackworth Praed, Derwent Coleridge, Moultrie, and others. PRAED was editor.

**Quarterly Review, The,** was started in 1809 as an opponent to *The Edinburgh Review* (q.v.), which was then doing for the Whigs what *Quarterly* has since done for the Conservative party in the State. WILLIAM GIFFORD (q.v.) was the first editor of the *Quarterly*, and continued to conduct it until 1824, when JOHN GIBSON LOCKHART (q.v.) succeeded him. The title of “quarterly” has since been adopted by the *British Quarterly*, *Church Quarterly*, and other reviews.

“**Queen and huntress, chaste and fair.**” A song sung by Hesperus in BEN JONSON’S *Synthia’s Revels* (q.v.).

**Queen Eleanor’s Confession.** A ballad concerning the consort of Henry II., who is made to confess to unfaithfulness to the king, and to having intended to poison him, the king being one of those who hear her confession. See Percy’s *Reliques*.

**Queen Elizabeth’s Verses while a Prisoner at Woodstock.** See Q. ELIZABETH’S VERSES, &c.

“**Queen Guinevere had fled the court, and sat.**” The first line of “Guinevere,” in TENNYSON’S *Idylls of the King*. See GUINEVERE.

**Queen Mab.** See MAB, QUEEN.

“**Queen Mab hath been with you ; O then, I see,**”—See act i., scene 4, of *Romeo and Juliet* (q.v.) :—

“She is the fairies’ midwife ; and she comes  
In shape no bigger than an agate-stone  
On the forefinger of an alderman,  
Drawn with a team of little atomies  
Athwart men’s noses as they lie asleep.”

See MAB.

**Queen Mary.** A drama by ALFRED TENNYSON (b. 1809), published in 1875, and modelled on the historical plays of Shakespeare. The heroine is Mary I. of England, and the play brings into prominence her love for, and marriage with Philip of Spain ; the religious and political dissensions of her reign ; and her hopeless yearning for an heir to the double crown of England and Spain. Among the *dramatis personæ* are Elizabeth, Cecil, Cranmer, Gardiner, and Sir Thomas Wyatt, the poet (q.v.). A drama with Mary for heroine had been written

some years previously by Sir AUBREY DE VERE (1807—1846), and published in 1847 under the title of *Mary Tudor*.

**Queen-Mother, The.** A tragedy by ALGERNON CHARLES SWINBURNE (b. 1837), published in 1861. In this work, Catherine de’ Medici is, says Stedman, “strongly and clearly delineated,—a cruel, relentless, yet imposing figure. The style is caught from Shakespeare. Scattered through it are some of the curious old French lyrics which the author already was so deft at turning. The volume reveals many traits of the genius that has since blazed out so finely.”

**Queen of Carthage, The.** See Dido.

**Queen, To the.** The dedication of his poems by ALFRED TENNYSON, in March, 1851 ; containing the fine tribute to Wordsworth, his predecessor in the laureateship :—

“This laurel greener from the brows  
Of him that uttered nothing base.”

“**Queen (Our) shall be as drunk as we.**” See “PLEASURE TO BE DRUNK.”

**Queene of Arragon, The.** A tragi-comedy by WILLIAM HABINGTON, first acted about 1635 or 1636, and revived in 1666, with a prologue and epilogue by Butler. It was printed in 1640. Among the characters are Decastro, general of the forces of Arragon, and in love with the queen ; Florentio, general of the forces of Castile, also enamoured of her ; and Ascanio, the disguised king of Castile. Florentio eventually wins the queen. See Carew Hazlitt’s edition of Dodsley’s *Old Plays*. Here is a verse of one of the songs in the play :—

“Fine young folly, though you were  
That fair beauty I did swear,  
Yet you ne’er could reach my heart ;  
For we courtiers learn at school,  
Only with your sex to fool ;  
You are not worth the serious part.”

**Queenhoo Hall.** An unfinished romance by JOSEPH STRUTT (1749—1802), which was published, in 1808, after the death of the writer, by Sir Walter Scott, and is said to have suggested to him the idea of composing an historical novel in the form of *Waverley*. *Queenhoo Hall* was accompanied in this publication by *Ancient Times*, a drama. Another posthumous work of Strutt’s was his *Test of Guilt : or, Traits of Ancient Superstition*, a dramatic tale, printed by his son in 1808. See *The Gentleman’s Magazine*, vol. lxxviii.

**Queen’s Ball, The.** One of the “IX. Poems by ‘V.’” In July, 1847, Miss Mitford wrote to a correspondent :—“Mrs. Archer Clive, who is a great friend of mine, sent me the other day her poem, *The Queen’s Ball*, of which the subject is most striking : one hundred and fifty persons were invited who are dead. She has made a fine use of this remarkable fact.” The shades are supposed to be reached by these cards of invitation, so sought and schemed for in the upper world ; and leave to accept is accorded by the ruler of Hades. Some shades decline Pluto’s permit.



Others, strange to say, are alive to the royal compliment, and "glad to be thought of once again." There is originality in the grouping of dead and living which results. (*Contemporary Review*, 1874.) See "V.," POEMS BY.

**Queens, The Masque of,** by BEN JONSON, was written in 1610.

**Queen's Wake, The.** A legendary poem by JAMES HOGG (1772—1835), published in 1813, and consisting of a variety of tales and ballads supposed to be sung to Mary Queen of Scots by the royal bards, at a wake at Holyrood. Among these is the touching and popular story of Kilmeny (q.v.).

**Quentin Durward.** See DURWARD, QUENTIN.

**Query, Peter, Esq.** The pseudonym under which MARTIN FARQUHAR TUPPER (b. 1810) published *Rides and Reveries of Mr. Æsop Smith* (1858).

**Questioning Spirit, The.** A lyric by ARTHUR HUGH CLOUGH (1819—1861). See BETHESDA.

**Quête de Saint Graal, Le.** A romance compiled by WALTER MAPES, Archdeacon of Oxford (1150—1196). See GRAIL, THE HOLY.

**"Queubus, The equinoctial of."** An expression attributed by Sir Andrew Aguc-cheek (q.v.) to the clown in *Twelfth Night* (act ii., scene 3), as a part of his "very gracious fooling" on the previous night. "Perhaps," says Leigh Hunt, "it means some glorious torrid zone lying beyond three o'clock in the morning." But, of course, it has no meaning.

**Quevedo Redivivus.** See VISION OF JUDGMENT, THE.

**Quickly, Mrs.** Servant to Dr. Caius, in *The Merry Wives of Windsor* (q.v.), and hostess of a tavern in Eastcheap in the First and Second Parts of *King Henry IV.*

**Quidnunc.** A meddling busybody, in a farce by ARTHUR MURPHY (q.v.), called *The Upholsterer: or, What News?*

**Quiet Conscience, On a.** Verses attributed to King CHARLES I. in the *Poetical Calendar* of 1763, vol. viii., where it was reprinted from Nahum Tate's *Miscellanea Sacra: or, Poems on Divine and Moral Subjects.*

**"Quiet eye, The harvest of a."** See "HARVEST OF A QUIET EYE."

**"Quiet sense of something lost, The."** —TENNYSON, *In Memoriam*, lxxvii.

**"Quiet to quick bosoms is a hell."** —BYRON, *Childe Harold's Pilgrimage*, canto iii., stanza 42.

**"Quietus make with a bare bodkin, His."** —*Hamlet*, act iii., scene 1.

**"Quill from an angel's wing."** See "PEN (THE), WHEREWITH," &c.

**"Quills upon the fretful porcupine."** See "FRETFUL PORCUPINE."

**Quilp.** A hideous dwarf in DICKENS'S novel of *The Old Curiosity Shop* (q.v.).

**Quinborough, The Mayor of.** A comedy, supposed to be one of the earliest productions of its author, THOMAS MIDDLETON, though not printed until 1661. The part of chorus is performed by Ranulph, monk of Chester.

**Quince.** An "Every-day Character," by WINTHROP MACKWORTH PRAED:—

"Welcome was he in hut and hall  
To maids and matrons, peers and peasants;  
He won the sympathies of all  
By making puns, and making presents . . .  
Sound was his claret—and his head;  
Warm was his double ale—and feelings:  
His partners at the whist club said  
That he was faultless in his dealings."

**Quince, Peter.** A carpenter, in *A Midsummer Night's Dream* (q.v.).

**Quincey, Thomas de,** miscellaneous writer (b. 1785, d. 1859), published a large number of *Works*, the chief of which were collected in 1853 into fourteen volumes, in the following order:—i., *Autobiographic Sketches*; ii., *Autobiographic Sketches, with Recollections of the Lakes*; iii., *Miscellanies, chiefly Narrative*; iv., *Miscellanies*; v., *Confessions of an English Opium Eater*; vi., *Sketches, Critical and Biographic*; vii., *Studies of Secret Records, Personal and Historic*; viii., *Essays, Sceptical and Anti-Sceptical, or Problems neglected or misconceived*; ix., *Leaders in Literature, with a Notice of Traditional Errors affecting Them*; x., *Classic Records, Reviewed and Deciphered*; xi., *Critical Suggestions on Style and Rhetoric, with German Tales*; xii., *Speculations, Literary and Philosophic, with German Tales*; xiii., *Speculations, Literary and Philosophic*; and xiv., *Letters to a Young Man whose Education has been Neglected.* A much more complete edition is that published by Ticknor and Field, of Boston, U.S., in twenty volumes, the contents of which are given in Lowndes' *Bibliographer's Manual*, where the reader will also find a complete list of De Quincey's contributions to *The London Magazine*, *Blackwood's Magazine*, and *Tait's Magazine.* For *Biography*, see his *Autobiography*, Miss Martineau's *Biographical Sketches*, and his *Life* by Page (1877). For *Criticism*, see Stirling's *Essays* and Stephen's *Hour in a Library.* "In seventy-three years," says the latter writer, "De Quincey read extensively and thought acutely by fits, wrote a few pages which revealed new capacities in the language, and provided a good deal of respectable padding for magazines." "De Quincey," says Harriet Martineau, "was not made like other men, and he did not live, think, or feel like them. A singular organisation was singularly and fatally deranged in its action before it could show its best quality. Marvellous analytical faculty he had, but it all oozed out in barren words. Charming eloquence he had, but it degenerated



egotistical garrulity, rendered tempting by the ling of his genius. It is questionable whether, he had never touched opium or wine, his real movements would have been substantial, for he had no conception of a veritable standpoint of philosophical investigation; but the actual effect of his intemperance was to aggravate to excess his respective tendencies, and to remove him incessantly farther from the needful discipline of true science. His conditions of body and mind were normal, and his study of the one thing he knew anything about—the human mind—was radically imperfect. His moral nature relaxed and sank, and the man of genius who administered a moral warning to all England, and commanded the sympathy and admiration of a nation, lived on to achieve nothing but the delivery of some confidences of questionable value and beauty, and to command from us nothing more than a compassionate sorrow that an intellect so subtle, and an eloquence so charming in its pathos, its humour, its insight, and its music, should have left the world in no way better for such gifts—unless by the warning afforded in the *Confessions* first, and then by example, against the curse which neutralised their influence and corrupted its source.” See ENGLISH OPIUM-EATER.

**Quintin Schaw.** See SCHAW, QUINTIN.

**Quip for an Upstart Courtier:** “or, a Dispute between Velvet-breeches and Cloth-breeches.” A prose pamphlet by ROBERT GREENE, printed in 1592; probably a plagiarism from an older poem under the title of *The Debate between Pride and Lowliness pleaded to an issue in Assize*, &c. It is reprinted in vol. v. of *The Harleian Miscellany*.

**“Quips and cranks and wanton wiles.”**—MILTON’s poem of *L’Allegro*, line 27.

**“Quips and sentences.”**—*Much Ado About Nothing*, act ii., scene 3.

**“Quiring to the young-eyed cherubins.”**—*The Merchant of Venice*, act v., scene 1.

**Quisara.** The heroine of FLETCHER’s play of *The Island Princess* (q.v.). See ARMUSIA.

**“Quit, O quit this mortal frame!”** See “VITAL SPARK.”

**Quixote, Don.** See CERVANTES.

**Quixote, Don, in England.** A comedy by HENRY FIELDING (1707—1754).

**Quixote, Don, The Comical History of,** “in two parts,” by THOMAS D’URFEY (1650—1723), published in 1694.

**Quiz.** A *nom de plume* assumed by CHARLES DICKENS (1812—1870) in publishing *Young Couples*. The pseudonym of the artist, Hablot K. Browne, was Phiz.

**Quiz, The.** A weekly journal, published at threepence, and conducted by THOMAS FROGNALL

DIBDIN (1770—1847), in conjunction with Sir Robert Ker Porter and his sisters.

**Quotem, Caleb.** A parish clerk, in COLMAN’s play of *The Review: or, the Wags of Windsor* (q.v.).

**“Quoth the Raven, ‘Never more.’”** The refrain of several verses in *The Raven* (q.v.).

## R

**Rab and his Friends.** A story by Dr. JOHN BROWN, contained in his work entitled *Horæ Subsecivæ* (q.v.). It has also been published in a separate form. Rab is a dog, whose fidelity to, and affection for his master and mistress are painted with graphic power.

**Rabelais.** The *History of Gargantua and Pantagruel* by this famous writer (1483—1553) was translated—the first three books by Sir Thomas Urquhart (q.v.) in 1653, and the other three by Peter Antony Motteux (q.v.), the joint production being reserved by John Ozell (q.v.), with corrections of text, and notes by a French writer called Le Duchat.

**“Rabelais’ easy chair, Or laugh and shake in.”**—POPE, *The Dunciad*, book i., line 22.

**Rabelais, The English.** A name applied indifferently to Dean SWIFT (1667—1745); LAWRENCE STERNE (1713—1768), of whom Percy Fitzgerald says that “the cast of the whole Shandean history, its tone and manner and thought, is such as would come from one saturated, as it were, with Rabelais, and the school that imitated Rabelais;” and to THOMAS AMORY (1691—1788), author of *The Life of John Bunce, Esq.* (q.v.), of whom Hazlitt writes that “the soul of Francis Rabelais passed” into him—“both were physicians, and enemies of too much gravity. Their great business was to enjoy life.” Dr. MAGINN (1794—1842) was sometimes called “The Modern Rabelais.”

**Rabsheka,** in DRYDEN’S *Absalom and Achitophel* (q.v.), is intended for Sir Thomas Player.

**Raby, Aurora.** See AURORA RABY.

**“Race of politicians, The whole.”**—SWIFT, *Travels of Lemuel Gulliver*, chapter vii.

**Race, The.** A satiric poem by CUTHBERT SHAW (1738—1771), written in imitation of *The Roseiad* (q.v.). It contains “characters” of Dr. Johnson, Kenrick, and others.

**“Rack of a too easy chair, Stretched on the.”**—POPE, *The Dunciad*, book iv., line 342.

**“Rack of this rough world, The.”**—*King Lear*, act v., scene 3.

**Rackrent, Sir Condy.** A character in Miss EDGEWORTH’S novel of *Castle Rackrent* (q.v.).



**Radcliffe Library, The**, at Oxford, was founded by Dr. John Radcliffe, who, dying on November 11, 1714, bequeathed by will to the University of Oxford £40,000 for that purpose. The first stone of the building was laid on May 12, 1737, and the library was opened on April 13, 1749.

**Radcliffe, Mrs.** (*née* Ann Ward), novelist (b. 1764, d. 1823), wrote *The Castles of Athlin and Dunbayne* (1789), (q.v.); *The Sicilian Romance* (1790); *The Romance of the Forest* (1791), (q.v.); *The Mysteries of Udolpho* (1794), (q.v.); *A Journey through Holland* (1795); *The Italian* (1797), (q.v.); and *Poems* (1834), (q.v.). For *Biography* and *Criticism*, see Scott's *Biographies*, Dunlop's *History of Fiction*, Kavanagh's *Women of Letters*, and Jeaffreson's *Novels and Novelists*. Haynes Bayly wrote of her in his *Fashionable Novel* :—

"O Radcliffe! thou once wert the charmer  
Of girls who sat reading all night :  
Thy heroes were striplings in armour,  
Thy heroines damsels in white.  
But past are thy terrible touches,"

and so on. "Mrs. Radcliffe, as an author," says Sir Walter Scott, "has the most decided claim to take her place among the favoured few who have been distinguished as the founders of a class or school. She led the way in a peculiar style of composition, affecting powerfully the mind of the reader, in which no one has attained or approached to the excellence of the original inventor. The species of romance she introduced attains its interest neither by the path of comedy nor of tragedy, and yet it has, notwithstanding, a deep, decided, and powerful effect, gained by means independent of both—by an appeal, in one word, to the passion of fear, whether excited by natural dangers or by the suggestions of superstition. Her materials are all selected with a view to the author's primary object. Her scenery is generally as gloomy as her tale, and her personages are those at whose frown that gloom grows darker. She has made much use of obscurity and suspense. To break off the narrative when it seemed just at the point of becoming most interesting—to extinguish a lamp just when a parchment containing some hideous secret ought to have been read—to exhibit shadowy forms and half-heard sounds of woe—are resources which Mrs. Radcliffe has employed with more effect than any other writer of romance."

**Radegond.** Queen of the Amazons, "half like a man," in SPENSER'S *Faërie Queene* (q.v.).

**Radiobanes**, in BARCLAY'S romance of *Argenis* (q.v.), is intended for Philip II., King of Spain.

**Rae Wilson, Esquire, Ode to**, by THOMAS HOOD. A fine piece of satire on religious pride and bigotry. It contains some well-known passages. For example :—

"Man may pious texts repeat,  
And yet religion have no inward seat :  
'Tis not so plain as the old Hill of Howth,  
A man has got his belly full of meat  
Because he talks with victuals in his mouth."

Again :—

"I do confess that I abhor and shrink  
From schemes, with a religious willy-nilly,  
That frown upon St. Giles's sins, but blink  
The peccadilloes of all Peccadilly."

**Ragg, Thomas**, poet and clergyman (b. 1808), has published *The Incarnation, and other Poems* (1833); *The Deity* (of which *The Incarnation* forms a part), (1834); *The Martyr of Verulam, and Other Poems* (1835); *Lyrics from the Pentateuch* (1837); *Heber, and Other Poems* (1840); *Scenes and Sketches* (1847); *Creation's Testimony to its Author* (1855); and *Man's Dreams and God's Realities* (1858).

**Ragman Roll.** An old poem, printed from the Fairfax MS. in Wright's *Anecdota Literaria* and Carew Hazlitt's *Early Popular Poetry*. "It is curious as being one of the earliest of those attacks on the female sex, which subsequently issued from the press in such abundance. The origin of the strange title of this piece is assignable to a mediæval game so designated."

**"Railed (And) on Lady Fortune in good terms."**—*As You Like It*, act ii., scene 7.

**Rain, An Ode to the**, by SAMUEL TAYLOR COLERIDGE; written in 1809.

"Dear rain! I ne'er refused to say  
You're a good creature in your way,  
Nay, I could write a book myself  
Would fit a parson's lower shelf,  
Showing how very good you are—  
What then? sometimes it must be fair!  
And if sometimes, why not to-day?  
Do go, dear Rain! do go away!"

**"Rain from heaven, The gentle."**—*The Merchant of Venice*, act iv., scene 1.

**Rain in Summer.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807).

"How beautiful is the rain!  
After the dust and heat,  
In the broad and fiery street,  
In the narrow lane,  
How beautiful is the rain!"

**"Rain influence, Ladies whose bright eyes."**—MILTON, *L'Allegro*, line 121.

**"Rain, rain, and sun! a rainbow in the sky."** A line in Merlin's song in *The Passing of Arthur* (TENNYSON'S *Idylls of the King*).

**Rainbow, To the.** A lyric by THOMAS CAMPBELL. It begins :—

"Triumphal arch that fill'st the sky,  
When storms prepare to part,  
I ask not proud Philosophy  
To teach me what thou art."

**"Rainbow to the storms of life, Be thou the."**—BYRON, *The Bride of Abydos*, canto ii., stanza 20.

**Raine, James, D.C.L.** (b. 1791, d. 1858), was the author of *A History of North Durham* (1830 and 1852).

**Rainolde, Richard**, "maistre of arte of the Universitie of Cambridge," published in 1563, *The Foundation of Rhetorike*.



**ainy Day, The.** A lyric by HENRY WADSWORTH LONGFELLOW (b. 1807).

"In each life some rain must fall,  
Some days be dark and dreary."

**aising of Lazarus.** See LAZARUS, RAISING

**aising the Wind.** A farce by JAMES NEY (1780—1849), produced, in 1803, at the Cent Garden Theatre. The chief character is my Diddler (q.v.).

**Rake (A) among scholars, and a scholar among rakes.**—MACAULAY's description of RICHARD STEELE. See his essay on Addison.

**Raleigh, Sir Walter** (b. 1552, d. 1618), the *The Discovery of the Large, Beautiful, and Rich Empire of Guiana* (1596), *A History of the World* (1614), *Advice to his Son*, and various other cellanies in prose and verse. His *Works* were published in 1751 and 1829. For *Biography*, see the *es* by Whitehead, Oldys, Birch, Cayley (1805), Thomson (1830), Tytler (1833), Napier (1857), St. John (1868), and Edwards (1870); also, Disraeli's *Curiosities of Literature* and Kingsley's *Miscellanies*. For *Criticism*, see *The Edinburgh Review*, vol. lxxi. See also Hannah's edition of the *Poems* (1875). Discussing Raleigh's *History of the World*, Hallam says:—"We should expect from the prison-hours of a soldier, a courtier, a busy intriguer in state affairs, a poet, and a man of genius, something well worth our notice, but hardly a prolix history of the ancient world, hardly disquisitions on the site of Paradise and the travels of Cain. The Greek and Roman story is told more fully and exactly than by any earlier English author, and with plain eloquence which has given this book a classical reputation in our language. Raleigh has intermingled political reflections, and illustrated his history by episodes from modern times, which perhaps are now the most interesting passages. It ascends only to the second Macedonian war. There is little now obsolete in the words of Raleigh, or, to any great degree, in his turn of phrase; the periods, when pains have been taken with them, show that artificial structure which we find in Sidney and Hooker; he is less pedantic than most of his contemporaries, seldom low, never affected." Puttenham (q.v.) says:—"For dittie and amorous ode, I finde Sir Walter Rawleyghs vayne most oftie, insolent, and passionate." See CYNTHIA; RAE, THE; SHEPHERD OF THE OCEAN.

**Ralph.** An independent clerk, the attendant of Hudibras, in BUTLER's poem of the latter name (q.v.).

**Ralph, Alderman.** A tale by THOMAS COOPER (q.v.), published in 1853.

**Ralph Esher, Sir.** A novel by JAMES HENRY LEIGH HUNT (q.v.), published in 1832.

**Ralph, James,** miscellaneous writer (d. 1762), produced *The Touchstone* (1728); *Taste of the Town* (1730); a *History of England during the reigns of*

*King William III., Anne, and King George I., with an introductory Review of the Reigns of Charles II. and James II., by a Lover of Truth and Liberty* (1744—46); *The Use and Abuse of Parliament* (1744); *The Case of Authors by Profession stated, in regard to Booksellers, the Stage, and the Public* (1758); and other works. See Drake's *Essays*, Walpole's *Memoirs*, and Davies' *Life of Garrick*. See AUTHORS BY PROFESSION.

**Ralph Roister Doister.** See ROISTER DOISTER, RALPH.

**Ram Alley:** "or, Merrie Trickes." "A Comedy divers times heretofore acted by the Children of the King's Revels," and written by LUDOWICK BARRY (temp. James I.). Ram Alley was an avenue from Fleet Street leading into the Temple, and formerly claimed to be exempt from the process of courts of laws; a privilege of which it was deprived in the reign of William III. The play, which was published in 1611, may be characterised, says Carew Hazlitt (*Dodsley's Old Plays*), "as a strongly-written and well-constructed domestic drama, valuable as a social monument of the times. But it is full of gross passages, allusions, and inuendoes."

**Rambler, The.** A periodical in essay form, written and published by Dr. JOHNSON (q.v.) twice a week—every Tuesday and Saturday—from March 20th, 1750, to March 14th, 1752. During that period, only five of the essays proceeded from other hands than those of Johnson—namely, No. 10 from Mrs. Chapone, No. 30 from Mrs. Talbot, No. 97 from Richardson the novelist, and Nos. 44 and 100 from Mrs. Elizabeth Carter. "As *The Rambler*," says Boswell, "was entirely the work of one man, there was, of course, such a uniformity in its texture, as very much to exclude the charm of variety; and the grave and often solemn cast of thinking, which distinguished it from other periodical papers, made it for some time not generally liked. I will venture to say, that in no writings whatever can be found more bark and steel for the mind, if I may use the expression."

**Ramé, Mdlle de la.** See OUIDA.

**Rames, Philip de.** See BLONDE OF OXFORD; MANEKINE, LE.

**Ramilies, The Battle of.** See BATTLE OF RAMILIES, THE.

**Ramsay, Allan,** poet (b. 1686, d. 1758), published, in his early years, various poetical pieces, including an epistle to the *Easy Club*, and a continuation of *Christis Kirk of the Grene* (q.v.); followed in 1719 by *The Tea-Table Miscellany* (q.v.), in 1724 by *The Evergreen* (q.v.), and in 1725 by *The Gentle Shepherd* (q.v.). His collected poems were published in 1731, and again in 1800, with a glossary, a *Life of the author* by George Chalmers, and "remarks on his poems, from a large view of their merits," by Lord Woodhouselee.



**Ramsay, David and Margaret.** The names of an old watchmaker and his daughter in Sir WALTER SCOTT's *Fortunes of Nigel* (q.v.).

**Ramsay, Edward Bannerman, LL.D.,** Dean of Edinburgh (b. 1793, d. 1872), was author of *Reminiscences of Scottish Life and Character*, which, published in 1858, has passed into no fewer than twenty-three editions. To the twenty-third, in 1874, was prefixed a *Memoir of the Dean* by Professor Cosmo Innes. Dean Ramsay also wrote *Sermons, Christian Responsibility, Catechetical Instruction, Pulpit Table-Talk, Thomas Chalmers*, and other works. See the *Memorials and Recollections* by C. Rogers (1873).

**Ramsbottom, Mrs.** The imaginary author of a series of letters, distinguished by their grotesquely bad spelling, which were contributed to the *John Bull* newspaper in 1829 by THEODORE HOOK.

**Randolph, Thomas,** poet and dramatist (b. 1605, d. 1634), wrote *Aristippus: or, the Jovial Philosopher* (1620); *The Jealous Lovers* (1632); *Cornelianum Dolium* (1638); *Amyntas: or, the Impossible Dowry* (1638), (q.v.); *Hey for Honesty* (1651), (q.v.); and *Poems*, published with *The Muses' Looking-Glass* (q.v.) and his other works (1668). An edition of his *Poetical and Dramatic Works*, edited by W. Carew Hazlitt, appeared in 1875. See Wood's *Athenæ Oxonienses* and *The Retrospective Review*, vi., 61—87.

**Random, Roderick, The Adventures of.** A novel by TOBIAS GEORGE SMOLLETT (1721—1771), written on the model of Le Sage's *Gil Blas*. "Roderick Random," says Hazlitt, "is the purest of Smollett's novels: I mean in point of style and description. Most of the incidents and characters are supposed to have been taken from the events of his own life, and are therefore truer to nature. The style is more easy and flowing than that of *Tom Jones*; the incidents follow one another more rapidly; the humour is broader and more effectual, and there is very nearly, if not quite, an equal interest excited by the story." It was published in 1748. See BOWLING, RATTLIN, and STRAP.

**Rands, W. B.** See BROWNE, MATTHEW; FIELDMOUSE, TIMON; HOLBEACH, HENRY.

**Ranger.** A character in WYCHERLEY's comedy of *Love in a Wood*.

**Ranger,** in HOADLEY's comedy of *The Suspicious Husband* (q.v.), is "only a variation on the characters of Farquhar, of the same class as his Sir Harry Wildair [q.v.] and others, without equal spirit."

**Ranger, The.** The pseudonym of Captain FLAEC, author of *A Texan Hunter* and other works.

**"Rank is but the guinea's stamp, The."** A line in BURNS's verses, *Is there for Honest Poverty*.

**Rankine, William John Macquorn,** Professor of Engineering at Glasgow (b. 1820, d. 1872), was author of *Songs and Fables* (1874), and numerous works on mechanics.

**Ranter, The Widow.** A comedy by Mrs. APHRA BEHN, written in 1690.

**Ranthorpe.** A tale by GEORGE HENRY LEWES (b. 1817), published in 1847. See the *Life of Charlotte Brontë*, by Mrs. Gaskell.

**Rape of Lucrece, The.** See LUCRECE, THE RAPE OF.

**Rape of the Lock, The.** A "heroi-comical" poem, by ALEXANDER POPE (1688—1744), dedicated to Mrs. Arabella Fermor, and occasioned by a frolic of gallantry in which Lord Petre cut off a lock of that lady's hair. From this incident arose a quarrel between the two families, which Mr. Secretary Caryl suggested Pope might compose by the production of a ludicrous poem. The first sketch was written in less than a fortnight, and published in 1712, in two cantos. The delicious machinery of sylphs and gnomes, which adds so much to the beauty of the poem, was added, says Lowell, at the suggestion of Doctor Garth. "The idea was taken from that entertaining book, *The Count de Gabalis*, in which Fouqué afterwards found the hint for his *Undine*; but the little sprites as they appear in the poem are purely the creation of Pope's fancy. The theory of the poem is excellent. The heroic is out of the question in fine society. The mock-heroic is the only way in which the petty actions and sufferings of the fine world can be especially treated, and the contrast continually suggested with subjects of larger scope and more dignified treatment, makes no small part of the pleasure, and sharpens the point of the wit. The invocation is admirable:—

"Say, what strange motive, Goddess, could compel  
A well-bred lord to assault a gentle belle?  
O say what stranger cause, yet unexplored,  
Could make a gentle belle reject a lord?"

The poem, in its present complete form, was published in 1714, and was followed in 1715 by a *Key to the Lock*, written by Pope himself under the pseudonym of "Esdras Barnevelt, Apoth.," and gravely explaining the whole as a covert satire upon Queen Anne and the Barrier Treaty.

**"Rapt seraph that adores, The."**—POPE, *Essay on Man*, epistle i., line 277.

**"Rapture on the lonely shore."** See "PLEASURE IN THE PATHLESS WOODS."

**"Rare Ben Jonson! O."** An appellation bestowed upon JONSON, the dramatist and poet, by an eccentric gentleman, who gave a mason eighteen-pence to cut it upon the stone of Jonson's grave in Westminster Abbey.

**Rare Triumphs of Love and Fortune, The.** A play, "wherein are many fine conceits with great delight," printed in 1589. Only one copy of it is known to be extant. It is printed in Carew Hazlitt's edition of Dodsley's *Old Plays*.



**Rarely, rarely, comest thou, Spirit Delight.**" A lyric by PERCY BYSSHE SHELLEY, written in 1821.

**'Rarity of Christian charity, Alas! the."** See "ALAS! FOR THE RARITY," &c.

**Rashleigh.** One of the Osbaldistone family, Sir WALTER SCOTT's novel of *Rob Roy* (q.v.). OSBALDISTONE.

**'Rashly importunate, gone to her death."**—HOOD, *The Bridge of Sighs*.

**Rasni.** King of Nineveh, in LODGE and GREENE's play of *A Looking-Glasse for London and Lreland* (q.v.); an "imperial swaggerer," full of wit and blasphemy. "In the course of the play," says Campbell, "the imperial swaggerer marries his own sister, who is quite as consequential as himself; but, finding her struck dead by lightning, he signs to espouse her lady-in-waiting, and is finally converted, after his wedding, by Jonah, who soon afterwards arrives at Nineveh."

**Rasselas, Prince of Abyssinia.** A prose tale by Dr. JOHNSON (1709—1784), published in 1759. "I have to mention," says Boswell, "that the late Mr. Strahan, the printer, told me that Johnson wrote it, that with the profits he might defray the expense of his mother's funeral, and pay some little debts which she had left. He told Sir Joshua Reynolds that he composed it in the evenings of one week, sent it to the press in portions as it was written, and had never since read it over. Mr. Strahan, Mr. Johnston, and Mr. Dodsley purchased it for £100, but afterwards paid him £25 more when it came to a second edition. None of his writings have been so extensively diffused over Europe, for it has been translated into most, if not all, of the modern languages. This tale, with all the charms of Oriental imagery, and all the force and beauty of which the English language is capable, leads us through the most important scenes of human life, and shows us that this stage of our being is full of 'vanity and vexation of spirit.'" "Rasselas and Imlac, Nekayah and Peknah, are evidently meant," says Macaulay, "to be Abyssinians of the eighteenth century; for the Europe which Imlac describes is the Europe of the eighteenth century; and the inmates of the Happy Valley talk familiarly of the law of gravitation which Newton discovered, and which was not fully received even at Cambridge till the eighteenth century. Johnson, not content with turning filthy savages, ignorant of their letters and gorged with raw steaks cut from living cows, into philosophers as enlightened as himself or his friend Burke, and into ladies as highly accomplished as Mrs. Lennox or Mrs. Sheridan, transferred the whole domestic system of England to Egypt."

**Rastell, John.** See FOUR ELEMENTS; PHILOXIDES AND MENIPPUS.

**Rat, Doctor.** The curate in *Gammer Gurton's Needle* (q.v.).

**"Rather than be less, Cared not to be at all."**—*Paradise Lost*, book ii., line 47.

**Rattler, Morgan.** A pseudonym under which PERCIVAL WELDON BANKS (b. 1806, d. 1850) contributed to *Fraser's Magazine*.

**Rattlin, Jack.** A naval character, in SMOLLETT's *Adventures of Roderick Random* (q.v.).

**Rattlin' Roarin' Willie.** A Scottish song, which appeared for the first time in Johnson's *Musical Museum* (1788), to which it was communicated by ROBERT BURNS. Another song, representing the Willie in question (who appears, according to Scott, to have been a real person) in an amatory light, is quoted by Chambers. See also Halliwell-Phillipps's *Nursery Rhymes*.

**"Rave, recite, and madden round the land, They."** See "MADDEN ROUND THE LAND."

**Raven, The.** A poem by EDGAR ALLAN POE (1811—1849), published in 1845, which has attained a world-wide popularity. For the author's account of the mode of its construction, see *The Philosophy of Composition*, an essay, in the collected edition of his works. The last verse runs:—

"And the Raven, never flitting, still is sitting, still is sitting,  
On the pallid bust of Pallas, just above my chamber door,  
And his eyes have all the seeming of a demon's that is dreaming,  
And the lamp-light o'er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted—Nevermore!"

**"Raven-down (The) of darkness."**—MILTON, *Comus*, line 249.

**Ravenswood, The Master of,** is the hero of SCOTT's romance of *The Bride of Lammermoor* (q.v.). His name is Edgar, and he is in love with Lucy Ashton.

**Rawlett, John,** of Newcastle, divine (b. 1642, d. 1686), was the author of *The Christian Monitor*, and other works.

**Rawlins, Thomas,** dramatist (d. 1670), was the author of *The Rebellion* (q.v.) and *Tom Essence* (1677), and of a volume of poems entitled *Calanthe* (1648). See Carew Hazlitt's edition of Dodsley's *Old Plays*, vol. xiv.

**Rawlinson, George,** Canon of Canterbury (b. about 1815), has produced *Historical Evidences of the Truth of the Scripture Records* (1860), *The Five Great Monarchies of the Ancient Eastern World* (1862—5), *The Seventh Great Oriental Monarchy* (1875), and other works.

**Ray, John,** botanist and miscellaneous writer (b. 1628, d. 1705), published *Methodus Plantarum Novus* (1682); *A Collection of English Proverbs* (1670); *Historia Plantarum Generalis* (1686); *A Collection of English Words not generally used* (1674); *Observations made in a Journey through Part of the Low Countries, Germany, Italy, and France* (1673); *The Wisdom of God manifested in the Creation* (1691); *Three Physico-Theological Discourses concerning Chaos, the Deluge, and the Dissolution of the*



*World* (1693); and many other works, chiefly on botanical subjects, a list of which is given in Lowndes' *Bibliographer's Manual*. A *Life* of Ray, by William Derham, appeared in 1760 with his *Latest Remains*. His *Correspondence* was published in 1718 and 1848; *Ray's Miscellany* in 1850. See also the *Ray Society Publications* (1844—56).

**Rayland, Mrs.**, in Mrs. SMITH's novel of *The Old Manor House* (q.v.), is described by Miss Kavanagh as "one of the most finely drawn characters in the English fiction of the eighteenth century, and, we will venture to add, to Sir Walter Scott's praise, 'old Mrs. Rayland is without a rival,' that none, save Mrs. Smith, could have portrayed her. Miss Burney would have exaggerated, and Mrs. Inchbald would have satirised her."

**Raymond**, "master of 4,000 infantry," figures in TASSO's *Jerusalem Delivered*.

"**Raze out the written troubles of the brain.**"—*Macbeth*, act v., scene 3.

"**Razure of oblivion.**"—*Measure for Measure*, act v., scene 1.

**Reach, Angus Bethune**, novelist and miscellaneous writer (b. 1821, d. 1856), produced *Clement Lorimer* (1848); *Leonard Lindsay* (1850); *Claret and Olives, from the Garonne to the Rhone* (1852); *The Natural History of Bores and Humbugs*; *The Comic Bradshaw*; *London on the Thames*; and other works. See Charles Mackay's *Recollections*.

**Reade, Charles, D.C.L.**, novelist and dramatist (b. 1814), is the author of *Peg Woffington* (1852); *Christie Johnstone* (1853); *It is Never too Late to Mend* (1857); *The Course of True Love never does run Smooth* (1857); *Jack of all Trades* (1858); *Love Me Little, Love Me Long* (1859); *White Lies* (1860); *The Cloister and the Hearth* (1861); *Hard Cash* (1863); *Griffith Gaunt* (1866); *Foul Play* (with Dion Boucicault, 1869); *Put Yourself in his Place* (1870); *A Terrible Temptation* (1871); *A Simpleton* (1873); *The Wandering Heir* (1875); *A Hero and Martyr* (1876); and *A Woman-Hater* (1877); besides producing the following dramas:—*Gold* (1850); *Two Loves and a Life* (1854); *The King's Rivals* (1854); and *Masks and Faces* (with Tom Taylor), (1854); *Foul Play* (with Dion Boucicault), (1868); *The Wandering Heir* (1875); and *The Seutled Ship* (1877).

**Reade, John Edmund**, poet (d. 1870), published *The Broken Heart, and other Poems* (1825); *Cain, the Wanderer* (1830); *The Revolt of the Angels* (1830); *Italy* (1838); *Cataline* (1839); *Revelations of Life* (1849); *Memnon*; and other works. A collected edition of his *Poems* appeared in 1865.

"**Reader! walk up at once (it will soon be too late)** And buy at a perfectly ruinous rate, A fable for eritics." The opening lines of a poetical satiro by JAMES RUSSELL LOWELL (b. 1819), published in 1848, and containing hu-

morous criticisms on the writer's literary contemporaries. See CRITICS, A FABLE FOR; WONDERFUL QUIZ, A.

"**Reading, Cursed hard.**" See "EASY WRITING," &c.

"**Reading maketh a full man.**"—BACON'S essay *On Studies*.

**Real Life in London**: "or, the Rambles and Adventures of Rob Tallyho, Esq., and his Cousin, the Hon. Tom Dashall, through the Metropolis." A work of fiction, published by PIERCE EGAN ("An Amateur"), in 1821—2.

"**Real Simon Pure.**" See PURE, SIMON.

**Reaper and the Flowers, The.** A lyric by HENRY WADSWORTH LONGFELLOW (b. 1807):—

"'Twas an angel visited the green earth,  
And took the flowers away."

"**Rear (To) the tender thought,**"—THOMSON, *The Seasons* ("Spring," line 1, 149)—

"To teach the young idea how to shoot."

"**Reason (A) upon compulsion!**"—Falstaff, in *King Henry IV.*, part i., act ii., scene 4. "If reasons were as plentiful as blackberries, I would give no man a reason upon compulsion."

**Reason of Church Government.** See PRELITICAL EPISCOPACY, OF.

"**Reason or rhyme, Without.**"—GEORGE PEELE, *Edward I.* The following quatrain is attributed to CHURCHYARD (q.v.):—

"You bid y<sup>e</sup> treasurer on a time  
To give me reason for my rhyme,  
But from that time and that season  
I have had nor rhyme nor reason."

Four very similar lines are ascribed to SPENSER. "Neither rhyme nor reason" occurs in *As You Like It*, act iii., scene 2.

**Reason, The Age of**: "being an Investigation of true and fabulous Theology," by THOMAS PAINE (1737—1809), published in 1792 and 1796. It was answered by Bishop Watson. A new edition, enlarged by Richard Carlile, appeared in 1818.

"**Reason the card, but passion is the gale.**"—POPE, *Essay on Man*, epistle ii., line 108.

"**Reason, The feast of.**" See "FEAST OF REASON," &c.

**Reasonableness of Christianity, The**: "as delivered in the Scripture." A treatise by JOHN LOCKE (1632—1704); written, it is said, in support of William III.'s favourite scheme of comprehending the Dissenters in the National Church. It was published anonymously in 1695, and was attacked in the following year by Dr. Edwards, in a pamphlet called *Socinianism Unmasked*, which drew from Locke two *Vindications* in 1695 and 1697.

**Rebecca.** Daughter of Isaac the Jew, and in love with the hero, in Sir WALTER SCOTT'S romance of *Ivanhoe* (q.v.).



**Rebecca and Rowena:** "a romance upon once," by WILLIAM MAKEPEACE THACKERAY; ten in ridicule of Sir Walter Scott's *Ivanhoe*.), of which it professes to be a continuation.

**Rebellion and Civil Wars in England,** story of the, by EDWARD HYDE, Earl of RENDON (1608—1674), was begun in 1641, and published in 1702, and edited by Bishop Sprat Dean Aldrich in 1826. *See also* CIVIL WARS,

3.

**Rebellion, The.** A tragedy by THOMAS WILKINS (d. 1670), printed in 1640, and again in 1644. *See also* Carew Hazlitt's edition of Dodsley's *Old Plays*.

**Recess, The:** "or, a Tale of Other Times," SOPHIA LEE (1750—1824), published in 1784. The name of this novel, which is probably the earliest historical fiction in the language, is laid in the reign of Elizabeth.

**"Recks not his own rede, And."**—*Hamlet*, act i., scene 3.

**Recluse, The.** A lyric by JAMES MONTGOMERY (q.v.).

**Recluse, The.** *See* PRELUDE, THE.

**Recollections of a Chaperon, The.** *See* ACRE, LADY.

**Recollections of the Arabian Nights.** poem by ALFRED TENNYSON, published in 1830.

**Reconcilement, The.** A song by JOHN HEFFIELD, Duke of BUCKINGHAMSHIRE (1649—1721):—

"'Tis the most tender part of love  
Each other to forgive."

**Record, The.** An ecclesiastical newspaper, started in 1828.

**Recordes, Robert,** mathematician (b. 1500, d. 1558), was the author of *The Whetstone of Witte* (1557), and other works.

**"Recorders, Oh! the."**—*Hamlet*, act iii., scene 2. MILTON also refers to "soft recorders" *Paradise Lost*, i., 551). They were a large kind of flute.

**"Recording angel, The,"** figures in a famous passage in STERNE's *Tristram Shandy* (q.v.), vol. vi., chap. viii. "The accusing spirit, which flew up to heaven's chancery with the oath, blushed as he gave it in; and the recording angel, as he wrote it down, dropped a tear upon the word and blotted it out for ever." There is an echo of this passage in the following couplet from CAMPBELL's *Pleasures of Hope*:—

"But sad as angels for the good man's sin,  
Weep to record, and blush to give it in."

**Recreation for Ingenious Head-pieces:** "or, a Pleasant Grove for their Wits to Walk in." A collection of epigrams published in 1651.

**Recreations of Christopher North.** A work by Professor JOHN WILSON (q.v.), published in 1842. *See* NORTH, CHRISTOPHER.

**Recreations on Adam's Banishment.** Poems by WILLIAM HUNNIS (d. 1568), published in 1588.

**Recreations with the Muses.** Miscellaneous poems by WILLIAM ALEXANDER, Earl of STIRLING (1580—1640), published in 1637.

**Recruiting Officer, The.** A comedy by GEORGE FARQUHAR (q.v.), produced in 1706. The chief character is Sergeant Kito (q.v.).

**Red Book of Hergest, The, or Llyfr Coch,** preserved in Jesus College Library, Oxford, includes some of the oldest known copies of most of the poems ascribed to Taliesin and Llywarch Hen, a brief chronology from Adam to A.D. 1318, and a chronological History of the English to 1376. All these are in manuscript of the fourteenth century.

**Red Cotton Night-cap Country:** "or, Turf and Towers." A poem by ROBERT BROWNING, published in 1873. The country referred to is Brittany, where, Miss Thackeray assures us, red cotton night-caps are in vogue. The work is one of the author's least successful productions.

**Red Cross Knight, The,** in SPENSER's poem of *The Faërie Queene*, book i., is a personification both of St. George, the patron saint, and of the Church of England, besides typifying Holiness generally. He is assigned by the fairy queen to Una as the champion who is to kill the dragon which desolates her father's country. This achievement he duly performs, and afterwards marries Una (q.v.).

**Red, Red Rose, A.** A song by ROBERT BURNS (1759—1796). *See* "O MY LOVE'S LIKE A RED, RED ROSE."

**Redbreast Chasing the Butterfly, The.** A lyric by WILLIAM WORDSWORTH, written in 1806.

**Redden, Laura C.,** American authoress, has written *Notable Men of the Thirty-seventh Congress* (1862), *Idylls of Battle and Poems of the Rebellion* (1864), and other works. *See* GLYNDON, HOWARD.

**Redding, Cyrus,** miscellaneous writer (b. 1785, d. 1870), wrote *Remarkable Misers, Yesterday and To-day, A Wife and not a Wife*, and many other works. For autobiographical details, see his *Past Celebrities whom I have known* (1865), and *Personal Reminiscences of Eminent Men* (1867). He was at one time co-editor with Thomas Campbell of *The New Monthly Magazine*.

**Redgauntlet.** A novel by Sir WALTER SCOTT, published in 1824. The hero is Sir Edward Hugh Redgauntlet, a Jacobite, who possesses the power of contracting his forehead into a frown in the lines of which the shape of a horseshoe might be traced—that being the fatal mark of his family.

**Redin, Young.** A ballad, found in various collections under the different titles of *Earl Richard, Young Hunting*, and *Lord William*. It is printed by Herd, Buchan, Scott, Kinloch,



Motherwell and Laing, and relates how young Redin, having told his sweetheart that he loves another better, is by her killed and thrown into the river.

**Redlaw.** The "Haunted Man," in DICKENS'S story of the latter name (q.v.).

**Redmond.** The page of Rokeby, in Sir WALTER SCOTT'S poem of the latter name (q.v.).

**Reed, Isaac,** commentator and editor (b. 1742, d. 1807), issued, with the assistance of Johnson and Steevens, a twenty-one-volume edition of Shakespeare's works in 1803. He also edited Dodsley's *Old Plays and Collections of Poems*, Pearch's *Collection of Poems*, the *Repository*, and Baker's *Biographia Dramatica*. See NICHOLS' *Literary Anecdotes*.

**Rees, Abraham, D.D.,** miscellaneous writer (b. 1743, d. 1825), published a continuation of the *Cyclopædia* of Ephraim Chambers, which extended to forty-five quarto volumes, and was completed in 1819. Dr. Rees was a contributor to *The Literary Review*, and wrote numerous tracts and sermons. See CHAMBERS, EPHRAIM; ENCYCLOPÆDIA.

**Reeve, Clara,** novelist and miscellaneous writer (b. 1725, d. 1803), produced *Poems* (1769); *The Phoenix* (1772); *The Champion of Virtue: or, the Old English Baron* (1777); *The Progress of Romance* (1785); *The Two Monitors*; *The Exile*; *The School for Widows*; *Plans of Education*; and *The Memoirs of Sir Roger de Clarendon*. See Sir Walter Scott's *Biographies*, and Jeaffreson's *Novels and Novelists*. See OLD ENGLISH BARON; PROGRESS OF ROMANCE, THE.

**Reeve, Henry, D.C.L.,** Registrar of the Privy Council (b. 1813), succeeded Sir G. Cornwall Lewis as editor of *The Edinburgh Review* in 1855. He has published translations of De Tocqueville's *Democracy in America and France before the Revolution of 1789*, and of Guizot's *Washington*, besides editing Whitelocke's *Journal of the Swedish Embassy in 1652—54*, and Greville's *Journals of the Reigns of King George IV. and King William IV.* His only original work is *Royal and Republican France*.

**Reeve's Tale, The,** in CHAUCER'S *Canterbury Tales* (q.v.), appears to have been taken from a fabliau of the trouvère Jean de Boves, entitled *De Gombert et les Deux Clercs*. There is a story like it in the *Decameron* and in La Fontaine's *Berceau*.

**Refinement, The Progress of.** A poem by HENRY JAMES PYE (1745—1813), published in 1783.

**Reflection, Aids to.** See AIDS TO REFLECTION.

"Reflection came, But with the morning cool."—SCOTT, introduction to chap iv. of *The Highland Widow*.

**Reflections on the French Revolution.** See FRENCH REVOLUTION, REFLECTIONS ON THE.

"Reform it altogether."—*Hamlet*, act iii., scene 2.

**Reformation of Religion within the Realm of Scotland, A History of the,** by JOHN KNOX (1505—1572), was printed after his death. "It is valuable for its information, and for the public documents it contains, and it has passages of vigorous picturesque writing, humour, and satire."

**Reformation of the Church of England, The History of the,** by GILBERT BURNET, Bishop of SALISBURY (1643—1715), the first part of which was published in 1679, and obtained the thanks of both Houses of Parliament. The second and third volumes appeared in 1681 and 1715 respectively; and the whole work was translated into several European languages. It is still the best authority on the subject of which it treats.

**Regan.** A daughter of King Lear, in SHAKESPEARE'S tragedy of the latter name (q.v.); sister of Goneril (q.v.). "Regan and Goneril," says Coleridge, "are the only pictures of the unnatural in Shakespeare—the pure unnatural; and you will observe that Shakespeare has left their hideousness unsoftened or diversified by a single line of goodness or common human frailty; whereas in Edmund, for whom passion, the sense of shame as a bastard, and ambition, offer some plausible excuses, Shakespeare has placed many redeeming traits."

**"Regent of love-rhymes,"** (that is, Cupid). See *Love's Labour's Lost*, act iii., scene 1—

"The anointed sovereign of sighs and groans."

**Regicide, The.** A tragedy by TOBIAS GEORGE SMOLLETT (1721—1771), which he presented in 1747 for performance at Drury Lane, but which, after some encouragement from Lord Lyttelton, was for a time neglected, and at length brought out by subscription in 1749. See SCRAP, GOSLING.

**Regimente, The Compendyouse:** "or, a Dietary of Healthe made in Mount Pyllor," published by ANDREW BORDE (q.v.) in 1562. "It is the only one of his books," says Warton, "that can afford any degree of entertainment to the modern reader; where, giving directions as a physician, concerning the choice of houses, diet, and apparel, and not suspecting how little he should instruct and how much he might amuse a curious posterity, he has preserved many anecdotes of the private life, customs, and arts of our ancestors."

**Regimine Principum, De.** A metrical version of this work is mentioned in *The Paston Letters* (q.v.) as one of the books belonging to John Paston in the reign of Edward IV. It was in the favourite metre called rhyme royal, was begun by JOHN LYDGATE (q.v.), and is said to have been completed by BENEDICT BURGH (q.v.). A rhythmical version was also written by OCCLEVE (q.v.). "The



ginal work," says Professor Morley, "sometimes led in English *The Governail of Princes*, and sometimes *The Book of all Good Themes*, is known to us the basis of the seventh book of Gower's *Confessio nantis*" (q.v.). Oeeleve describes it as a compilation from a work of the same name by Ægidius de lonua, the *Secretum Secretorum* ascribed to Aristotle, and the *Game of Chess Moralized*, by Jacques Cessoles.

**Reginald Dalton.** See DALTON, REGINALD.

**"Regular (As) in your irregularities ever."**—O'BRIEN, *Cross Purposes*, act i., scene 1.

**Rehearsal, The.** A burlesque by GEORGE, duke of BUCKINGHAM (1627—1688), produced in 1711. It is "in great measure taken," says Hazlitt, from the comedy entitled *The Knight of the Burning Pestle* (q.v.). Shaftesbury, in his *Characteristics* (q.v.), refers to it as "that justly-admired piece of comic wit" which "has furnished our best wits in all their controversies, even in religion and politics, as well as in the affairs of wit and learning, with the most effectual and entertaining method of exposing folly, pedantry, false reason, and ill-imitating." See BAYES.

**Rehearsal Transposed, The.** A prose work written by ANDREW MARVELL (1620—1678), in reply to a now-forgotten work by Dr. Samuel Parker, Bishop of Oxford. It was published in 1672, and was chiefly occupied by a defence of Milton, who was, he says, "and is, a man of as great learning and sharpness of wit as any man." Swift said of it, "that it was the only instance of an answer which could be read with pleasure when the publication which occasioned it was forgotten."

**Reid, Mayne**, novelist (b. 1818), has published the following among other stories of adventure, chiefly intended for boys:—*The Rifle Rangers* (1849), *The Scalp Hunters* (1850), *The Boy Hunters* (1852), *The Young Voyagers* (1853), *The White Chief* (1855), *The Quadroon* (1856), *The War Trail* (1858), *The Wild Huntress* (1861), *The Cliff Climbers* (1864), *The Headless Horseman* (1865), *Afloat in the Forest* (1866), *The Guerilla Chief* (1867), *The Child Wife* (1868), *The Castaways* (1870), *The Finger of Fate* (1872), *The Death Shot* (1873), and *The Flag of Distress* (1876).

**Reid, Thomas**, philosophical writer (b. 1710, d. 1796), wrote an *Essay on Quantity* (1748), *An Inquiry into the Human Mind on the Principles of Common Sense* (1763), *The Logics of Aristotle* (appended to Lord Kames's *Sketches of the History of Man*, 1773), *Essays on the Intellectual Powers of Man* (1785), and *Essays on the Active Powers of the Human Mind* (1788). His collected *Works* were edited, with Dissertation and Notes, by Sir William Hamilton, and with a *Life* by Dugald Stewart, in 1846. For *Criticism*, see the contemporary writings of Priestley and the later comments of Dugald Stewart, Brown, Roger Collard, Cousin, and Pro-

fessor Fraser. "The merit of what you are pleased to call my philosophy," wrote Reid to a friend, "lies, I think, chiefly in having called in question the common theory of ideas or images of things in the mind being the only objects of thought—a theory founded on natural prejudices, and so universally received as to be interwoven in the structure of the language." "The basis of the philosophy of Reid," says Fraser, "is the Fact of External Perception." See ACTIVE POWERS OF THE HUMAN MIND; COMMON SENSE; and INTELLECTUAL POWERS OF MAN.

**Reid-Squair, The Battal of the.** Fought on the 7th July, 1576. See Ramsay's *Evergreen*.

**"Reign in hell."** See "BETTER TO REIGN."

**Reign of Law, The.** See ARGYLL, DUKE OF, and PALGRAVE, FRANCIS TURNER.

**"Reign (To) is worth ambition, though in hell."**—*Paradise Lost*, book i., line 261.

**Reis, Ada.** An Eastern tale by Lady CAROLINE LAMB (1785—1828), published in 1823. The hero is represented as a sort of Georgian Don Juan, who, sold like Othello into slavery, rises eventually to honours and distinction. The heroine, on the other hand, "is condemned, for various misdeeds, to eternal punishment."

**Rejected Addresses:** "or, the New Theatrum Poetarum," by JAMES and HORACE SMITH (1775—1839, 1779—1849), was published in 1812. This little work consists of eleven imitations in verse of the leading poets of the time, including Wordsworth, Coleridge, Crabbe, Scott, Moore, and Southey. Of these, the travesties of Wordsworth and Scott are perhaps the most felicitous. The addresses are pretended to have been composed for delivery at the opening of Drury Lane Theatre in 1812, in terms of the competition for a certain premium offered by the committee of management. They were written by the brothers, in the course of six weeks, when residing at some distance from each other, but they were afterwards submitted to each other's perusal and correction. The real address was written by Lord Byron, and is to be read in his works. The fictitious addresses sprang immediately into popularity, and have passed through a large number of editions. See BABY'S DÉBUT.

**Relapse, The.** A comedy by Sir JOHN VANBRUGH, produced in 1697. One of the characters (Amanda) is, says Hallam, "interesting, especially in the momentary wavering and quick recovery of her virtue. This is the first homage that the theatre had paid, since the Restoration, to female chastity." See CLUMSY, SIR TUNBELLY; FOPPINGTON, LORD.

**Relation of a Journey (A), began A.D. 1610:** "Four Books, containing a Description of the Turkish Empire, of Egypt, of the Holy Land, of the remote Parts of Italy and Islands adjoining," written by GEORGE SANDYS (1577—1644),



and published in 1615. A special feature of this work is the attention devoted by the writer to the references in classic literature to the localities through which he passed.

**Relations, Poor.** See POOR RELATIONS.

**Reldresal.** Principal Secretary for Private Affairs in the court of Lilliput, in *Gulliver's Travels*.

**"Relic of departed worth, Sad."**—BYRON'S apostrophe to "fair Greece," in *Childe Harold's Pilgrimage*, canto ii., stanza 73.

**"Relief (For this), much thanks."**—*Hamlet*, act i., scene 1.

**Religio Bibliopolæ.** See BIBLIOPOLÆ, RELIGIO.

**Religio Clerici:** "A Churchman's Epistle." A poem by the Rev. E. SMEDLEY (about 1789—1836), published in 1818, and written in reply to the question, "Why are you a Church of England Christian?" A second "Epistle" appeared in 1819, and in the course of it the writer expressed the desire that the following lines might form his epitaph:—

"He loved established modes of serving God,  
Preached from a pulpit rather than a tub,  
And gave no guinea to a Bible Club."

**Religio Laici.** A poem by JOHN DRYDEN (1631—1701), published in 1682, in which he sketches his religious opinions. It is, as Morley says, a natural prelude to *The Hind and Panther* (q.v.). The poet confesses that, once upon a time, the clergy traded upon the ignorance of the laity in Biblical matters; now, he says, the Bible is widely known, but quite as widely abused:—

"So all we make of Heaven's discovered will,  
Is not to have it or to use it ill;  
The danger's much the same, on several shelves,  
If other wreck us or we wreck ourselves."

On the whole, he is inclined to rest upon the Church's interpretation of the Scriptures:—

"In doubtful questions 'tis the safest way  
To learn what unsuspected ancients say;  
For 'tis not likely we should higher soar  
In search of heaven than all the Church before:  
Nor can we be deceived, unless we see,  
The Scriptures and the Fathers disagree."

Again:—

"And after hearing what the Church can say,  
If still our reason turn the other way,  
That private reason 'tis more just to curb  
Than by disputes the public peace disturb;  
For points obscure are of small use to learn,  
But common quiet is mankind's concern."

"The Church" here is the Church of England. In *The Hind and Panther* it becomes the Church of Rome.

**Religio Laici**, by CHARLES BLOUNT (1654—1698), is described by Leland as being little more than a translation of the *De Religione Laici* (q.v.) of Lord Herbert of Cherbury. Blount, who inscribes his work to Dryden, says:—"I have endeavoured that my discourse shall be only a continuance of yours, and that, as you taught men how to believe, so I might instruct them how to live."

**Religio Medici.** A prose work by Sir THOMAS BROWNE (1605—1682), published in 1643, and running through eleven editions between that date and its author's death. It excited much controversy, and had the unusual honour of being placed in the Papal Index Expurgatorius. It was translated into several European languages, and provoked over thirty imitations, either of its scope or title. It is very much the prose counterpart of Dryden's *Religio Laici* (q.v.). The writer begins by claiming for himself the name of Christian, which he feels himself bound to embrace by the principles of grace and the law of his own reason. But that name being too general to express our faith, he hastens to explain that he belongs to "that re-formed new-cast religion," of which he hates nothing but the name; that he is "of the same belief our Saviour taught, the Apostles disseminated, the Fathers authorized, and the martyrs confirmed, but by the sinister ends of princes, the ambition and avarice of prelates, and the fatal corruption of the times, so decayed, impaired, and fallen from its native beauty, that it required the careful and charitable hands of these times to restore it to its native integrity." "To difference myself nearer, and draw into a lesser circle, there is no Church," continues Sir Thomas, "whose every part so squares into my conscience, whose articles, constitutions, and customs seem so consonant unto reason, and, as it were, framed to my particular devotion, as this thereof I hold my belief—the Church of England; to whose faith I am a sworn subject. Whatsoever is beyond, as points indifferent, I observe according to the rules of my private reason or the humour and fashion of my devotion." "The *Religio Medici*," says the elder Lytton, "is one of the most beautiful prose poems in the language; its power of diction, its subtlety and largeness of thought, its exquisite conceits and images, have no parallel out of the writers of that brilliant age, when Poetry and Prose had not yet divided their domain, and the Lyceum of Philosophy was watered by the mixing of the wine!" See Lytton's *Quarterly Essays* and Hazlitt's Lectures on *The Age of Elizabeth*.

**Religio Philosophi Peripatetici.** A work by CHRISTOPHER DAVENPORT (1598—1680), published in 1662, and written on the occasion of a "miracle" said to have been performed by the Virgin Mary in 1640. In this "miracle" the writer fully believed. "It is a curious book, full of digressions and odd stories."

**Religio Stoici:** "with a friendly Adresse to the Phanatickes of all Sects and Sortes," by Sir GEORGE MACKENZIE (1636—1691), published in 1665. "My design," says the author, "butts at this one principle: that Speculations in Religion are not so necessary as, and are more dangerous than, sincere practice."

**Religion of Common Life, The.** A sermon by Dr. JOHN CAIRD (b. 1823), preached



re the Queen, and published by royal command (1666).

**Religion of Nature Delineated, The.** A work by WILLIAM WOLLASTON (1659—1724), discussing the foundations of morals, published in 1702.

**Religion of Protestants, The, a way to Salvation.** A controversial work by WILLIAM MILLINGWORTH (1602—1644), published in 1638, and reprinted in 1846. See Tulloch's *Religious Thought in the Seventeenth Century*.

**Religion of the Heart, The.** A prose work by JAMES HENRY LEIGH HUNT (q.v.), descriptive of his religious opinions. It appeared in 1833, and was the occasion of much criticism.

**Religion, The Force of:** "or, Vanquished by Love." A poem, in two books, by EDWARD YOUNG (1684—1765), published in 1713, and founded on the story of the execution of Lady Jane Grey and her husband, Lord Guildford, in 1554, which had previously been made the subject of tragedies by Rowe and Edmund Smith. The dedication to the Countess of Salisbury is a model of courtly compliment. "To behold," it says, "a person only virtuous, gives us a prudent regret; to behold a person only amiable to the sight, warms us with a religious indignation; but to turn our eyes to a Countess of Salisbury gives us pleasure and improvement; it works a sort of miracle, occasions the bias of our nature to fall from sin, and makes our very senses and affections converts to our religion and promoters of our duty."

**Religione Laici, De,** by Lord HERBERT of CHURCHILL (1581—1648); published in 1645, and intended to prove that ordinary people can never attain to any certainty in religious truth. See RELIGIO LAICI.

**Religious.** A tragi-comedy by MARGARET, Duchess of NEWCASTLE (1624—1673).

**Religious Musings.** "A desultory Poem, written on the Christmas Eve of 1794," by SAMUEL JOHNSON.

**Religious Opinions, A History of,** by HANNAH ADAMS (1756—1832), was published in 1784. It includes an alphabetical compendium of the denominations among Christians, a brief account of Paganism, Mohammedanism, Judaism, and Deism, and an account of the religion of the different nations of the world.

**Religious World Displayed, The,** by ROBERT ADAM (1770—1826); described as "generally correct and candid," and published in 1809.

**Reliques of Ancient English Poetry:** "consisting of old Heroic Ballads, Songs, and other Pieces of our earlier Poets (chiefly of the Lyric kind), together with some few of later date." A famous collection, published by THOMAS PERCY, Bishop of DROMORE (1728—1811), in 1765, and characterised by Ellis as "the most agreeable,

perhaps, which exists in any language." *Musical Illustrations* to the *Reliques* were published by Dr. E. F. Rimbault in 1850. See PERCY, THOMAS.

**Reliques of Irish Poetry,** "Translated into English Verse, with Notes." A work published, in 1789, by CHARLOTTE BROOKE (q.v.).

**Reliquiæ Baxterianæ.** See BAXTER.

**Reliquiæ Wottonianæ:** "or, a Collection of Lives, Letters, Poems; with Characters of Sundry Personages, and other incomparable Pieces of Language and Art by Sir Henry Wotton, Kt." First published in 1651, twelve years after the author's death, and afterwards reprinted in 1654, 1672, and 1685. Poems from the *Reliquiæ* were reprinted by Dr. Hannah in his *Courtly Poets* (1870).

**"Remedies (Our) oft in ourselves do lie."**—*All's Well that Ends Well*, act i., scene 1.

**Remedy of Love, The.** A poem by GEOFFREY CHAUCER (q.v.), and ascribed to his youth. "Based upon Ovid's sequel to his *Art of Love*, it follows its own more serious way, and draws chiefly from the Proverbs of Solomon the illustrations of its counsels to avoid what Ovid calls the 'indignæ regna puellæ.' It has a liveliness and ease of versification, with healthy shrewdness and thought."

**Remedy of Love, The First and Second Part of.** A poem by Sir THOMAS OVERBURY, published in 1620. It is a paraphrase of Ovid's famous poem.

**"Remedy worse than the disease."** For illustrations of this proverbial phrase, see BACON's essay of *Seditions and Troubles*; BEAUMONT and FLETCHER's play of *Love's Cure* (act iii., scene 2); SUCKLING's poem, *A Dissuasion from Love*; and DRYDEN's translation of Juvenal's *XVth Satire*, line 32.

**Remedy worse than the Disease, The.** An epigram by MATTHEW PRIOR:—

"I sent for Radcliffe; was so ill  
That other doctors gave me over;  
He felt my pulse, prescrib'd his pill,  
And I was likely to recover."

"But when the wit began to wheeze,  
And wine had warm'd the politician,  
Cur'd yesterday of my disease,  
I died last night of my physician."

**"Remembered kisses after death,** Dear as,"—TENNYSON, *The Princess*, canto iv.—

"And sweet as those by hopeless fancy feigned  
On lips that are for others."

**"Remembering happier things."** See "SORROW'S CROWN OF SORROW."

**Remembrances.** The title under which GEORGE WHISTSTONE (q.v.) wrote several biographies of English worthies; among others, those of George Gaseigne, Sir Nicholas Bacon, Sir James Dyer, Thomas, Earl of Sussex, and Sir Philip Sidney. They were afterwards reprinted at the Auehinleek Press.



**Reminiscences of Scottish Life and Character.** See RAMSAY, EDWARD BANNERMAN.

**Remission, The Scripture Doctrine of.** A work by JOSEPH PRIESTLEY (1733—1804), in which he endeavours to refute the doctrine of atonement by the death of Christ.

**Remorse.** A tragedy, in five acts, by SAMUEL TAYLOR COLERIDGE (q.v.). It contains, says Swinburne, "little worth praise or worth memory, except such casual fragments of noble verse as may readily be detached from the loose and pliable stuff in which they lay imbedded. In the part of Alhadra there are lofty and sonorous interludes of declamation and reflection. The characters are flat and shallow; the plot is at once languid, violent, and heavy." The play (originally called *Osorio*) was first cast in 1797, and was written expressly for the stage, for which, however, Sheridan rightly pronounced it unfitted. Nevertheless, it was produced at Drury Lane in 1813, and ran for twenty nights. A scene from the first draft of the play, called then *The Dungeon*, and now *The Foster Mother's Tale*, was published in the *Lyrical Ballads* in 1798.

**Remorse of Conscience, The.** See AYENBITE OF INWIT.

**"Remote, unfriended, melancholy, slow."**—GOLDSMITH, *The Traveller*, line 1.

**"Remuneration? What is a."**—*Love's Labour's Lost*, act iii., scene 1. Biron asks the question, and Costard answers it: "Marry, sir, halfpenny-farthing."

**Renaud of Holland,** song-writer (circa 1190). One of his compositions is printed by Wright, in the *Aneecdota Literaria*.

**Renault.** A conspirator, in OTWAY's play of *Venice Preserved* (q.v.).

**Renegado, The.** A tragi-comedy by PHILIP MASSINGER (1584—1640), produced in 1624, and printed in 1630.

**Renford, John.** See MARRIAGE OF WITTE AND SCIENCE, THE.

**Rentowel, Mr. Jabesh.** A Covenanting preacher, referred to in Sir WALTER SCOTT's novel of *Waverley* (q.v.).

**Repealers, The.** A novel by MARGUERITE, Countess of BLESSINGTON (1790—1849), published in 1833, "but containing scarcely any plot, and few delineations of character, the greater part being filled with dialogues, criticisms, and reflections. Her ladyship is sometimes sarcastic, sometimes moral, and more frequently personal. One female sketch, that of Grace Cassidy, a young Irish wife, is the only one of the characters we can remember."

**"Repent at leisure."** See "MARRIED IN HASTE."

**"Repentance (Fierce) rears her snaky crest."**—THOMSON, *The Seasons* ("Spring," line 996).

**"Repents (He) on thorns that sleeps on roses."**—QUARLES, *Emblems*, book i., No. 7.

**Reply to the Schoole of Abuse, A,** by THOMAS LODGE (1555—1625), published in 1579—80, and described as "one of the rarest tracts in the whole compass of English dramatic literature." See SCHOOLE OF ABUSE, THE.

**Representative Men.** A series of lectures by RALPH WALDO EMERSON (b. 1803), delivered in 1849, and treating of "The Uses of Great Men;" "Plato: or, the Philosopher;" "Swedenborg: or, the Mystic;" "Montaigne: or, the Sceptic;" "Shakespeare: or, the Poet;" "Napoleon: or, the Man of the World;" and "Goethe: or, the Writer."

**Representative, The.** A daily newspaper, commenced by John Murray, the publisher, in 1824. Lord Beaconsfield (then Mr. Disraeli) was reported to be its editor, but has since denied the statement. JOHN GIBSON LOCKHART (q.v.) was really its conductor. It quickly expired.

**Repressor of Over Much Blaming of the Clergy, The.** A work by REGINALD PECOCK, Bishop of ST. ASAPH and CHICHESTER (1390—1460), written about 1449, and edited under the direction of the Master of the Rolls by Churchill Babington, in 1860. This was a defence of the clergy against what the author considered to be the unjust aspersions of the Bible Men, and was planned to show that the clergy had reasons for continuing practices which had been severely blamed. It justifies the use of images, the going on pilgrimages, the holding of landed possessions, the various ranks of the hierarchy, the framing of ecclesiastical laws by Papal and Episcopal authority, and the institution of the religious orders. But more than this, it is one of the earliest attempts in English theological literature to exercise that nationalising spirit in religion which has since operated so powerfully amongst us. The bishop was judged to have been guilty of writing heresy by a Council held at Westminster in 1457, and the University of Oxford burnt his books at Carfax. Morley considers the present work "one of the best and most considerable specimens of early prose among the treasures of our literature." See PECOCK, REGINALD.

**Reprisals, The:** "or, the Tars of England." A farce or comedy by TOBIAS GEORGE SMOLLETT (1721—1771), "written and acted," in 1757, "to animate the people against the French, with whom we were then at war. In pursuance of his plan, every species of national prejudice is called up and appealed to, and the Frenchman is represented as the living representative and original of all the caricature prints and ballads against the caters of *soupe maigre* and the wearers of wooden shoes. The sailors are drawn to the life, as the sailors of Smollett always are. The Scotchman



d Irishman are hit off with the touch of a caricaturist of skill and spirit. But the story of the piece is as trivial as possible."

**Reproof, The.** A poetical satire by TOBIAS GEORGE SMOLLETT (1721—1771), aimed at the Pelham Ministry, by whom, however, it does not seem to have been considered formidable. It consists of a dialogue between the poet and a friend.

"**Reputation, Bubble.**" See "BUBBLE REPUTATION."

"**Reputation dies, At every word a.**" —POPE, *The Rape of the Lock*, canto iii., line 16.

"**Reputation! Reputation! Reputation!**" See scene 3, act ii., of *Othello* (q.v.), where Iago says—"O, I have lost my reputation! I have lost the immortal part, sir, of myself, and what remains is bestial."

"**Request of friends.**" See "OBLIGED BY RINGER," &c.

**Reresby, Sir John** (d. 1689), was the author of *Memoirs* (1734), which are full of curious and valuable information. They were edited by Cartwright in 1875. See *The Retrospective Review*, viii., 342—80.

**Rerum Scoticarum Historia:** "a History of Scotland, in Latin," by GEORGE BUCHANAN (1506—1582); published in the year of his death. "If," says Dr. Robertson, "his accuracy and impartiality had been in any degree equal to the elegance of his taste and to the purity and vigour of his style, his history might be placed on a level with the most admired compositions of the ancients. But instead of rejecting the improbable tales of the chronicle writers, he has been at the utmost pains to adorn them, and has clothed with all the beauties and graces of fiction those legends which formerly had only its wildness and extravagance."

"**Reserve thy judgment.**"—*Hamlet*, act i., scene 3.

**Resignation.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807), containing the well-known lines—

"There is no fireside, howsoever defended,  
But has one vacant chair!"

"**Resignation gently slopes the way.**" —GOLDSMITH, *The Deserted Village*, line 110.

**Resolute Doctor, The.** A title bestowed on JOHN BACON, BACONDORP, or BACONTHORP (d. 1346), of whom Fuller writes, in his *Worthies*:—"He groped after more light than he saw, saw more than he durst speak of, spake of more than he was thanked for by those of his superstitious order, amongst whom (saith Bale), neither before nor after, arose the like for learning and religion." He was a Carmelite monk, and was a distinguished disciple of the Arabian philosopher Averroës. A list of his writings is given by Leland, Bale, and Pits.

**Resolution and Independence.** A lyric by WILLIAM WORDSWORTH, written in 1807. It

contains the well-known allusion to Chatterton. See "MARVELLOUS BOY, THE."

"**Resolution, The dauntless spirit of.**" —*King John*, act v., scene 1.

"**Resolution, The native hue of.**" —*Hamlet*, act iii., scene 1.

"**Resolve itself into a dew.**"—*Hamlet*, act i., scene 2.

**Resolves:** "Divine, Moral, and Political." A series of short essays by OWEN FELTHAM (b. about 1608), which profess to give the solutions to some of the most difficult questions in divinity, morality, and politics. The first part was composed when the writer was eighteen, and a second edition of the work appeared in 1628. In 1636 it was issued in an enlarged form, the first part consisting of a hundred and the second part of eighty-five essays. See the edition of 1806, and *The Retrospective Review*, vol. x.

"**Resonant steam eagles, The.**" —ELIZABETH BARRETT BROWNING, *Lady Geraldine's Courtship*.

"**Rest and be Thankful!**" A sonnet by WILLIAM WORDSWORTH, written in 1831. The title is taken from an inscription which the poet found upon a seat at the head of Gleneroe, in Argyllshire, during a visit to Scotland.

"Who that has gained at length the wished-for height,  
This brief, this simple wayside call can slight,  
And rests not thankful?"

"**Rest (The) is all but leather or prunello.**" See "LEATHER OR PRUNELLO."

**Retaliation.** A poem by OLIVER GOLDSMITH (1728—1774), published in 1774, and occasioned by some epigrams upon him, notably one by David Garriek in the form of an epitaph:—

"Here lies Poet Goldsmith, for shortness called Noll,  
Who wrote like an angel, but talked like poor Poll,"—

to which Goldsmith took this opportunity to reply. Burke, Cumberland, Reynolds, Macpherson, Kenrick, Kelley, and Woodfall are among those satirised; and Garriek was described as

"A salad; for in him we see,  
Oil, vinegar, sugar, and saltiness agree."

To this the actor again replied in his *Jupiter and Mercury*, "a fable." "Who," says Professor Masson, "does not know this exquisite masterpiece of satire, or rather of humorous character-painting?"

"**Retired leisure,**" —MILTON, *Il Penseroso*—

"That in trim gardens takes his pleasure."

"**Retirement, O blest.**"—GOLDSMITH, *The Deserted Village*, line 97.

"How blest is he who crowns, in shades like these,  
A youth of labour with an age of ease."

"**Retirement (Short) urges sweet return.**"—*Paradise Lost*, book ix., line 250.



**Retorique, The Art of**, by Sir THOMAS WILSON (d. 1581), published in 1553, is a treatise in which the author lays down the principles that should regulate composition, and is very severe upon tricks of style, like alliteration, which detract from simplicity of language. He tells us in his preface that on account of writing this treatise and another on *The Art of Logic*, he was imprisoned at Rome by the Inquisitors of the Holy See as a presumptuous and dangerous heretic, and observes: "If others never get to more by books than I have done, it were better be a carter than a scholar, for worldlie profite." "Wilson's treatise," says Warton, "is liberal and discursive, illustrating the arts of eloquence by eloquence, and examining and ascertaining the beauties of composition with the speculative skill and sagacity of a critic. It may therefore be justly considered as the first book or system of criticism in our language." "The rules in this treatise," says Hallam, "are chiefly from Aristotle, with the help of Cicero and Quintilian, but his examples and illustrations are modern." Warton gives a full analysis of this work in the fifty-fifth section of his *History of English Poetry*. See, also, *The Gentleman's Magazine* for 1835.

**"Retort courteous, The."**—*As You Like It*, act v., scene 4.

**"Retreat, Loopholes of."** See "LOOP-HOLES OF RETREAT."

**Retrospective Review, A.** Some semi-playful, semi-serious verses under this title were included in the *Poems* published by THOMAS HOOD in 1827:—

"When that I was a tiny boy  
My days and nights were full of joy,  
My mates were blithe and kind!  
No wonder that I sometimes sigh,  
And dash the tear-drop from my eye,  
To cast a look behind!"

**Retrospective Review, The.** A literary periodical devoted to the discussion of old books and old authors. The first series comprised fourteen volumes, and was issued from 1820 to 1826; the second, consisting of two volumes, appeared in 1828.

**Return from Parnassus, The.** A play published in 1606, and supposed by Hawkins to have been written by some wits and scholars of Cambridge, apparently before Shakespeare had become known as a dramatic poet, for, when he is mentioned, allusion is made only to his *Venus and Adonis* (q.v.) and *Rape of Lucrece* (q.v.), and he is advised to choose "a graver subject,"

"Without love's lazy foolish languishment."

The play, which seems to have been preceded by another, no longer extant, called *The Pilgrims to Parnassus*, is designed, as Hawkins says, "to expose the vices and follies of the rich in those days, and to show that little attention was paid by that class of men to the learned and ingenious."

"We only show a scholar's discontent."

The characters consist of several students of dif-

ferent capacities and dispositions, who leave the university in the hopes of advancing their fortunes in the metropolis—one as an author, another by paying court to a college friend for a benefice he has in his gift, and two others by appearing successively as physicians, actors, and musicians; but the writer is neglected, the living is given away to an illiterate clown, and in the end three of the scholars have to go into exile, one returns to Cambridge as poor as he left it, and two others become shepherds on the Kentish downs. The piece is curious, as including incidental criticisms not only on Shakespeare, but on Spenser, Constable, Daniel, Lodge, Drayton; Sir John Davies, Marston, Marlowe, and Ben Jonson, who is called "the wittiest fellow of a bricklayer in England." The *Return* is printed in Carew Hazlitt's edition of Dodsley's *Old Plays*. For criticism, see Hazlitt's *Age of Elizabeth*.

**Return of the Druses, The.** A play by ROBERT BROWNING (q.v.); "like some of Byron's plays; the scene, an isle of the Sporades; the legend, half Venetian, half Oriental, one that only Browning could make available. The girl Anael is an impassioned character, divided between adoration for Hakoem, the god of her race, whom she believes incarnate in Djabal, and her love for Djabal as a man. The tragedy, amid a good deal of trite and pedantic language, is marked by heroic situations and sudden dramatic catastrophes."

**"Return (To) to our muttons."** A phrase appearing in an English translation of Rabelais (book i., chapter i.), the original being: "Revenons à nos moutons."

**Returne of the Knighte of the Post from Hell, The.** A tract, published in 1606.

**Returne of the renowned Cavaliero Pasquill of England, The**, was written by THOMAS NASH (q.v.), and published in 1589.

**Reullura.** A short poem by THOMAS CAMPBELL (q.v.). "Reullura" is a Gaelic word, meaning "beautiful star."

**"Revelry by night, There was a sound of."**—BYRON, *Childe Harold's Pilgrimage*, canto iii., stanza 21.

**Revenge, The.** A tragedy by EDWARD YOUNG (1684—1765), produced in 1721. The hero is a Moor called Zanga, who is captured by the Spaniards, condemned to slavery by Don Alonzo, and, in revenge, excites the latter to jealousy, which proves his ruin.

**Revenger's Tragedy, The.** A play by CYRIL TOURNEUR (circa 1600), printed in 1607, and included in Dodsley's collection of *Old Plays* (ed. Hazlitt).

**"Revered, beloved, O you that hold."**—*To the Queen*, by ALFRED TENNYSON.

**Reverie of Poor Susan, The.** A lyric by WILLIAM WORDSWORTH, written in 1797.



**"Review, My grandmother's."** See GRANDMOTHER'S REVIEW, MY.

**Review, The.** A literary and political periodical, started by DANIEL DEFOE in 1704, and continued for about nine years, appearing for the first twelvemonth twice, and afterwards thrice, a week. It was the precursor of the periodicals afterwards issued by Addison, Steele, Johnson, and others.

**"Review, The Breeches."** See "BREECHES REVIEW, THE."

**Review, The Edinburgh.** See EDINBURGH REVIEW, THE.

**Review, The Quarterly.** See QUARTERLY REVIEW, THE.

**"Revisit'st thus the glimpses of the moon."**—*Hamlet*, act i., scene 4.

**Revolt of Islam, The.** A poem, in twelve cantos, by PERCY BYSSHE SHELLEY (q.v.), written in 1817; originally called *Laon and Cythna*, and published in the year after its composition. Its original idea was that of conjugal love between a brother and sister, but the author was afterwards induced to modify the conception. The poem has been described as "a great effort, and a near approach to a poem, though its vast scale and unmeasured ambition place it still more obviously in the category of imperfect achievements. Gorgeous idealism, humanitarian enthusiasm, and a passionate rush of invention, more especially of the horrible, go hand in hand in *The Revolt of Islam*."

**Revolt of the Bees, The,** by JOHN MINTER MORGAN, is a scheme of Christian socialism, sometimes erroneously attributed to Robert Owen, and published in 1820.

**Revolution in England in 1688, A History of the.** A work on which Sir JAMES MACKINTOSH (1765—1832) was engaged at the time of his death. Only a fragment remains, published in 1834.

**Revolution in France, Reflections on the.** See FRENCH REVOLUTION.

**Reynaldo.** A servant to Polonius (q.v.), in *Hamlet* (q.v.).

**Reynarde the Foxe, The Historie of,** was printed by Caxton in 1481. The story, of which this is an English version, appears to have been Flemish in origin, and to date from 1150. The hero was then called Reineke Fuchs, which in High German became Reinard, and in French Reynard—whence the word "renard" for fox, which completely supplanted the old "goupil" (from "vulpes"). The legend rivalled that of Arthur in popularity during the Middle Ages. See versions by Arnold and Roscoe.

**Reynolds, Frederick,** dramatist (b. 1765, d. 1841), produced *Werter* (1786), *Eloisa* (1786), *The Dramatist* (1789), (q.v.), *Laugh when you Can*, *The Delinquent*, *The Will*, *Folly as it Flies*, *Life*,

*Management*, *Notoriety*, *Fortune's Fool*, *The Rage*, *The Blind Bargain*, *How to Grow Rich*, *Speculation*, and other plays. An account of his *Life and Times*, written by Himself, appeared in 1826. Lord Byron has the following reference to him in his *English Bards and Scotch Reviewers*:—

"While Reynolds vents his 'Dammes,' 'Poohs,' and 'Zounds,'  
And commonplace and common sense confounds."

**Reynolds, Sir Joshua** (b. 1723, d. 1792), published *Discourses on Painting, delivered at the Royal Academy* (1771); three contributions to *The Idler*, some notes to Mason's translation of Du Fresnoy's *Art of Painting*, and *Notes on a tour through Flanders and Holland*. His *Literary Works* were published in 1797, with a *Life* by Edmund Malone. The *Life* by Northcote appeared in 1813; by Farrington, in 1819; by Cotton, in 1856; and by Leslie, in 1863.

**Rhadamanth.** The justice, in SOMERVILLE'S burlesque poem of *Hobbinol* (q.v.):—

"Good Rhadamanth! to every wanton clown  
Severe, indulgent to himself alone."

**Rhapsody, A Poetical.** See POETICAL RHAPSODY, A.

**Rhapsody of Life's Progress, A.** An ode, by ELIZABETH BARRETT BROWNING (1809—1861), beginning—

"We are borne into life—it is sweet, it is strange."

**Rhetoric and Belles Lettres, Lectures on.** See BLAIR, HUGH.

**Rhetoric, The Art of.** See RETORIQUE, THE ART OF.

**Rhetoric, The Philosophy of,** by Dr. GEORGE CAMPBELL (1719—1796), was published in 1776.

**Rhodes, William Barnes.** See BOMBASTES FURIOSO.

**Rhododaphne:** "or, the Thessalian Spell." A poem, in seven cantos, by THOMAS LOVE PEACOCK (1785—1866), published in 1818. "Lord Byron," says Lord Houghton, "admired it, and it is not without signs of his influence. It is the old tale of the contest between natural and supernatural love, in which the supernatural is made to have the worst of it, and where, by an odd inversion of ideas, the senses have a higher moral bearing than the imagination."

**"Rhyme nor reason, Nor."** See "REASON OR RHYME."

**Rhyme of the Duchess May.** See DUCHESS MAY.

**"Rhyme the rudder is of verses."**—BUTLER, *Hudibras*, part i., canto i., line 463.

**"Rhymed (If they) and rattled all was well."**—DRYDEN, *Absalom and Achitophel*, line 419.

**Rhymer, The Corn-Law.** See CORN-LAW RHYMER, THE.



**Rhymer, Thomas the, or Thomas of Ercildoun** (a village in Tweeddale), who lived temp. Edward I., and is reputed to be the author of some metrical prophecies. Sir Walter Scott ascribed to him the old romance of *Sir Tristram* (q.v.). See Scott's *Border Minstrelsy* and Grant Wilson's *Poets of Scotland*.

**Rhymes, An Apology for.** See APOLOGY FOR RHYMES, AN.

**Rhymes for Merry England**, by MICHAEL, "the Cornish poet" (circa 1210); quoted in Camden's *Remains*.

**Rhymes for the Road**, by THOMAS MOORE; published in 1820, as being "extracted from the journal of a travelling member of the Poccoeurante Society." They were the result of a tour on the Continent.

**Rhyming Dictionary, A:** "i.e., a Dictionary of the English Language, answering at once the Purposes of Rhyming, Spelling, and Pronouncing." Published by JOHN WALKER (1732—1807) in 1775.

**"Rhyming peer, A."** See "MAUDLIN POETESS."

**"Rhyming planet, I was not born under a."**—*Much Ado About Nothing*, act v., scene 2.

**"Riband (A very) in the cap of youth."**—*Hamlet*, act iv., scene 7.

**Ricardo, David**, political economist (b. 1772, d. 1823), published *The High Price of Bullion a proof of the Deprcciation of Bank Notes* (1809); *On the Influence of a Low Price of Corn on the Profits of Stock* (1815); *Proposals for an Economical and Secure Economy* (1816); *Principles of Political Economy and Taxation* (1817); *On the Funding System* (in *The Encyclopædia Britannica*, 1820); *On Protection to Agriculture* (1822); and a *Plan for the Establishment of a National Bank* (1824). His *Works* were published, with a Notice of his *Life* and writings by J. R. McCulloch, in 1846.

**Riccabocca, Dr.** A character in Lord LYTTON's story of *My Novel* (q.v.), whom "we recognise chiefly by his pipe, his red umbrella, and his Machiavellian proverbs," but who, "when we strip him of all his theatrical properties, still remains a true man, a soft-hearted cynic, a simple sage, a philosopher prepared for either fate."

**Rich and Poor:** "or, Saint and Sinner." The title of some verses contributed by THOMAS LOVE PEACOCK (1785—1866), under the name of "Peter Peppercorn, M.D.," to *The Globe* (q.v.). They begin:—

"The poor man's sins are glaring  
In the face of ghostly warning;  
He is caught in the fact  
Of an overt act,  
Buying greens on Sunday morning."

**"Rich and rare were the gems she wore."** First line of a song by THOMAS MOORE,

included in the *Irish Melodies*. It was founded on an anecdote which is related in Warner's *History of Ireland*.

**Rich, Barnabe.** See FAREWELL TO MILITARIE PROFESSION, and SIMONIDES, DON.

**"Rich gifts wax poor when givers are unkind."**—*Hamlet*, act iii., scene 1.

**"Rich men rule the law."**—GOLDSMITH, *The Traveller*, line 386.

**"Rich, not gaudy."**—*Hamlet*, act i., scene 3. It is generally misquoted, "neat, not gaudy."

**"Rich with the spoils of time."**—GRAY, *Elegy in a Country Churchyard*. Sir THOMAS BROWNE, in his *Religio Medici* (q.v.), has the expression: "Rich with the spoils of nature."

**Richard I. of England** (b. 1157, d. 1199). Various poetical pieces attributed to this monarch are printed in Le Roux de Liney's *Chants Historiques*, Raynouard's *Choix des Poésies des Troubadours*, and *L'Annuaire Historique* for 1837.

**Richard II., The Tragedy of King**, by WILLIAM SHAKESPEARE (1564—1616), was published in quarto by Andrew Wise in 1579, and was one of the plays enumerated as Shakespeare's by Francis Meres in 1598. Such was its popularity that a second edition in quarto was issued by Wise in the same year, and a third quarto edition appeared in 1608, containing the additions of *The Parliament Sceane and the Deposing of King Richard*. The play is founded chiefly on Holinshed's *Chronicle*. An older piece on the same subject undoubtedly existed; but from the account of it given by Dr. Simon Forman in his *Diaries*, there can be no question that it bore no resemblance to the Shakespearean tragedy. Charles Knight points out some similarities between certain passages in the latter and certain passages in Samuel Daniel's *Civil Wars* (q.v.), but they are very slight, the most striking being the account of Richard and Bolingbroke's entry into London, in book ii., stanzas 64 and 65. Hartley Coleridge writes, in *Essays and Marginalia*:—"Of Shakespeare's historic dramas, *King Richard II.*, which wants little to be a regular tragedy, is certainly the best. The course of fiction, which commences in the first scene, proceeds with little interruption to the conclusion. In pathos few plays excel it, yet it is not a general favourite, perhaps for want of a striking female character. As to the queen, though she makes some pretty womanly speeches, she might be left out altogether without making a hole in the ballad. There is little or nothing about the play that can be pronounced inconsequent. The deposition and death of Richard result, and are clearly shown to result, from his unjust interference in the quarrel of Norfolk and Bolingbroke; and every step in the drama advances towards the conclusion. Then the composition—if we except a little, a very little, too much of rhyme and conceit in the first act—is in Shakespeare's best manner,



as poetical as it should be, and no more; in philosophy it is only second to *Hamlet*; in political wisdom second to none. In truth it is almost a prophecy; for Shakespeare's Richard II. was the model of Charles I. The defect of the play is that Richard stands alone, and other characters are flat bodies, unless we except old York—that true, old, wrong-headed ultra-Royalist."

**Richard III., The Tragedy of King:** containing his treacherous plots against his brother Clarence: the piteous murder of his innocent nephews: his tyrannical usurpation; with the whole course of his detested life, and most deserved death. As it has been lately acted by the Right Honourable the Lord Chamberlaine his servants. At London, printed by Valentine Lewis, or Andrew Wise, dwelling in St. Paul's Church-yard, at the signe of the Angell, 1597." Such is the title-page of SHAKESPEARE'S play in the earliest edition of it known. There had previously been published, in 1594, *The True Tragedie of Richard the Third; wherein is shewne the death of Edward the Fourth, with the smothering of the two young Princes in the Tower; with a lamentable ende of Shore's wife, an example for all wicked women. And lastly, the conjunction and ioyning of the two noble Houses, Lancaster and Yorke.* But to this play Shakespeare was in no wise indebted; his only authorities were the chroniclers, whose narratives he has worked up with consummate skill. A second edition of his noble drama appeared in 1598, with its author's name appended; a third, "newly augmented," in 1602; a fourth in 1605; and a fifth in 1613. Then came the folio edition in 1623, which was not improbably printed from a copy which had been revised by Shakespeare. A version of the tragedy, adapted to the audiences of his time, much vulgarised, and still unaccountably in vogue on the stage, was compiled by Colley Cibber (1671—1757). "The Richard of Shakespeare," says Hazlitt, "is towering and lofty; equally impetuous and commanding; haughty, violent, and subtle; bold and treacherous; confident in his strength as well as in his cunning; raised high by his birth, and higher by his genius and crimes; a royal usurper, a princely hypocrite, a tyrant, and a murderer of Plantagenet.

"'But I was born so high  
Our aery bulldeth in the cedar's top,  
And dallies with the wind, and scorns the sun.'

The idea conveyed in these lines is never lost sight of by Shakespeare. The restless and sanguinary Richard is not a man striving to be great, but to be greater than he is; conscious of his strength of will, his power of intellect, his daring courage, his elevated station; and making use of these advantages as giving him both the means and the pretext to commit unheard-of crimes, and to shield himself from remorse and infamy. The play itself is undoubtedly a very powerful effusion of Shakespeare's genius. The groundwork of the character of Richard, that mixture of intellectual vigour with moral depravity in which Shakespeare de-

lighted to show his strength, gave full scope, as well as temptation, to the exercise of his imagination. The character of his hero is almost everywhere predominant, and we watch its lurid track throughout. The arrangement and development of the story, and the mutual contrast and combination of the *dramatis personæ*, are in general as finely managed as the development of the characters or the expression of the passions. Perhaps the two most beautiful passages are the farewell apostrophe of the queen to the Tower, where her children are shut up from her, and Tyrrell's description of their death. These are some of those wonderful bursts of feeling done to the life, to the very height of fancy and nature, which our Shakespeare alone could give."

**Richard Cœur de Lion.** An extravagant French romance, apparently written in the reign of Edward I., translated into English some years after, and first printed by Wynkyn de Worde, in 1509.

**Richard of Almaine:** "a ballad made by one of the adherents to Simon de Montfort, Earl of Leicester, soon after the battle of Lewes, which was fought May 14, 1264." This is an interesting bit of popular satire, and may be found in the Harleian MSS. at the British Museum, 2253, s. 23.

**Richard of Bury,** Lord Chancellor of England and Bishop of Durham (b. 1281, d. 1345), was the author of *Philobiblon* (q.v.). His *Life* is written in those of the *Judges*, by Foss (q.v.). See also Morley's *English Writers*, ii., 1.

**Richard of Cirencester,** chronicler and topographer (d. 1402), wrote *Historia ab Hengista ad annum 1348*, of which the first part is preserved in the Public Library at Cambridge; the second is supposed to be in the Library of the Royal Society. An attributed work of Richard of Cirencester is the *De Situ Britannia*, first published by Stukeley, and edited by Hatchard, with a *Life* of the presumed author, in 1809. It is now published as one of the *Six Old English Chronicles* in Bohn's *Antiquarian Library* (1848).

**Richard of Hexham,** prior there in 1143, wrote a history of the Church of Hexham, and a short account of the last two years of the reign of Henry I., and of the reign of Stephen.

**Richard, Poor.** The *nom de plume* under which BENJAMIN FRANKLIN (1706—1790) issued a series of almanacks, commencing in 1732, and concluding in 1757. They were distinguished for the "wise saws and modern instances" with which they abounded. See Franklin's *Autobiography*. Richard Saunders was the full name of the supposed author of the almanacks.

**Richards, Alfred Bate,** poet, dramatist, and miscellaneous writer (b. 1820, d. 1876), produced *Cræsus, King of Lydia*, a tragedy (1845); *The Death of the Magdalen, and Other Poems* (1847);



*Cromwell*, a drama (1847); *The Dream of the Soul, and Other Poems* (1848); *Vandyek*, a play (1850); *The Minstrelsy of War, and Other Poems* (1854); *Religio Animæ, and Other Poems* (1866); *Medea*, a poem (1869); and *So Very Human*, a novel (1871). He at one time edited *The Daily Telegraph*, and conducted *The Morning Advertiser* from 1870 to 1876.

“Richard’s himself again.” See scene 3, act v. of Colley Cibber’s version of *King Richard III.* (q.v.).

**Richards (or Rycharde), Thomas.** See MESOGONUS.

**Richardson, Charles, LL.D.,** philologist (b. 1775, d. 1865), was the author of *An English Dictionary* (1844), and *The Study of Language* (1854).

**Richardson, John,** Bishop of Armagh (b. 1579, d. 1654), was the author of a work *On Ezekiel*.

**Richardson, Joseph,** dramatist (b. 1758, d. 1803), wrote a comedy called *The Fugitive*, and was one of the authors of *The Rolliad* (q.v.). His *Literary Relies* were published, with a *Life*, in 1807.

**Richardson, Samuel,** novelist (b. 1689, d. 1761), wrote *Pamela* (1740), (q.v.); *Clarissa Harlowe* (1748), (q.v.); *Sir Charles Grandison* (1754), (q.v.); and No. 97 of Dr. Johnson’s *Rambler* (q.v.). His *Complete Works* were published, with a sketch of his *Life* and writings, by the Rev. E. Mangin, in 1811. His *Correspondence*, to which was affixed “a Biographical Account of the Author, and Observations on his Writings,” by A. L. Barbauld, appeared in 1804. For *Criticism*, see Masson’s *Novelists and their Styles*, Scott’s *Novelists and Dramatists*, Hazlitt’s *Comic Writers*, Taine’s *English Literature*, and Stephens’ *Hours in a Library*. “We do not,” says Professor Masson, “read Richardson’s novels now; and it cannot be helped that we do not. There are the novels of a hundred years between us and him; time is short; and novels of eight or ten volumes, written in the tedious form of letters, and recording conversations and meditations in which the story creeps on inch by inch, without so much as an unexpected pistol-shot or a trick of Harlequin and Pantaloon to relieve the attention, have little chance against the brisker and broader fictions to which we have been accustomed. We have to remember, however, not only that, a hundred years ago, Richardson’s novels were read everywhere, both in Britain and on the Continent, with a protracted sense of fascination, a leisurely intensity of interest, such as no British author of prose stories had ever commanded before, but also that almost every thoughtful critic who has read Richardson since has spoken of him as, all in all, one of the masters of our literature. When we read Richardson for ourselves, we can see the reasons which have led to so high an opinion. His style of prose fiction is, perhaps, more original than that of any other novelist we have had. In this respect it was in his favour that he knew no other tongue than his own, that even in English literature his reading had been select rather than

extensive, and that his life had been that of a grave, shrewd, and rather retiring citizen, not sophisticated in his literary taste by second-hand notions of literary method picked up at clubs of wits, or amid the effects and clap-traps of theatres. When, by a kind of accident, he was called upon to task a faculty for constructing stories, for which he had had a reputation in his boyhood, but which had lain dormant since, this very narrowness of his direct acquaintance with the conventional life and the casual literature of his time helped him to be inventive and original. Not having ranged over a wide surface of actual life, so as to have accumulated in much variety recollections of actual incidents, physiognomics, scenes, and characters, to be introduced into his novels, he was obliged, in constructing his stories, to set out from his experience of human nature in its essential principles (in which experience men may be sound and deep without a very wide acquaintance at first hand with passing manners), and, placing certain imagined characters in certain imagined situations, to divine what would take place by their working on together. This is, accordingly, what Richardson does. He places a girl who is to be his heroine, or a man who is to be his hero, in a certain imagined situation, and in certain imaginary relations to other personages—parents, uncles, aunts, and other ladies and gentlemen close to the family group; he sets these persons in motion, exhibiting slowly, in letters which pass among them, their approximations, recessions, and feelings towards each other; from time to time he throws in a fresh incident or a new character to complicate the history; and so on he creeps to the catastrophe or the consummation. His peculiar power consists throughout in the subtle imagination of progressive states of feeling rather than of changing external scenes; in the minute anatomy of the human heart as worked upon gradually by little alterations of time, place, and motive, rather than in the rapid succession of external visions and surprises. He writes on and on in a plain, full, somewhat wordy style, not always grammatically perfect; but every page is a series of minute touches, and each touch is from thorough conception of the cause which he is representing. In minute requisition into the human heart, and especially the female heart, and in the exhibition of conduct as affected from day to day by growing complications of feeling and circumstance, Richardson is a master.”

**Richardson, William,** dramatist, poet, and critic (b. 1743, d. 1814), wrote *Poems, chiefly Rural* (1781); several works of criticism on Shakespeare (1774, 1783, 1789, 1797, 1812); *Anecdotes of the Russian Empire* (1784); *The Maid of Lochlin, a Lyrical Drama* (1801); *The Indiana*; and various articles in the reviews and magazines.

**Richelieu:** “or, the Conspiracy.” A drama in five acts, by EDWARD, LORD LYTTON; produced in 1839, the part of the hero being played by Maeready. For some of the incidents the author



confesses himself indebted to the authors of *Cinq Mars* and *Picciola*. Among the characters are Baradas, the favourite; De Mauprat, in love with Julie; Julie de Mortemar herself; Marion de Lorme, mistress of Orleans; Orleans himself; Louis XIII., and others. G. P. R. JAMES (1801—1860) has a novel on the subject of Richelieu.

**"Riches (The) of Heaven's pavement."**—*Paradise Lost*, book i., line 679.

**Richland, Miss.** An heiress in, and the heroine of, GOLDSMITH's comedy of *The Good-Natured Man* (q.v.); eventually married to Honeywood (q.v.).

**Richmond, Legh**, clergyman and miscellaneous writer (b. 1772, d. 1827), produced *A Selection from the Writings of the Reformers and Early Protestant Divines of the Church of England*, and *Annals of the Poor* (q.v.), (1814). See his *Life* by Grimshawe.

**"Richmonds in the field; I think there be six."**—*King Richard III.*, act v., scene 4.

**Riddell, Henry Scott**, poet and prose writer (b. 1798, d. 1870), published *Songs of the Ark* (1831); *The Christian Politician* (1844); *Poems, Songs, and Miscellaneous Pieces* (1847); and other volumes. His *Poems* were collected in 1871. See Grant Wilson's *Poets of Scotland*.

**Riddell, Mrs. Charlotte Eliza Lawson**, novelist, has published *George Geith, City and Suburb, Too Much Alone, A Life's Assize, Austin-Friars, Far Above Rubies, Phemie Keller, The Race for Wealth, Her Mother's Darling*, and other works. See TRAFFORD, F. G.

**Rider, William**, historian and divine (d. 1785), was the author of a *History of England*.

**"Rides in the whirlwind and directs the storm."** A line in ADDISON's *Campaign* (q.v.), quoted by Pope in his *Dunciad* (book iii.).

**Ridgeley, Thomas, D.D.**, dissenting divine (b. 1667, d. 1734), was the author of *The Assembly's Catechism*, and other works.

**"Ridicule is the test of truth."** An aphorism attributed to SHAFTESBURY (q.v.), but not to be found in any of his works. "Of all chimeras," says Carlyle, "that ever advanced themselves in the shape of philosophical doctrines, this is, to us, the most formless and purely inconceivable."

**Ridicule, On.** A poem by WILLIAM WHITEHEAD (1715—1785), published in 1743, and beginning—

"'Twas said of old, deny it now who can,  
The only laughing animal is man."

**Ridiculous Imitation of the French, Satire on our.** A humorous poem, in irregular verse, by SAMUEL BUTLER (1600—1680), occasioned by the love of all things appertaining to France and the French, which was common in England in the time of Charles II.

**Ridley, Gloucester**, Probendary of Salisbury (b. 1702, d. 1774), wrote, at an early age, a tragedy which was not produced; some poems, of which one, called *Pysehe*, is included in Dodsley's *Collection*; and a *Life of Bishop Ridley* (1763).

**Ridley, James**, son of the preceding, chaplain to the East India Company, and miscellaneous writer (d. 1765), produced a periodical called *The Seherer*; *The History of James Lovegrove, Esq.*; and *The Tales of the Genii* (1765). See GENII, TALES OF THE; MORELL, SIR CHARLES.

**Ridley, Nicholas**, Bishop of London (b. 1500, d. 1555), wrote *A brief Declaration of the Lordes Supper* (1555); *De Cæna Dominica Assertio* (1556); *Certain Conferenees betwene D. Nicholas Rydley, late Bysshoppe of London, and M. Hugh Latimer, Bisshop of Woreester, during the Tyme of theyr Emprysonmentes* (1556); *A Friendly Farewel, which Master Doctor Ridley, late Bishop of London, did write being Prisoner in Oxeforde, unto all his true Lovers and Frendes in God, a little before that he suffred for the Testimony of the Truth of Christ his Gospell* (1559); *Letters Written to Different Friends during his Confinement* (1564); *A pituous Lamentation of the miserable Estate of the Churehe of Christ in Englande* (1566); *An Account of a Disputation at Oxford* (1688); *The Way to Peace Amongst all Protestants* (1688); and other works, all of which were edited and published by the Rev. Henry Christmas for the Parker Society. His *Life* was written by Gloucester Ridley (1763). See, also, Foxe's *Book of Martyrs*.

**Ridley, Sir Thomas** (d. 1629), was the author of *Civil and Ecclesiastical Law* (1607).

**Ridolphus.** One of the adventurers who joined the Crusaders in Tasso's *Jerusalem Delivered*.

**Rienzi.** A tragedy by MARY RUSSELL MITFORD (1786—1855), produced in 1828.

**Rienzi**, "the Last of the Tribunes." An historical romance, by EDWARD, LORD LYTTON; published in 1835. The hero is the famous tribune who was assassinated at Rome in 1354. "In Rienzi," says *The Quarterly Review*, "Lord Lytton accomplished the feat of modifying the generally received estimate of a great historical personage. The death of Rienzi is eloquently told. The chief blot in the novel is the long interval that elapses between the early chapters and the closing scene."

**Rievaulx, Ailred of.** See AILRED OF RIEVAULX.

**Rigby, The Right Honourable Nicholas**, in Disraeli's novel of *Coningsby* (q.v.), is represented as a "fawning, plotting, insolent man of dirty work."

**Rigdum Funnidos.** A character in CAREY's burlesque, *Chrononhotonthologos* (q.v.), and a nickname bestowed by Sir WALTER SCOTT on his friend JOHN BALLANTYNE. See ALDIBORONTIPHOCOPHORNIO.



"Right divine of kings to govern wrong, The." Lino 188, book iv., of POPE'S poem, *The Dunciad* (q.v.).

"Right to dissemble your love, Perhaps it was,"—ISAAC BICKERSTAFF, *'Tis Well it's no Worse*—

"But why did you kick me downstairs?"

**Right Woman, A.** A comedy by BEAUMONT and FLETCHER, written about 1615.

**Rightful Heir, The.** A play by EDWARD, Lord LYTTON, produced in 1868. It is identical with *The Sea-Captain* (q.v.).

**Rights of Man, The:** "being an answer to Mr. Burke's *Attaek on the French Revolution*," by THOMAS PAINE (1737—1809). This work, which was published in 1791—92, procured for the writer the distinction of a trial for sedition, which he escaped by flying to France.

**Rights of Women, A Vindication of the.** A work published by MARY WOLLSTONECRAFT (1759—1797) in 1792.

**Rigs o' Barley, The.** A song by ROBERT BURNS (1759—1796):—

"I ken 't her heart was a' my ain;  
I lov'd her most sincerely;  
I kiss'd her owre and owre again  
Amang the rigs o' barley."

**Rimini, Francesca da.** See FRANCESCA DA RIMINI.

**Rinaldo.** A steward in *All's Well that Ends Well* (q.v.).

**Rinaldo.** The "Achilles of the Christian army" in TASSO'S *Jerusalem Delivered*. Also the name of a character—the rival of Orlando—in ARIOSTO'S *Orlando Furioso*.

**Ring and the Book, The.** A poem by ROBERT BROWNING, published in 1869. "It is the story of a tragedy which took place at Rome [in 1698]. The versified narrative of the child Pompilia's sale to Count Guido, of his cruelty and violence, of her rescue by a young priest, the pursuit, the lawful separation, the murder by Guido of the girl and her putative parents, the trial and condemnation of the murderer, and the affirmation of his sentence by the Pope—all this is made to fill out a poem of 21,000 lines; but these include ten different versions of the tale, besides the poet's prelude, in which latter he gives a general outline of it. The chapters which contain the statements of the priest-lover and Pompilia are full of tragic beauty and emotion; the Pope's soliloquy, though too prolonged, is a wonderful piece of literary metempsychosis."

**Ring of Amasis, The.** A poem by ROBERT, Lord LYTTON, published in 1863.

"Ring out, wild bells, to the wild sky." A line in TENNYSON'S *In Memoriam*, stanza cv. In the same poem are the lines—

"Ring out the darkness of the land,  
Ring in the Christ that is to be."

"Ringing grooves of change, Down the."—TENNYSON, *Locksley Hall*.

**Ringwood, The Earl of.** A cynical old nobleman, in THACKERAY'S novel of *The Adventures of Philip* (q.v.).

**Rintoul, Robert Stephen,** journalist (b. 1787, d. 1858), became editor of *The Dundee Advertiser* in 1813, and started *The Spectator* in 1828.

**Rip Van Winkle.** A tale by WASHINGTON IRVING (q.v.), adapted from the old German legend of Peter Klaus, a goatherd, who fell asleep one day upon the Kyffhauser Hills, and did not wake up till twenty years after, when he returned to his native villago to find everything changed, and no one who knew him. In Irving's tale the hero is a Dutchman living in America, and the scene is the Kaatskill Mountains. The story is most picturesquely told, and has been effectively dramatised, the leading personage being illustrated by the genius of Jefferson.

"Ripe and ripe, We,"—*As You Like It*, act ii., scene 7—

"And then, from hour to hour, we rot and rot."

"Ripest fruit first falls, The."—*King Richard II.*, act ii., scene 1.

**Ripley, George,** Canon of Austin Friars, Bridlington (d. 1490), was the author of *The Compound of Alehemie* and *The Medulla* (q.v.). His *Works* appeared in 1649. "His chemical poems," says Warton, "are nothing more than the doctrines of alehemy clothed in plain language, and a very rugged versification. They have no other merit than that of serving to develop the history of ehemistry in England. They certainly contributed nothing to the state of our poetry." See ALCHEMIE, THE COMPOUNDE OF.

**Ripley, George, LL.D.,** American journalist and author (b. 1802), has published *The Philosophy of Religion* (1839); *The Latest Form of Infidelity* (1840); and other works, besides editing *The Dial*, *The Harbinger*, and *The New York Tribune* (since 1849).

**Rise of Woman, The.** See HESIOD.

"Rise, said the Master, come unto the feast." First line of a sonnet by Dean ALFORD (q.v.).

"She heard the call and rose with willing feet."

"Rise still with an appetite."—HER-RICK, *Hesperides*, ccexli.

**Rishanger, William,** monk of St. Albans (cirea 1300), wrote *Opus Chronicorum* (q.v.), *Gesta Edward I.*, and *De Bellis Leues et Eusham*. See Morloy's *English Writers*, ii., 1. Bale is the original authority. His chronicle was edited by Riley in 1865.

**Rising in the North, The.** An old ballad on the subject of the great northern insurrection



in the twelfth year of the reign of Elizabeth, 1569.

**Risley, Thomas**, Puritan divine (b. 1630, d. 1716), was author of a work on *Family Religion*.

**Ritchie, Leitch**, author (b. 1801, d. 1865); published *Headpieces and Tailpieces* (1828); *The Game of Life* (1851); *Schinderhannes, the Robber of the Rhine* (1848); *The Magician* (1853); *Weary-foot Common* (1855); *Tales and Confessions*; *London Night Entertainments*; *The Romance of French History*; *The Picturesque Annual*; and other works; besides editing various illustrated books and conducting the *Glasgow Wanderer*, *The London Review*, *The Era*, and *Chambers's Journal*.

**Ritson, Isaac**, author (b. 1761, d. 1789), published a translation of Homer's *Hymn to Venus*, and wrote the preface to Clarke's *Survey of the Lakes*, besides contributing medical articles to *The Monthly Review*.

**Ritson, Joseph**, literary antiquary and critic (b. 1752, d. 1803), published *English Songs* (1783); *Ancient Songs* (1790); *Ancient Popular Poetry* (1791); *An English Anthology* (1793-4); *Scottish Songs* (1794); *Robin Hood Poems* (1795); *Minot's Poems* (1795); *Bibliographia Poetica* (1802); *Northern Garlands* (1810); *Gammer Gurton's Garland* (1810); *The Caledonian Muse* (1821); *A Life of King Arthur* (1825); *Memoirs of the Celts or Gauls* (1827); *Annals of the Caledonians* (1828); *Fairy Tales* (1831); and many other works, enumerated in Lowndes' *Bibliographer's Manual*. See the *Life and Letters*, by Sir Harris Nicolas (1833). See also **ROBIN HOOD**, &c.

**Ritter Bann, The**. A ballad by **THOMAS CAMPBELL**, telling how the ritter, or knight, who had been estranged from his love, was restored to her and his child.

**Rival Queens, The**. A play by **NATHANIEL LEE** (1655-1692), produced in 1677, and characterised by "great power mixed with extravagance."

**Rivals, The**. A comedy by **Sir WILLIAM DAVENANT**, produced in 1668.

**Rivals, The**. A comedy by **RICHARD BRINSLEY SHERIDAN** (1751-1816), produced at Covent Garden in 1775, and described by Hazlitt as "a play of even more action and incident, but of less wit and satire than *The School for Scandal* (q.v.). It is as good as a novel in the reading, and has the broadest and most palpable effect upon the stage." See **ABSOLUTE**; **ACRES**; **FAG**; **FALKLAND**; **JULIA**; **LANGUISH**; **MALAPROP**; and **O'TRIGGER**.

**Rivella, The Adventures of**. A work by **Mrs. DE LA RIVIERE MANLEY** (1672-1724), which is substantially the autobiography of the authoress herself, though many of the characters and incidents are disguised under fictitious names.

**River of Forth Feasting, The**. A poem by **WILLIAM DRUMMOND** (q.v.), designed as a compliment to King James VI. on his visit to Scotland in 1617. "It attracted the envy as well as the praise of Ben Jonson."

**"River (The) of his thoughts."** See **"OCEAN (THE)"**. Longfellow also uses the expression "river of his thoughts," in *The Spanish Student*, act ii., scene 3.

**Rivers, Earl** (Anthony Woodville), (1442-1483). See **BALET, A**; **BOOK NAMED CORDYALL, THE**; **DICTES AND SAYINGS**; **DIVERS BALADES, &c.**

**Road to Ruin, The**. A comedy by **THOMAS HOLCROFT** (1745-1809), characterised by **Mrs. Inchbald** as "amongst the most successful of modern plays. There is merit in the writing, but much more in that dramatic science which disposes character, scenes, and dialogue with minute attention to theatric exhibition." Its date is 1792.

**"Roads (Fifty) to town, and rather more to Heaven."**—**WINTHROP MACKWORTH PRAED**, *Chaunt of the Brazen Head*.

**"Roar you (I will) as gently as any sucking dove."**—*A Midsummer Night's Dream*, act i., scene 2.

**Roaring Camp, The Luck of**. A prose sketch by **BRET HARTE** (q.v.), an American humorist, in which the softening effects of the presence of a little child in a camp of ruffians are very touchingly described. It has been dramatised for the New York stage.

**Roaring Girl, The: "or, Moll Cut-Purse."** A comedy by **THOMAS MIDDLETON** (1570-1627), produced in 1611. Moll Cut-Purse became a popular appellation for a woman of bad character, and appears to have been drawn from real life, one Mary Firth being quoted as her original. In this play Middleton received some assistance from Dekker.

**"Roast beef of old England, Oh, the."** A line in one of **FIELDING's** poems.

**Roast Pig, A Dissertation upon**. One of the most amusing of the *Essays of Elia* (q.v.), by **CHARLES LAMB** (1775-1834). "Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the most delicate—*princeps obsoniorum*."

**Rob Roy**. A romance by **Sir WALTER SCOTT** (1771-1832), published in 1818, and founded on some passages in the career of the famous Highlander, **Robert Macgregor Campbell** (b. about 1660, d. about 1733), who was popularly called **Rob Roy**, and whose *Life* was written in 1818, by **Macleay**. The nominal hero of *Rob Roy* is **Francis Osbaldistone** (q.v.); the heroine, **Diana Vernon** (q.v.). Among the other characters are **Baillie Nicol Jarvie** (q.v.), "**The Dougal Cratur**" (q.v.), **Andrew Fairservice** (q.v.), **Helen Macgregor**, **Sir Frederick Vernon**, and **Rashleigh Osbaldistone**. The novel has been dramatised in a version which still



holds the stago in Scotland. Scott speaks of Rob as "the Robin Hood of Scotland—the dread of the wealthy, but the friend of the poor, and possessed of many qualities, both of head and heart, which would have graced a less equivocal profession than that to which his fate condemned him."

**Rob Roy's Grave.** A poem by WILLIAM WORDSWORTH, written in 1803, and containing the lines:—

"Because the good old rule  
Sufficeth them, the simple plan,  
That they should take who have the power,  
And they should keep who can."

"Robbed (He that is), not wanting  
what is stolen,"—*Othello*, act iii., scene 3—

"Let him not know it, and he's not robbed at all."

"Robbed (The) that smiles steals  
something from the thief."—*Othello*, act i., scene 3.

**"Robbing Peter (By) he paid Paul."**  
An expression to be found in a translation of Rabelais. In the same chapter occurs the phrase about catching larks "if ever the heavens should fall." The former phrase is generally understood to have originated in the fact that in December, 1540, the Abbey of St. Peter, Westminster, was advanced by letters patent to the dignity of a cathedral, but ten years later was joined to the diocese of London again, and many of its estates appropriated to the repairs of St. Paul's Cathedral.

**Robbins, Peter.** See ANSON, GEORGE, LORD.

**Robert de Brunne.** See BRUNNE, ROBERT DE.

**Robert, Duke of Normandy,** a commander in the Christian army, figures in TASSO'S *Jerusalem Delivered*.

**Robert, Earle of Huntington, The Downfall of:** "afterwards called Robin Hood of merrie Sherwodde; with his love to chaste Matilda, the Lord Fitzwater's Daughter, afterwards his faire Maide Marian." A play printed in 1601, and for a long time attributed to Thomas Heywood. It is now known to have been written by ANTHONY MUNDAY (1554—1633), who also wrote the companion play, published in the same year, entitled *The Death of Robert Earle of Huntington, with the lamentable Tragedie of chaste Matilda, his faire Maid Marian, poisoned at Dunmowe by King Iohn*. In the latter he was assisted by HENRY CHETTLÉ (q.v.), though to what extent cannot be decided. "The interest of this second part is, on the whole, stronger than that of the first part, and some powerful, though not always tasteful, writing gives effect to the situations. The death of Robin Hood takes place as early as the end of the first act, and attention is afterwards directed to the two, otherwise unconnected, plots of the fate of Lady Bruce and her little son, and the love of King John for Matilda. Robert Davenport's tragedy of *King John and Matilda* [q.v.], acted in 1651, goes precisely over the same ground, and with many decided marks of

imitation, especially in the conduct of the story. Davenport's production is inferior in most respects to the earlier work of Chettle and Munday." Both the above plays are included in Carew Hazlitt's edition of Dodsley's collection. See ROBIN HOOD.

**Robert of Avesbury.** See AVESBURY, ROBERT OF.

**Robert of Cysille:** i.e., Sicily. An old English romance, in verse, of which an analysis will be found in Warton's *English Poetry*, and Ellis's *Early English Romances*. The former critic observes that the history of the Emperor Jovinian, in the 59th chapter of the *Gesta Romanorum*, is nearly identical with this romance. The incidents are not, however, exactly similar, and in some of these, says Ellis, the Latin prose has a manifest advantage over the minstrel poem, which consists of 476 lines.

**Robert of Gloucester.** See GLOUCESTER, ROBERT OF.

**Robert of Paris, Count.** A tale by Sir WALTER SCOTT (1771—1832), published in 1831.

**Roberts, William,** miscellaneous writer (b. 1768, d. 1849), was the author of a *Life of Hannah More*, and other works. See the *Life* by Roberts.

**Robertson, Frederick William,** clergyman and miscellaneous writer (b. 1816, d. 1853), wrote *Sermons, Expository Lectures on St. Paul's Epistles, An Analysis of Mr. Tennyson's "In Memoriam," Lectures and Addresses on Literary and Social Subjects*, and *Notes on Genesis*. His *Life* has been written by the Rev. Stopford A. Brooke (1865).

**Robertson, James Burton,** Professor of History and Literature in Dublin Roman Catholic University (b. 1800), has published *Lectures on Various Subjects of Ancient and Modern History* (1858); *The Prophet Enoch*, an epic poem in blank verse (1860); *Lectures on Spain, Chateaubriand, Freemasons, and other topics* (1864); and *Edmund Burke: his Life, Writings, and Times* (1868); besides translations of Schlegel's *Philosophy of History* (1835), Möhler's *Symbolism* (1843), and Hergenröther's *Anti-Janus* (1870).

**Robertson, James Craigie,** Canon of Canterbury (b. 1813), has written *Sketches of Church History* (1855), *A Biography of Thomas Becket* (1859), and *A History of the Christian Church* (1853—1875), besides various contributions to the reviews.

**Robertson, Joseph,** divine (b. 1726, d. 1802), wrote *An Introduction to the Study of Politic Literature*, an *Essay on Punctuation*, and an *Essay on the Nature of English Verse*.

**Robertson, Patrick,** Scottish judge (b. 1794, d. 1855), published two volumes of verse, chiefly of a humorous character.

**Robertson, Thomas William,** dramatist (b. 1829, d. 1871), produced a great number of



highly successful plays, including *David Garrick*, and the comedies of *Society*, *Caste*, *Ours*, *Home*, *School*, and *M.P.*

**Robertson, William**, grammarian and lexicographer (d. about 1686); was the author of *Gates to the Holy Tongue* (1653), and other works.

**Robertson, William, D.D.**, historian (b. 1721, d. 1793), wrote *The History of Scotland during the Reigns of Queen Mary and of King James VI.*, till his Accession to the Crown of England (1759, and, with additions and corrections, 1787); *The History of the Reign of the Emperor Charles V., with a View of the Progress of Society in Europe, from the Subversion of the Roman Empire to the beginning of the Sixteenth Century* (1769); *The History of America* (1777, and, with additions and corrections, 1788); and *An Historical Disquisition Concerning the Knowledge which the Ancients had of India, and the Progress of Trade with that Country prior to the Discovery of the Passage to it by the Cape of Good Hope* (1791). His *Works* were published, with a *Life* of the author, by Bishop Gleig, in 1828. An *Account of the Life and Writings of William Robertson, D.D.*, by Dugald Stewart, had appeared in 1801. See, also, Brougham's *Men of Letters of the Time of George III.*

"Robes loosely flowing, hair as free."  
A line in BEN JONSON's song, beginning—

"Still to be neat, still to be drest."

See his *Silent Woman*.

**Robin and Makyne.** "An ancient Scottish pastoral," by ROBERT HENRYSOUN, "Scolmaister of Dumfermling;" published in 1571. It is the story of a maiden who loves a youth, and is rejected by him, but who by-and-by brings him to her feet, thus turning the tables on him. Here is a specimen verse:—

"Robin sat on the gude grene Hill,  
Keipand a Flock of Fie,  
Quben mairy Makyne said him till,  
O Robin row on me,  
I half thee luivt balth loud and still,  
This Townmonds twa or thre;  
My dule in dern but gif thou dill,  
Doubtless bot Dreid I die."

**Robin Conscience.** A dramatic fragment of the latter part of Edward VI.'s reign, or of the earlier part of Queen Elizabeth's. It consists of three dialogues between the hero, the representative of Conscience in the human mind; his father, who is a personification of Covetousness; his mother, called New-Guise; and his sister, named Proud-Beauty. "It was, in fact," says Collier, "a moral lecture against avarice, novelty, and vanity, conducted dramatically; but it is a matter of doubt, judging from the extant specimens, whether it was ever acted, or was intended by the author for representation." It was probably written soon after the Reformation.

**Robin Goodfellow.** A song attributed to BEN JONSON (1574—1637), and apparently intended for insertion in a masque. Robin Goodfellow is, of course, only another name for Puck (q.v.), whose

vagaries are graphically described by Milton in his *L'Allegro* (q.v.). See GOODFELLOW, ROBIN.

**Robin Gray, Auld.** See AULD ROBIN GRAY.

**Robin Hood:** "a Collection of all the Ancient Poems, Songs, and Ballads, now extant, relating to that celebrated English Outlaw," published by JOSEPH RITSON in 1795, and prefaced by "historical anecdotes" of Robin Hood. See, also, the introduction to vol. v. of *English and Scottish Ballads*, edited by Professor Child, of Boston (1857); Percy's *Reliques*, Wright's *Essays on the Middle Ages*, and Hunter's *Critical and Historical Tracts*. Of these, Wright argues against Robin as a myth, Hunter for him as a real personage; and, indeed, it is hardly possible so much genuine song could have gathered round a wholly imaginary man. Fordun and Mair distinctly mention him as the prince and the most gentle of thieves. Stow tells us that he plundered the rich but spared the poor, suffering no woman to be ill-treated. Ritson argues that his name was Robin Fitzooth, and that he had a claim to the Earldom of Huntingdon. It is quite possible, however, that a good deal that is purely fanciful has gathered round the story of his life. A Maid Marian may be conceded to him, but there is a strong scent of the fictitious about Friar Tuck, Little John, and other of his "merry men." Sir Walter Scott has more than one reference to

"Bold Robin Hood and all his band,—  
Friar Tuck, with quarter-staff and cowl,  
Old Scathelooke, with his surly scowl,  
Maid Marian, fair as ivory bone,  
Scarlet, and Mutch, and Little John."

THOMAS LOVE PEACOCK (q.v.) has made the story of ROBIN HOOD AND MAID MARIAN the subject of a romance. See ROBERT, EARLE OF HUNTINGDON.

**Robin Hood and Guy of Gisborne.** A ballad printed in Bishop Percy's *Reliques*.

**Robin Hood and the Pindar of Wakefield.** An old ballad, of which Silence (q.v.) hums a scrap or so in Shakespeare's *King Henry IV.*

**Robin Hood rescuing the Widow's Three Sons.** A ballad, printed by Ritson from *Robin Hood's Garland* (1690), and considered by him to be "one of the oldest" in that series.

**Robin Hood, The Birth of.** A ballad, printed by Jamieson from the recitation of a Mrs. Brown, which relates how Willie and Earl Richard's daughter go to "the gude greenwood,"

"And ere the night was dune,  
She's borne to him a bonny young son,  
Among the leaves sae green."

This is Robin Hood. The ballad is not, however, one of the famous Robin Hood series.

**Robin Hood's Death and Burial.** A ballad, from *Robin Hood's Garland*, printed by Ritson, and describing how Robin, "being ill, goes for aid to Kirkley Nunnery, where the abbess, though his kinswoman, treacherously lobs him



bleed to death. Ho shoots his last arrow, and where it falls his grave is made."

**Robin, jolly Robin.** An old song, mentioned by Shakespeare in *Twelfth Night*, act iv., scene 2; printed in Bishop Percy's *Reliques*; and attributed by some to Sir THOMAS WYATT, though it is obviously of older date.

**Robin of Portingale, Old.** A ballad referred to in Percy's *Reliques*.

**Robin, Poor.** The supposed author of an almanack first published in 1661 or 1662, and ascribed to ROBERT HERRICK, the poet (q.v.). Several publications were afterwards issued under his name; such as *Poor Robin's Pathway to Knowledge* (1663); *Poor Robin's Jest*s (1669); *Poor Robin's Visions, wherein is described present Humours of the Times* (1677); *Poor Robin's True Character of a Scold: or, the Shrew's Looking-Glass, dedicated to all Domineering Dames, Wives Rampant, Cuckolds Couchant, and Henpecked Sneaks* (1688); and *Poor Robin's Perambulations from Saffron Waldon to London, performed this month of July, 1678*, curious as a description, in verse, of various interesting localities.

**Robin Redbreast's Testament.** A Scottish song, printed in Herd's collection (1776), and reprinted by Chambers:—

"Gar tak this guid richt leg o' mine,  
And mend the brig o' Tay;  
It will be a post and pillar guid,  
It will neither bow nor gae."

**Robinson, Clement.** One of the contributors to the collection of verses called *A Handefull of Pleasant Delites*, published in 1584.

**Robinson Crusoe.** See CRUSOE, ROBINSON.

**Robinson, Edward, D.D.,** American divine (b. 1794, d. 1864), produced *A Harmony of the Gospels in Greek* (1834), *Biblical Researches* (1841), *The Holy Land* (1851), and a *Dictionary of the Holy Bible*.

**Robinson, Henry Crabb** (b. 1775, d. 1867). The *Diary, Reminiscences, and Correspondence* of this writer, who lived to an advanced age, moved in the highest social and literary circles, knew almost every man of eminence in his time, and has left copious anecdotes of his contemporaries, appeared in 1869, edited by Dr. Sadler.

**Robinson, J. C.** See PERCY ANECDOTES.

**Robinson, Mary,** actress and poetess (b. 1758, d. 1800), produced *Poems* (1775) and *Lyrical Tales* (1800). Her *Works* were published in 1806; her *Memoirs*, written by herself, in 1801. See PERDITA, THE FAIR.

**Robinson, Ralph.** See ROBYNSON, RAPHE.

**Robinson, Robert,** Nonconforming divine (b. 1735, d. 1790), wrote *Arcana* (1774), *Plan of Lectures on Nonconformity* (1778), *The History of Baptism* (1790), *Ecclesiastical Researches* (1792), and

other *Works* published, with a *Life* by George Dyer, in 1807 and 1812.

**Robison, John,** philosophical writer (b. 1739, d. 1805), wrote *Elements of Mechanical Philosophy* (1804, and, edited by Sir David Brewster, in 1822), and *Proofs of a Conspiracy Against all the Religions and Governments of Europe* (1797), (q.v.).

**Roby, John,** poet and miscellaneous writer (b. 1793, d. 1850), published *Sir Bartram*, a poem in six cantos (1815); *Traditions of Lancashire* (1829 and 1831); *Seven Weeks in Belgium* (1838); and other works. His *Legendary and Poetical Remains, with a Sketch of his Life and Character by his Widow*, appeared in 1854.

**Robynson, Raphe,** "citizen and goldsmythe of London," translated into English the *Utopia* (q.v.) of Sir THOMAS MORE (q.v.), which he calls a "frutefull and profitable booke, containing and setting forth ye best state and fourme of a publike weale."

**Roche, James.** See OCTOGENARIAN, AN.

**Rochefort, Viscount,** George Boleyn (d. 1536), was one of the contributors to *Tottel's Miscellany* (q.v.). See PRAISE OF HIS LADY, A.

**Rochester, Earl of, John Wilmot,** poet (b. 1647, d. 1680), wrote *Valentinian*, a tragedy, published in 1685. His *Poems*, written "on various occasions," were first printed collectively in 1680. "His pieces," says Johnson, "are commonly short. His songs have no particular character; they tell, like other songs, in smooth and easy language, of scorn and kindness, dismissal, and desertion, absence and inconstancy, with the commonplaces of artificial courtship. They are commonly smooth and easy, but have little nature and little sentiment. In all his works there is a sprightliness and vigour, and everywhere may be found tokens of a mind which study might have carried to excellence." See NOTHING, ON; TRIAL OF THE POETS FOR THE BAYS; and next paragraph.

**Rochester, Some Passages in the Life and Death of John, Earl of,** by GILBERT BURNET, Bishop of SALISBURY (1643—1715); published in 1680. The bishop had been the means of reclaiming the young noble from infidelity and profligacy. Of the *Passages*, Dr. Johnson said that the critic should read them for their elegance, the philosopher for their arguments, and the saint for their piety.

**Rochester, Mark.** The *nom de plume* under which WILLIAM CHARLES MARK KENT (b. 1823), (q.v.) has published several works.

**Rochester, Mr.** A character in CHARLOTTE BRONTË's novel of *Jane Eyre* (q.v.), to whom the heroine is eventually married.

**Rock, Memoirs of Captain,** by THOMAS MOORE, the poet; written in 1824. Captain Rock was a celebrated Irish chieftain.



**"Rock of Ages."** A hymn by the Rev. AUGUSTUS TOPLADY (1740—1778), which appears to have been suggested by a passage in Brevint's learned tractate, entitled *The Christian Sacrament and Sacrifice*, ed. 1679. It has been rendered into Latin verse by the Right Hon. W. E. Gladstone.

**Rock (The) and Wee Pickled Tow.** A short poem in the Scottish dialect by ALEXANDER ROSS (1699—1784), first published in 1768. It begins:—

"There was an auld wife had a wee pickle tow."

**"Rock (This) shall fly From its firm base as soon as I."**—SCOTT, *The Lady of the Lake*, canto v., stanza 10.

**Rocke of Regard, The.** A poem, by GEORGE WHETSTONE (b. circa 1550), "divided into foure parts: The Castle of Delight, The Garden of Unthriftinesse, The Arbour of Virtue, The Orchard of Repentance," and published in 1576.

**"Rod in pickle, A."**—O'KEEFE, *Midas*, act ii., scene 1.

**"Rod of empire, The."**—GRAY, *Elegy written in a Country Churchyard*.

**Roderick Random.** See RANDOM, RODERICK.

**Roderick, the Last of the Goths.** A poem in blank verse by ROBERT SOUTHEY (1774—1843), published in 1814.

**Roderigo.** A Venetian gentleman, in *Othello* (q.v.).

**Rodogune.** The king in ROWE's tragedy of *The Royal Convert* (q.v.); "a personage truly tragical, of high spirit and violent passions great," says Dr. Johnson, "with tempestuous dignity, and wicked, with a soul that would have been heroic if it had been virtuous."

**Roger do Coverley, Sir.** See COVERLEY.

**Roger de Hoveden.** See HOVEDEN, ROGER DE.

**Roger of Wendover,** Prior of Belvoir, and chronicler (d. 1237), wrote *Flores Historiarum*, a chronicle which ranges from the Creation almost to the writer's death, and the Latin text of which has been edited by COXE for the English Historical Society (1841—44). See MATTHEW OF PARIS.

**Rogero.** A Sicilian gentleman, in *The Winter's Tale* (q.v.). Also the name of one of a band of adventurers in the crusading army in TASSO's *Jerusalem Delivered*.

**Rogero,** in CANNING's *Rovers* (q.v.), is represented as singing the well-known song about the "U—niversity of Gottingen":—

"My years are many—they were few  
When first I entered at the U—  
niversity of Gottingen,  
niversity of Gottingen.

"There first for thee my passion grew,  
Sweet, sweet Matilda Pottingen I  
Thou wast the daughter of my tu—  
tor, law professor at the U—  
niversity of Gottingen,  
niversity of Gottingen."

The last stanza of the song was written by Pitt the statesman.

**Rogers, Charles, LL.D.,** minister and antiquarian (b. 1825), has written, among other works, *Scotland, Social and Domestic; Monuments and Monumental Inscriptions in Scotland; Boswelliana; A Century of Scottish Life; Our Eternal Destiny*; besides publishing *The Modern Scottish Minstrel, Lyra Britannica*, and editions of the *Poetical Remains of King James I. of Scotland*, and the *Poems of Sir Robert Aytoun*.

**Rogers, Henry,** critic (b. about 1814, d. 1877), wrote *Essays from "The Edinburgh Review"* (1850), reprinted with additions in 1874; a *Life of Thomas Fuller* (1856); *Reason and Faith* (1866); *Essays from "Good Words"* (1868); *Theological Controversies of the Time* (1874); and *The Superhuman Origin of the Bible* (1874). His best-known work, however, is *The Eclipse of Faith* (1852). He has also published *Selections from the Correspondence of R. E. H. Greyson* (an anagram of his own name).

**Rogers, John.** See BIBLE, THE.

**Rogers, Samuel,** poet and banker (b. 1763, d. 1855), wrote *The Scribbler* (q.v.) in *The Gentleman's Magazine*; *Ode to Superstition, and other Poems* (1786); *The Pleasures of Memory* (1792), (q.v.); *An Epistle to a Friend* (1798), (q.v.); *Columbus* (1812); *Jacqueline* (1814), (q.v.); *Human Life* (1819), (q.v.); and *Italy* (1822), (q.v.). *Recollections of the Table Talk of Samuel Rogers, Esq., with a Memoir of his Life*, appeared in 1856, and some further *Recollections*, edited by William Sharpe, in 1859. See HAYWARD's *Biographical and Critical Essays*, first series; ROSCOE's *Essays*; JEFFREY's *Essays*; HAZLITT's *English Poets*; LOCKHART's *Life of Scott*, chaps. lxii., lxxvi.; and MARTINEAU's *Biographical Sketches*. "Rogers," says HAZLITT, "is a very lady-like poet. He is an elegant but feeble writer. He wraps up obvious thoughts in a glittering cover of fine words, is full of enigmas with no meaning to them, is studiously inverted and scrupulously far-fetched; and his verses are poetry, chiefly because no partiele, line, or syllable of them reads like prose. He differs from Milton in this respect, who is accused of having inserted a number of prosaic lines in *Paradise Lost*. This kind of poetry, which is a more minute and inoffensive species of the Della Crusean, is like the game of asking what one's thoughts are like. It is a tortuous, tottering, wriggling, fidgety translation of everything from the vulgar tongue, with all the tantalising, teasing, tripping, lispig *mimminec pimmince* of the highest brilliancy and fashion of poetical dietion. You have nothing like truth of nature or simplicity of expression." Harriet Martineau says:—"His poetry could scarcely be said to live so long as himself, as it was rather the illustrations with which it was graced than the verse itself that kept his volumes on sale and within view. The elegance and correctness of his verse are beyond question; but the higher and more substantial qualities of true poetry will hardly be recognised there. It should



be remembered that there is a piece of prose writing of his, of which Mackintosh said that 'Hume could not improve the thoughts, nor Addison the language.' That gem is the piece on assassination in his *Italy*. In it may be clearly traced the influence of his early Nonconformist education. When he wrote it, half a lifetime ago, worldliness had not quite choked the good seed of early-sown philosophy; and the natural magnanimity of the man was not extinguished by the passions—as strong as any in their way—which spring from the soil of conventionalism. If Rogers is to be judged by his writings, let it be by such fragments as that little essay; if further, by his deeds rather than his words. So may the world retain the fairest remembrance of the last English Mæcenas, and the only man among us perhaps who has illustrated in his own person the position at once of patron and of client." See GINEVRA.

**"Rogues in buckram."**—*King Henry IV.*, part i., act ii., scene 4.

**Roister Doister, Ralph.** The first regular English comedy, written by NICHOLAS UDALL (1506—1556), and first printed, anonymously, in 1566. Its authorship was not ascertained until so late as 1818. It was afterwards edited for the Shakespeare Society by Durrant Cooper, and has since been reprinted by Arber. Udall was Master of Eton School from 1534 to 1541, and wrote this amusing interlude for his scholars to perform "about the feast of St. Andrew, the 30th day of November." It was modelled on the comedies of Plautus and Terence, and was intended to expose the folly of "vain gloriousness." It is composed throughout in rhyming couplets, and is duly divided into acts and scenes. Its leading motive is the courtship of Dame Custance (q.v.) by the hero, who falls a victim to the wiles of a certain Matthew Merrygreek (q.v.), and after being sadly discomfited, at last joins in with the humour of the others, and consents to the union of the dame with Gawin Goodlucke, a merchant, to whom she is already betrothed. Among the minor characters are Madge Mumblecrust, Tibet Talkapace, Annot Alyface, and Dobinet Doughtie. Rafe Roister is a character in Fulwel's *Like Will to Like* (q.v.), and a "roister-doister" was used proverbially for a hare-brained fellow. The word "roister" is evidently from the French "rustre," a ruffian, and recalls the "rustarii," or French freebooters, of the eleventh century.

**Rokeby.** A poem in six cantos by Sir WALTER SCOTT, published in 1813. Rokeby is a modern mansion near Greta Bridge, in Yorkshire, and was in the time of Scott possessed by the Mr. Morritt to whom the poem is dedicated. The work is full of description of the estate on which the mansion stands, so much so that Moore in his *Twopenny Post Bag* pokes fun at the poet in this way:—

"Having quitted the Borders to seek new renown,  
He is coming by long quarto stages to town,  
And beginning with Rokeby (the job's sure to pay),  
Means to do all the gentlemen's seats by the way."

The action of the poem takes place partly in the castle which once occupied the site of the building that Scott knew, and partly at Barnard Castle and other places in the vicinity. The date of the supposed events is immediately subsequent to the battle of Marston Moor. Palgrave speaks of *Rokeby* as "by no means destitute of interest and beauty."

**Rokesmith, John.** The hero of DICKENS'S novel of *Our Mutual Friend* (q.v.).

**Rokewode, John Gage** (b. 1786, d. 1842), was the author of *A History of Suffolk*.

**Roland and Farragus.** An old English romance, in verse, of which an analysis will be found in Ellis's *Early English Romances*. It was founded, like all the romances which relate to Charlemagne, on the *Joannis Turpini Historia de Vita Caroli Magni et Rolandi*, written before 1122.

**Roland de Vaux, Lord,** figures in COLERIDGE'S *Christabel* (q.v.).

**Roland, The Chanson de.** A poem, in the Anglo-Norman tongue, by TURPIN, an English minstrel (circa 1140); celebrating the famous battle of Roncesvalles, which had already been made popular in the Latin story ascribed to Bishop Turpin. "The composition," says Wright, "is one in which, though devoid of the artificial ornaments of more refined poetry, the story marches on with a kind of lofty grandeur, which was well calculated to move the hearts of the hearers for whom it was intended, and which, even to a modern reader, is not without its charms. As in most of the early romances, the largest portion of the poem consists of battle scenes, which are told with somewhat of Homeric vigour. Instead of rhyming couplets, we have a continuous series of lines, varying in number, bound together by one final rhyme; and this final rhyme, or, rather, assonance, rests upon the last two or three vowels, entirely independent of the consonants."

**"Roll down their golden sand."**—HEBER, *From Greenland's Icy Mountains*.

**"Roll of common men, I am not in the."**—*King Henry IV.*, part i., act iii., scene 1.

**"Roll on, thou deep and dark blue ocean, roll."**—BYRON, *Childe Harold's Pilgrimage*, canto iv., stanza 179.

**Rolla.** A tragedy by MATTHEW GREGORY LEWIS (1775—1818), produced in 1799.

**Rolle, Richard,** poet (b. about 1290, d. 1349), wrote a *Metrical Paraphrase of the Book of Job*, of the *Lord's Prayer*, and of the *Seven Penitential Psalms*, and a poem in seven parts called *The Pricke of Conscience* (q.v.). Rolle was a hermit of the order of Augustine, and lived a life of solitude near Hampole, Doncaster. "The penitential psalms and theological tracts of a hermit were not likely to enrich or improve the style of our poetry; and they are accordingly confessed, by those who have read them, to be very dull. His name challenges



notice only from the paucity of contemporary writers."

**Rolliad, The**, is the title eventually given to a series of political satires, the first of which, published in a London newspaper in 1784, was devoted to a humorous criticism on Colonel (afterwards Lord) Rolle. The most important of these satires was the *Rolliad, par excellence*, a pretended review of an imaginary epic poem, which was followed by the *Probationary Odes for the Laureateship*, and *Political Eclogues*, in which, probably following the example of Pope in his castigation of Colley Cibber, a large number of wits and men of fashion joined together in the composition of satirical portraits of various men of eminence of the day. Among the former were Dr. French Lawrence, the editor of the series, who died in 1807; General Richard Fitzpatrick (1747—1813), Richard Tickell (d. 1793), Joseph Richardson (1758—1803), Lord John Townshend (1757—1837), George Ellis (1745—1815), Sir R. Adair, General Burgoyne, Hare, Reid, Bate Dudley, Brummel, Boscawen, Pearce, Sir John Hawkins, and the Bishop of Ossory.

**Rollock, Robert**, Scottish scholar and divine (b. 1555, d. 1598), was the author of numerous commentaries on different portions of Scripture. His brother HERCULES contributed Latin poems to the *Delitiæ Poetarum Scotorum*. See the *Life* by Robertson (1599).

**Rolt, Richard**, miscellaneous writer (b. 1724, d. 1770), wrote *Cambria*, a poem, and some other works, for the titles of which see Lowndes' *Bibliographer's Manual*.

**Romaine, William**, theologian (b. 1714, d. 1795), wrote *The Walk of Faith* (1791), *The Triumph of Faith* (1795), and other works. See the *Life* by Cadogan.

**Roman de Rou, Le**. See ROU, LE ROMAN DE.

**Roman Father, The**. A tragedy by WILLIAM WHITEHEAD (1715—1785); produced at Drury Lane in 1750, and founded on the *Horace* of Corneille.

**"Roman holiday, A."** See "BUTCHERED TO MAKE," &c.

**Roman, The**. A dramatic poem by SYDNEY DOBELL (1824—1874), published in 1850.

**Romance and Reality**. A novel by LETITIA ELIZABETH LONDON (1802—1838), published in 1830. The heroine's name is Emily.

**Romances, German**: "Specimens of the Chief Authors, with Biographical and Critical Notices," by THOMAS CARLYLE (b. 1795); published in 1827. "This," wrote the author in 1857, "was a book of translations, not of my suggesting or desiring, but of my executing as honest journey-work in defect of better."

**Romance of the Forest, The**. A tale by MRS. RADCLIFFE, published in 1791. See MOTTE, LA.

**Romance of the Swan's Nest, The**. A lyric by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844, and beginning—

"Little Elle sits alone  
'Mid the beeches of a meadow  
By a stream-side on the grass."

**Romance, The Progress of**. See PROGRESS OF ROMANCE, THE.

**Romances** derive their name from the fact that the earliest tales which appeared in the Middle Ages were written in the Romance languages—those languages having been formed out of the mingling of the Latin with the indigenous tongues of France and Spain. "Romans" became in this way the natural word for stories, and, these stories being generally of an exceedingly fanciful nature, we have here the reason why in later times narratives of a highly imaginative order came to be designated by the term "romances." For a long time after the Conquest translations from stories in the Latin or French were all that could be obtained in England in the way of fiction. This was the time in which Alexander, Arthur, Charlemagne, Amadis de Gaul, Ogier le Danois, Huon de Bordeaux, and other heroes were celebrated in "eternal romances," which existed in popularity up to the time of Elizabeth. Side by side with them, however, for many years went a number of purely indigenous legends, such as those of Robert the Devil, Thomas of Reading, Friar Bacon, Friar Rush, Virgil, Robin Hood, George-a-Green, Tom-a-Lincoln, Faustus, and the like, which bring us down to a time contemporary with Shakespeare. *Utopia* (q.v.) does not call for mention, because it was written in Latin, not English; and a similar objection attaches to Hall's *Mundus Alter et Idem* (q.v.) and Barclay's *Argenis* (q.v.). These must give place to what is really the first legitimate romance in our language—the *Arcadia* (q.v.) of Sir Philip Sidney, written in emulation of Italian and Spanish models, and containing, with much that is tedious, much that is beautiful. Lyly's *Euphues* (q.v.) is an effort in the same direction, but not so successful a one. After that, our prose fiction, which began properly with Greene (q.v.) divides itself naturally into Romance and Novel (q.v.), according to the style and subject, the former being governed by the fanciful, the latter by the real—the former permitting to itself legitimate extravagance, the latter contenting itself with representations of every day ordinary life. The modern romantic school is headed by Walpole's *Castle of Otranto* (q.v.), followed up by Clara Reeve's *Old English Baron* (q.v.), Mrs. Radcliffe's *Romance of the Forest* (q.v.), Lewis's *Monk* (q.v.), Mrs. Shelley's *Frankenstein* (q.v.), and similar works. Among later examples, we have the *Ivanhoe* (q.v.) of Scott—typical of the historical romance in which G. P. R. James (q.v.) and Harrison Ainsworth (q.v.) have since excelled; the *Zanoni* (q.v.) of Lord Lytton, and the *Phantastes* (q.v.) of George MacDonald. In all of these, liberties are taken with nature or with



history which would not be permitted in the case of novels proper, which are bound to confine themselves to characters and incidents not outside the bounds of the probable. The romance, on the other hand, is practically unlimited in its scope; it may imagine what it pleases, so long as it observes the laws which control the class of fiction to which it belongs.

**Romaunt of the Page, The.** A ballad by ELIZABETH BARRETT BROWNING (1809—1861), published in 1839.

**Romaunt of the Rose, The.** A poem attributed to CHAUCER, who is believed to have partly translated and partly adapted it from the French of Guillaume de Lorris and Jean de Meung. Some of the best critics, however, doubt if it be the work of Chaucer, on the ground that the versification is not in his manner.

**"Rome shall stand, While stands the Coliseum."** See "COLISEUM (WHILE STANDS THE)."

**Rome, The Ruins of.** See RUINS OF ROME.

**Romeo**, in *Romeo and Juliet* (q.v.), is a son of Montague (q.v.), and in love with Juliet (q.v.), the daughter of Capulet (q.v.).

**Romeo and Juliet.** A tragedy by WILLIAM SHAKESPEARE (1564—1616), which was printed in 1597, and revised in 1599. The poet had been indebted for the plot of his tragedy to the *Istoria novellamente ritrovata di dui nobili Amanti* of Luigi da Porto (1535), and the *Sfortunata morte di due infeliceissimi Amanti* of Biondello (1554), the latter of which was rendered into English verse by Arthur Brooke in 1562, and into English prose by William Painter in his *Palace of Pleasure* (q.v.), in a story entitled "The Goodly Hystory of the true and constant love between Rhomeo and Julietta, the one of whom died of poyson, and the other of sorrow and heviness, wherein be comprysed many adventures of love, and other devises touchinge the same" (1567). "*Romeo and Juliet*," says Schlegel, "is a picture of love and its pitiable fate in a world whose atmosphere is too sharp for this the tenderest blossom of human life. Two beings created for each other feel mutual love at the first glance; every consideration disappears before the irresistible impulse to live in one another; under circumstances hostile in the highest degree to their union, they unite themselves by a secret marriage, relying simply on the protection of an invisible power. Untoward incidents following in rapid succession, their heroic constancy is within a few days put to the proof, till, forcibly separated from each other by a voluntary death, they are united in the grave to meet in another world. All this is to be found in the beautiful story which Shakespeare has not invented, and which, however simply told, will always excite a tender sympathy; but it was reserved for Shakespeare to join in one ideal picture purity of heart with warmth of imagination, sweetness and dignity of manners with passionate

intensity of feeling. Under his handling it becomes a glorious song of praise on that inexpressible feeling which ennobles the soul and gives to it its highest sublimity, and which elevates the senses into soul, while at the same time it is a melancholy elegy on its inherent and impartial frailty. All that is most intoxicating in the odour of a southern spring, all that is most languishing in the song of the nightingale, or voluptuous in the first opening of the rose, all alike breathe forth from this poem." "This description," says Hazlitt, "is true, and yet it does not come up to our idea of the play. For if it has the sweetness of the rose, it has its freshness too; if it has the languor of the nightingale's song, it has also its giddy transport; if it has the softness of a southern spring, it is as glowing and as bright." See next paragraph and ROSALINE.

**Romeus and Juliet, The Tragical History of.** A poem by ARTHUR BROOKE (d. about 1563), published in 1562, and reputed to be the work from which Shakespeare obtained the story of his tragedy. It is founded on the Italian of Biondello, and is remarkable for the ease and variety of its versification. A prose version was included in *The Palace of Pleasure* (q.v.). See preceding paragraph.

**Romola.** A novel of Italian life and character by GEORGE ELIOT (b. about 1820); published originally in *The Cornhill Magazine* in 1863. "*Romola*," says *The Quarterly Review*, "is a marvellously able story of the revival of the taste and beauty and freedom of Hellenic manners and letters, under Lorenzo di Medici and the scholars of his Court, side by side with the revival of Roman virtue, and more than the ancient austerity and piety, under the great Dominican, Savonarola. The period of history is one which of all others may well have engrossing interest for George Eliot. Treasures of learning and discipline, amassed for mankind ages before, for ages stored and hidden away, see again the sun, are recognised and put to use. What use they will be put to, with what new and fruitful effects on the State and the citizen, with what momentary and with what lasting consequences, this she strives to discover; this she follows through the public history of Italy during the modern invasion of Charles VIII. and the events which succeed his invasion, and through the private fortunes of her admirably chosen group of characters, some of them drawn from life, all of them true to nature. The motive and plot of *Romola*, it may be worth while to observe, had been previously handled by George Eliot on a much smaller scale and with very different background and setting, in one of her very striking shorter tales of English middle-class society, named *Janet's Repentance*" (q.v.).

**Ronald, Lord.** A ballad, which relates how the hero comes home poisoned from his sweetheart's house, and tells his mother to "make his bed soon,"

"For I'm sick at the heart, and I fain would lie down."



"Getting 'frogs for fish,'" Allingham explains to mean "foul play," and says it is a phrase used in the ballad of *Katharine Janfarie*. "Buchan's version, *Willie Doo*, is in the form of a nursery song. Sweden and Germany have similar ballads."

**Rondel, Roundel, or Roundelay.** The various names of a poem usually of thirteen lines, eight in one rhyme, and five in another.

**Rone.** King Arthur's "noble spear;" referred to by MICHAEL DRAYTON.

**"Room and verge enough."** See "AMPLE ROOM."

**"Rooted sorrow, A."**—*Macbeth*, act v., scene 3.

**Roper, William,** was the author of a *Life of Sir Thomas More*, published in 1716, and edited in 1817 by Singer.

**Rory O' More.** A novel by SAMUEL LOVER (1797—1868); published in 1836, and subsequently dramatised for the stage. Lover wrote a ballad with a similar title and on a similar subject.

**Rosa Anglica,** by JOHN OF GADDESSEN (circa 1320), is a famous compilation of the whole practice of physic—"practica medicine a capite ad pedes"—as derived from the Arabians by himself and Gilbert Anglicus and other of his predecessors, with additions from his own experience. It contains a full description of all the prescriptions and nostrums used by the physicians of his time, and was first printed at Pavia in 1492.

**Rosa Dartle.** See DARTLE, ROSA.

**Rosa Mackenzie.** A character in THACKERAY'S *Newcomes* (q.v.); first wife of Clive Newcome, and daughter of "The Old Campaigner" (q.v.).

**Rosa, Rosalynd, and Rosmary:** "a pleasant new historie, or a fragrant posie made of three floures." A romance by THOMAS NEWTON (d. 1607).

**Rosabelle.** A ballad, by Sir WALTER SCOTT, beginning—

"O listen, listen, ladies gay."

**Rosalind.** A character in *As You Like It* (q.v.); daughter of the banished duke, and beloved by Orlando (q.v.). She "has vivacity and wit enough," says R. Grant White, "to captivate those who like a woman of spirit; and yet with this there is interwoven so much womanly tenderness and delicacy—she is, in her gayest moods, so truly, sometimes so touchingly feminine, that she wins more admirers than she dazzles." "Rosalind," says Professor Dowden,

"A gallant curtle-axe upon her thigh,  
A boar-spear in her hand,"

and the bright, tender, loyal womanhood within, is a figure which quickens and restores our spirits, as music does, which is neither noisy nor superficial, and yet knows little of the deep passion and sorrow of the world."

**Rosalind.** A name by which SPENSER celebrates in his poetry a youthful lady-love. She appears as Rosalind in *The Shepherd's Calendar*, and as Mirabel in the sixth book of *The Faërie Queene*. Her real name was Rose; she was the sister of Samuel Daniel, the poet; and she married John Florio, who is ridiculed by Shakespeare in the characters of Don Adriano de Armado (q.v.) and Holofernes (q.v.), in *Love's Labour's Lost*.

**Rosalind and Helen.** A poem by PERCY BYSSHE SHELLEY, written in 1818. It is one of his least perfect productions, but full of lovely and thick-coming fancies. The poet calls it "a modern eclogue," and remarks that it "is undoubtedly not an attempt in the highest style of poetry."

**Rosaline.** A lady celebrated in the poetry of THOMAS LODGE (1555—1625), especially in a poem beginning—

"Like to the clear in highest sphere,"

which Palgrave calls a "gorgeous Vision of Beauty, equally sublime and pure in its paradisiacal naturalness."

**Rosaline.** A lady for whom Romeo, in SHAKESPEARE'S play, is represented as having had a hopeless passion before he saw Juliet (q.v.). See act i., scene 1:—

"She will not stay the siege of loving terms,  
Nor bide the encounter of assailing eyes."

"No one, I believe," says Coleridge, "ever experiences any shock at Romeo's forgetting his Rosaline, who has been a mere name for the yearning of his youthful imagination, and rushing into his passion for Juliet. Rosaline was a mere creation of his fancy." See ROMEO AND JULIET.

**Rosaline,** in *Love's Labour's Lost* (q.v.), is a lady in attendance on the Princess of France.

**Rosalynde:** "Euphues' Golden Legacy, found after his death in his cell at Silixedra." A romance by THOMAS LODGE (1555—1625), published in 1590. From this, Shakespeare took the story of *As You Like It* (q.v.). "No higher praise," says J. Payne Collier, "can well be given it; our admiration of many portions of it will not be diminished by a comparison with the work of our great dramatist."

**Rosamond.** A poetic drama, by ALGERNON CHARLES SWINBURNE, published in 1861.

**Rosamond.** An opera, by JOSEPH ADDISON, produced in 1706. "This," says Macaulay, "was ill set to music, and therefore failed on the stage; but it completely succeeded in print, and is, indeed, excellent in its kind. The smoothness with which the verses glide, and the elasticity with which they bound, is, to our ears at least, very pleasing."

**Rosamond, Fair.** A ballad relating to the loves of that famous lady and King Henry II., and first printed in *Strange Histories: or, Songs and Sonnets of Kinges, Princes, Dukes, Lords, Ladyes, Knights, and Gentlemen, etc.*, by THOMAS DELONEY, published in 1612.



**Rosamond Gray and Blind Old Margaret, A Tale of**, by CHARLES LAMB (1775—1834); published in 1798. "This miniature romance," says Talfourd, "is unique in English literature. It bears the impress of a recent perusal of *The Man of Feeling* and *Julia de Roubigné*; and while on the one hand it wants the graphic force and delicate touches of Mackenzie, it is informed with deeper feeling and breathes a diviner morality than the most charming of his tales. Lamb never possessed the faculty of constructing a plot either for drama or novel; and in this tale nothing is made out with distinctness, except the rustic piety and grace of the lovely girl and her venerable grandmother, which are pictured with such earnestness and simplicity as might beseem a fragment of the book of Ruth. The villain who lays waste their humble joys is a murky phantom without individuality; the events are obscured by the haze of sentiment which hovers over them; and the narrative gives way to the reflections of the author, who is mingled with the persons of the tale in visionary confusion, and gives to it the character of a sweet but disturbed dream."

**Rosamond, The Complaint of.** An historic poem by SAMUEL DANIEL (q.v.), published in 1594. Fair Rosamond, from the Lower World, tells her pitiful story of sin, suffering, and death, for the warning of maids as fair and frail as she. The reader will remember Tennyson's allusion to her in *A Dream of Fair Women*:—

"I am that Rosamond, whom men called fair,  
If what I was I be;  
Would I had been some maiden coarse and poor!  
O me, that I should ever see the light!  
Those dragon eyes of anger'd Eleanor  
Do haunt me, day and night!"

**Rosamond Vincy**, in GEORGE ELIOT's novel of *Middlemarch* (q.v.), is eventually married to Lydgate, the young doctor.

**Rosciad, The.** A poetical satire, in the heroic couplet, directed against the actors of his day, by CHARLES CHURCHILL (1731—1764), and published in 1761. It was at first issued anonymously, but on its being attributed by rumour to Lloyd, and to Thornton, Colman, and Lloyd combined, the author reprinted it with his name. The passage which refers to Davies, a well-known performer of the time, will be familiar to most readers of poetry:—

"With him came mighty Davies. On my life,  
That Davies hath a very pretty wife:—  
Statesman all over!—In plots famous grown!—  
He mouths a sentence as curs mouth a bone."

Among others characterised in this famous satire are Havard, Holland, King, Yates, Woodward, Foote, Jackson, Murphy.

**Roscoe, Henry**, law writer (b. 1800, d. 1836), wrote *Lives of Eminent Lawyers* for Lardner's *Cyclopædia*, a biography of his father, William Roscoe (q.v.), and various legal works.

**Roscoe, Robert**, poet (b. 1789, d. 1850), was the author of *Alfred*, and other works.

**Roscoe, William**, historian (b. 1753, d. 1831), wrote *The Life of Lorenzo di Medici, called the*

*Magnificent* (1795); *The Life and Pontificate of Leo the Tenth* (1805); and several smaller works, including one *On the Origin and Vicissitudes of Literature*. See the *Life* by his son (1833).

**Roscoe, William Caldwell**, poet and essayist (b. 1823, d. 1860). The *Poems and Essays* of this author were published, with an introductory memoir, by R. H. Hutton, in 1860.

**Roscommon, Earl of** (Wentworth Dillon), poet (b. 1633, d. 1684). The *Works* of this writer were published, with those of Richard Duke, in 1717, and are included in Chalmers's and Anderson's collections. The chief are the *Essay on Translated Verse*, and a translation of Horace's *Art of Poetry*. "He is elegant," says Johnson, "but not great; he never labours after exquisite beauties, and he seldom falls into gross faults. His versification is smooth, but rarely vigorous; and his rhymes are remarkably exact. He improved taste, if he did not enlarge knowledge, and may be numbered among the benefactors of English literature." Pope has this tribute to him:—

"In all Charles's days,  
Roscommon only boasts unspotted lays."

See DAY OF JUDGMENT; TRANSLATED VERSE, ESSAY ON.

**"Rose (A) by any other name would smell as sweet."**—*Romeo and Juliet*, act ii., scene 2.

**Rose and the Ring, The**: "or, the History of Prince Giglio and Prince Bulbo." "A fireside Pantomime for Great and Small Children," by WILLIAM MAKEPEACE THACKERAY (1811—1863), published in the winter of 1854—5. See some verses on the subject by Frederick Locker, telling how when the daughter of Mr. Story, the sculptor, was ill, Thackeray sat by her bedside, and read his tale to her from the MS.

**Rose Aylmer.** A lyric, by WALTER SAVAGE LANDOR (1775—1864):—

"Ah, what avails the sceptred race,  
Ah, what the form divine!  
What every virtue, every grace!  
Rose Aylmer, all were thine.  
Rose Aylmer, whom these wakeful eyes  
May weep, but never see;  
A night of memories and of sighs  
I consecrate to thee."

Lamb said this had a charm for him, he could not explain. He adds, "I lived on it for weeks."

**Rose, Blanche, and Violet.** A novel by GEORGE HENRY LEWES (b. 1817), published in 1848.

**Rose, George.** See SKETCHLEY, ARTHUR.

**Rose, Hugh James**, divine and miscellaneous writer (b. 1795, d. 1838), was editor of *The British Magazine*, and *Encyclopædia Metropolitana*, joint editor of the *Theological Library*, and projector of a *Biographical Dictionary*. He also edited several classical works.

**"Rose like a rocket (He), he fell like a stick."** This was written of Burke by THOMAS PAINE in his *Letter to the Addressers*.

**"Rose of Summer, The Last."** See "LAST ROSE OF SUMMER."



"Rose (The) is fairest when 'tis budding now,"—SCOTT, *Lady of the Lake*, canto iv., stanza 1—

"And hope is brightest when it dawns from fears."

"Rose (The) is red, the violet blue,"—A line occurring in a valentine, dated 1721—

"The lily's sweet, and so are you."

Rose, The Message of the. A lyric, by EDMUND WALLER, beginning—

"Go, lovely Rose."

Rose, The Romaunt of the. See ROMAUNT OF THE ROSE, THE.

Rose, William, Scottish poet (b. 1762, d. 1790), wrote *The Last Day of Love*, and other poems, published in 1834. "He chiefly delighted," says one of his critics, "in pastoral poetry, of which he seized the true and genuine spirit. His *Praise of the Highland Maid* is a masterpiece in this species of composition." See Grant Wilson's *Poetry of Scotland*.

Rose, William Stewart, poet and translator (b. 1775, d. 1843), produced *A Naval History of the late War* (1802), a translation of *Amadis de Gaul* (1803), *The Crusade of St. Louis*, and other Poems (1810), *Letters to Henry Hallam from the North of Italy* (1819), a version of the *Orlando Innamorato* (1823), a translation of the *Orlando Furioso* (1831), and other works.

"Rosemary: that's for remembrance."—*Hamlet*, act iv., scene 5.

Rosencrantz. A courtier, in *Hamlet* (q.v.).

"Roses have thorns, and silver fountains mud."—SHAKESPEARE, *Sonnets*.

"Roses, their sharp spines being gone." A line in a song in *The Two Noble Kinsmen* (q.v.).

Rosiclear. See DONZEL DEL PHEBO.

Rosiphele, Princess of Armenia. A character in GOWER's *Confessio Amantis* (q.v.), where she is represented as being insensible to the power of love, until a vision which greets her on a May-day ramble awakens her to a conviction of her folly.

Roslin Castle. A song, written by RICHARD HEWITT (d. 1764), and first published in Herd's collection (1776).

"Of Nannie's charms the shepherd sung;  
The hills and dales with Nannie rung;  
While Roslin Castle heard the swain,  
And echoed back his cheerful strain."

Ross, Alexander, miscellaneous writer (b. 1590, d. 1654), produced *Rerum Judaicarum memorabilium Libri tres* (1617—19, and 1632, *liber quartus*); *Three Decads of Divine Meditations* (1630); *Virgilius Evangelizans* (1634); *A Centurie of Divine Meditations upon Predestination and its adjuncts* (1646); *Mystagogus Poeticus: or, the Muse's Interpreter* (1647); *Mel Heliconium: or, Poeticall Honey Gathered out of the Weeds of Parnassus*

(1642); *Medicus Medicatus* (1645); *Arcana Microcosmi: or, the Hid Secrets of Man's Bodie* (1652); *The History of the World* (1652); *A View of all Religions* (1653); and other works. He is alluded to by Butler in his *Hudibras*:—

"There was an ancient sage philosopher,  
That had read Alexander Ross over."

Ross, Alexander, schoolmaster and poet (b. 1699, d. 1784), published *Helenore: or, the Fortunate Shepherd, a Pastoral Tale in the Scottish Dialect, to which are added a few Songs by the Author* (1768). This, the first, edition contained "a humorous poem by Dr. Beattie in the broad Scottish dialect;" that of 1812 included a *Life of Ross*, by his grandson, the Rev. Alexander Thomson. See also Chambers's *Biographical Dictionary of Eminent Scotsmen*, Irving's *Scottish Writers*, and Grant Wilson's *Poets of Scotland*. See ROCK (THE) AND WEE PICKLED TOW and WOOD AND MARRIED.

Ross, John. See ROUSE.

Ross, The Man of. See MAN OF ROSS, THE.

Ross-Church, Mrs. See MARRYAT, FLORENCE.

Rossetti, Christina Georgina, poet and prose writer (b. 1830), has published *Goblin Market, and other Poems* (1862); *The Prince's Progress, and other Poems* (1866); *Commonplace and other Short Stories* (1870); *Sing-Song: a Nursery Rhyme-Book* (1872); *Speaking Likenesses* (1874); and *Annus Domini: A Prayer for Every Day in the Year* (1874). Her *Poems* were collected in 1875. "Miss Rossetti," says Stedman, "is a woman of genius, whose songs, hymns, ballads, and various lyrical pieces are studied and original. I do not greatly admire her longer poems, which are more fantastic than imaginative; but elsewhere she is a poet of a profound and serious cast, whose lips part with the breathing of a fervid spirit within. She has no lack of matter to express; it is that expression wherein others are so fluent and adroit which fails to serve her purpose quickly; but when, at last, she beats her music out, it has mysterious and soul-felt meaning."

Rossetti, Dante Gabriel, poet and painter (b. 1828), has published *Poems* (1870), and a work on *The Early Italian Poets*, reproduced in a new edition in 1873, as *Dante and his Circle*. "Rossetti," says one of his critics, "is one of those men whose significant position is not so much due to the amount of work which they produce as to its quality, and to the principles it has suggested. His poems are collected in a single volume; two score ballads, songs, and studies, with thrice that number of sonnets, make up its contents; but there are not a few to maintain that here we have 'infinite riches in a little room.' In this collection I find no verse so realistic as to be unimaginative, but I do find a quaint use of old phrasology, and a revival of the early rhythmical accents. Besides enriching, like Tennyson, our modern English by the revival of obsolete yet effective Saxon and Norman words, Rossetti adds to its flexibility by



novel inversions and accentual endings. Throughout his poetry we discern a finesse, a regard for detail, and a knowledge of colour and sound, that distinguish this master of the Neo-Romantic School. His end is gained by simplicity and sure precision of touch. He knows exactly what effect he desires, and produces it by a firm stroke of colour, a beam of light, a single musical tone. He approaches Tennyson in simplicity, purity, and richness of tone. His verse is a compact of tenderness, emotional ecstasy, and poetic fire." See Stedman's *Victorian Poets*, Swinburne's *Essays and Studies*, and Forman's *Living Poets*.

**Rossetti, Maria Francesca**, prose writer (b. 1827, d. 1875), was the author of *The Shadow of Dante* (1871), and other works.

**Rossetti, William Michael**, prose writer, is the author of *Criticisms on Swinburne's Poems and Ballads* (1866); *Fine Art: chiefly Contemporary Notices* (1867), and other volumes, besides being the editor of the works of many of the poets, notably of an edition of Shelley's works.

**"Rotten at the heart."**—*The Merchant of Venice*, act i., scene 3.

**"Rotten in the state of Denmark, Something is."**—*Hamlet*, act i., scene 4.

**Rou, Le Roman de.** A poetical chronicle, written in Norman French, by Maistre WACE, and probably finished in 1115. It consists of 17,000 lines, and records the history of the Normans from the settlement of Rollo (Rou) in France to the year 1106. The *Roman* was edited, with notes, in 1827, by M. Frederick Pluquet. English translations of the portions which refer to England were written, in prose, with notes, by Edgar Taylor, in 1827, and in rhyme, with the Anglo-Norman text, by Rev. Alexander Malet, in 1860.

**Roubigné, Julia de.** See JULIA DE ROUBIGNÉ.

**"Rough as nutmeg-graters, Be as."**—AARON HILL, *Verses written on a Window*.

**"Rough-hew them how we will."** See "DIVINITY THAT SHAPES OUR ENDS."

**"Round, fat, oily man of God, A little."**—THOMSON, *The Castle of Indolence*, canto i., stanza 69.

**Round Table, The.** A series of essays published in *The Examiner* by WILLIAM HAZLITT (1778—1830) and JAMES HENRY LEIGH HUNT (1784—1859). They were fifty-two in number, of which only twelve were by Hunt. The remainder, by Hazlitt, were eventually published separately in 1817. According to the original idea, the essays were to be contributed by several persons: hence the title of *The Round Table*.

**Round Table, The Knights of the**, who figure in TENNYSON'S *Idylls of the King* (q.v.) are Lancelot (q.v.), Bohort (q.v.), Gawain (q.v.), Kay (q.v.), Modred (q.v.), Percivale (q.v.), Galahad

(q.v.), Gareth (q.v.), Pelleas (q.v.), Bedivere (q.v.), and Tristram (q.v.). The Round Table itself is fabled to have been constructed in imitation of the one which Joseph of Arimathea himself established in imitation of that used at the Last Supper. There were thirteen seats round it, corresponding to the number of the apostles, and one was always vacant, in allusion to the treachery of Iscariot. Other accounts put the number indifferently at fifty, sixty, and more, and some say the empty seat—the "siege perilous"—was for the Holy Grail. The Table came into the possession of Arthur (q.v.) as the portion of his wife Guinevere, whose father, Leodogran, got it from Uther Pendragon, for whom it was made by Merlin (q.v.).

**"Round unvarnished tale deliver, I will a."**—*Othello*, act i., scene 3.

**Roundabout Papers, The.** A series of essays by WILLIAM MAKEPEACE THACKERAY (1811—1863), originally published in *The Cornhill Magazine*, and written, says Hannay, "in the true essay vein, with its confidential frankness of humour. They give us the feelings about many high subjects of Thackeray's ripest mind and experience," containing "at once some of his most wildly playful comedy, and some of his most directly serious moralising."

**"Rounded with a sleep, Our little life is."**—*The Tempest*, act iv., scene 1. SWINBURNE, in his *Atalanta in Calydon* (q.v.), speaks of our life as

"A watch or a vision  
Between a sleep and a sleep."

**Rousillon, Count of.** See BERTRAM.

**Rousseau, Jean Jacques.** A French writer, whose *Confessions*, *Nouvelle Heloise*, and *Emile* have all appeared in English. See Carlyle's *Heroes and Hero Worship*.

**Routh, Martin James, D.D.**, President of Magdalen College, Oxford (b. 1755, d. 1854), published *Reliquiæ Sacræ* (1814—48), and edited several classical works, besides producing an edition of Bishop Burnet's *History of his Own Times* (1823—33).

**Rovers, The:** "or, the Double Arrangement." A parody on the German sentimental drama generally, and on Schiller's *Robbers* in particular; contributed to *The Anti-Jacobin* (q.v.) by GEORGE CANNING (q.v.), JOHN HOOKHAM FRERE (q.v.), and others. See ROGERO.

**Row, John**, Scottish minister (b. 1568, d. 1646), was the author of a *History of the Kirk of Scotland*.

**Row, John**, Principal of King's College, Aberdeen (b. 1598, d. 1672), was the author of a Hebrew Grammar and a Hebrew Vocabulary.

**Rowe, John**, of Tiverton, Nonconformist divine (d. 1677), was the author of *The Love of Christ*, and other works.



**Rowe, Mrs. Elizabeth**, miscellaneous writer (b. 1674, d. 1737), published *Friendship in Death, in Twenty Letters from the Dead to the Living* (1721); *The History of Joseph* (1736); *Devout Exercises of the Heart* (1737); and *Letters, Moral and Entertaining*. Her *Works* were published by her husband, Thomas Rowe (q.v.), in 1739. See PHILOMELA.

**Rowe, Nicholas**, poet-laureate and dramatist (b. 1673, d. 1718), wrote *The Ambitious Stepmother* (1700); *Tumerlane* (1702), (q.v.); *The Fair Penitent* (1703), (q.v.); *The Biter* (1706), (q.v.); *Ulysses* (1706), (q.v.); *The Royal Convert* (1708), (q.v.); *Jane Shore* (1714); *Lady Jane Grey* (1715), and other works printed with the plays, and a *Life* of the Rev. S. Hales, in 1719. His edition of Shakespeare appeared in 1709, his translation of Lucan's *Pharsalia* in 1718. "Rowe's genius," says Warton, "was rather delicate and soft than strong and pathetic; his compositions soothe us with a tranquil and tender sort of complacency, rather than cleave the heart with pangs of commiseration. His distresses are entirely founded upon the passion of love. His doctrine is extremely elegant and chaste, and his versification highly melodious. His plays are declamations rather than dialogues, and his characters are general and undistinguished from each other." "Whence," says Johnson, "has Rowe his reputation? From the reasonableness and propriety of some of his scenes, from the elegance of his diction, and the suavity of his verse. He seldom moves either pity or terror, but he often elevates the sentiments; he seldom pierces the breast; but he always delights the ear, and often improves the understanding. His versification seldom wants either melody or force." "He was a friend of Addison's," says Professor Ward, "and did good service to the cause of dramatic literature by his edition of Shakespeare, accompanied by a biography. In his own plays he adopted blank verse in lieu of the heroic couplet established by Dryden; but has nothing else to approach him to the Elizabethan tragedians. He is, perhaps, happiest in the delineation of female passion and weakness." See DESPAIRING SHEPHERD, THE; JANE SHORE.

**Rowe, Thomas**, Nonconformist divine (d. 1698), was the author of *The Christian's Work*, and other treatises.

**Rowe, Thomas**, miscellaneous writer (b. 1687, d. 1715), wrote a continuation of Plutarch's *Lives* (1728), and some verses, published with the works of his wife, Elizabeth Rowo (q.v.), in 1739.

**Rowena**. A Saxon princess, ward of Cedric of Rotherwood, in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.).

**Rowland, Childe**. An old Scottish ballad, which tells how the hero, from whom it takes its name, and who is identical with Roland or Orlando, the famous Paladin, undertakes the perilous journey to Elfland, and, guided by Merlin, succeeds

in rescuing his sister, Burd Helen, from the confinement in which she was kept by the fairies. Shakespeare has an allusion to the story.

**Rowlands, Samuel**, poet and miscellaneous writer (b. 1570, d. 1625), produced *The Betraying of Christ*, and other poems (1598), (q.v.); *The Letting Humour's Blood in the Head-Vayne* (1600); *'Tis Merry when Gossips Meete* (1602); *The famous Historie of Guy Earle of Warwicke* (1607); *Democritus: or, Doctor Merriman his Medicines against Melancholy Humours* (1607); *Diogenes's Lanthorne* (1607); *Humors Looking-glasse* (1608), (q.v.); *The Knave of Clubs* (1609), (q.v.); *Martin Mark-all, Beadle of Bridewell* (1610); *Haile Fellow, Well Met* (1612); *More Knaves Yet; the Knaves of Spades and Diamonds* (1612); *The Melancholie Knight* (1615); *The Night Raven* (1618); *Good Newes and Bad Newes* (1622); *Heaven's Glory, seeke it: Earth's Vanitie, fly it: Hell's Horror, fere it* (1628); and some other works, for titles of which see Lowndes' *Bibliographer's Manual*. See also Warton's *History of English Poetry*, Ritson's *Bibliographia Poetica*, Brydges' *Censura Literaria*, *British Bibliographer*, *Restituta*, and Collier's *Poetical Decameron*. See DIOGENES'S LANTHORNE; GUY AND AMARANT; THEATRE OF DELIGHTFUL RECREATION, THE.

**Rowle**. A Scottish poet, referred to in Lindsay's *Complaynt*. It is not certain who is here intended, whether "Rowll of Aberdeen" or "Rowll of Costorphine," both of whom are mentioned by Dunbar, and to one of whom is attributed the poem entitled *Rowlls Cursing*, printed by Laing in *Remains of the Early Popular Poetry of Scotland*.

**Rowley, Thomas**. See CHATTERTON, THOMAS.

**Rowley, William**, dramatist (temp. James I.), produced the following:—*A Search for Money: or, the Lamentable Complaint for the Losse of the Wandring Knight, Mounsieur L'Argent* (1609); *A New Wonder, a Woman never Vext* (1632); *All's Lost by Lust* (1633), (q.v.); *A Match at Midnight* (1633); *A Shoemaker a Gentleman* (1638); *The Birth of Merlin: or, the Childe hath found its Father* (1662); and various plays, written in conjunction with other dramatists. Several dramas on the books of the Stationers' Company are ascribed to him. See SEARCH FOR MONEY, A; WONDER, A NEW.

**Roxana**. A Latin tragedy by WILLIAM ALABASTER (1567—1640), acted at Cambridge in 1592, and published in 1632. It was praised by Dr. Johnson as equal in point of style to Milton's Latin verses, whilst Hallam has discovered that it is to a great extent founded upon an Italian tragedy by Luigi Groto, called *La Dalida*.

**Roxana**. A romance by DANIEL DEFOE (1663—1731), published in 1724.

**Roxana**. A leading character in LEE's *Rival Queens* (q.v.).



**Roxana Termagant, Madame.** The supposed editress of *Have at ye all: or, the Drury-Lane Journal*, conducted by BONNELL THORNTON (1724—1768) in 1752.

**Roxburghe Club, The**, consisting of forty (formerly thirty-one) members, was instituted in London in 1812. A considerable number of publications of great value and interest have been issued under its auspices.

**Roy, Rob.** See ROB ROY.

**Roy, William.** See BREEFE DIALOGUE, &c., and BURYING OF THE MASS, THE.

**Royal Captive, The.** A tragedy by JOHN MAXWELL, a blind poet, published at York in 1745. Maxwell was also author of *The Distressed Virgin*, another tragedy, published in 1761.

**Royal Convert, The.** A play by NICHOLAS ROWE (1673—1718), acted in 1708. "The scene," says Dr. Johnson, "lies among our ancestors in our country, and therefore very easily catches attention." See *RODOGUNE*.

**Royal Institution Library, The**, was founded in 1809. The ball-room, converted into a library, was opened in 1814.

**Royal King (The) and Loyal Subject.** A play by THOMAS HEYWOOD (d. 1640), published in 1637, from which FLETCHER was indebted for the general conception of his *Loyal Subject* (q.v.). There can be no doubt that the *Royal King* was the original, though the *Loyal Subject* was performed in 1618. "Heywood," says Hallam, "has therefore the credit of having conceived the character of Earl Marshal, upon which Fletcher improved in *Archas*; a brave soldier, of that disinterested and devoted loyalty which bears all ingratitude and outrage at the hands of an unworthy and misguided sovereign."

**Royal Progress, The.** A poem, in celebration of the arrival in England of George I., by THOMAS TICKELL; inserted in No. 260 of *The Spectator*.

**Royal Slave, The.** A tragi-comedy by WILLIAM CARTWRIGHT (1611—1643), printed in 1639, and performed before the King and Queen by the students of Christ Church, Oxford, on August 30, 1637, and at Hampton Court, in 1640. The celebrated Dr. Busby took part in the former representation.

**Roy's Wife of Aldivalloch.** A Scottish song by Mrs. GRANT of Carron (1745—1814); sometimes erroneously attributed to Mrs. Grant of Laggan. "Both Burns and Allan Cunningham admired and praised it." The writer is thought to have founded her work upon an old ballad, printed in Mackay's *Scottish Songs*, and said to be the composition of a shoemaker, which described how the wife of a real Roy ran off with a certain Davie Gordon, but was pursued, and brought back

to her husband. \*Mrs. Grant's version has of course more refinement than this older composition.

**Rubbe and a great Cast, and Runne and a Great Cast.** The second bowle. "Epigrams by THOMAS FREEMAN, Gent.," published in 1614.

**Ruddiman, Thomas**, grammarian and classical editor (b. 1674, d. 1757), published *Rudiments of the Latin Tongue* (1714); *Grammaticæ Latinæ Institutiones* (1725—31); and various other works connected with classical scholarship, including an edition of Buchanan's works (1715). See his *Life* by George Chalmers (1794).

"Ruddy drops (The) that visit my sad heart."—*Julius Cæsar*, act ii., scene 1. GRAY, in *The Bard* (part i., stanza 3), speaks of "the ruddy drops that warm my heart."

**Ruddymane.** The infant son of Sir Mor-dant, "so called because his hand was red with his mother's blood," in SPENSER'S *Faërie Queene*.

"Rude am I in my speech."—*Othello*, act i., scene 3.

"Rude forefathers of the hamlet sleep, The." See stanza iv. of GRAY'S *Elegy written in a Country Churchyard* (q.v.).

**Rudge, Barnaby.** See BARNABY RUDGE.

**Rugby.** Servant to Dr. Caius, in *The Merry Wives of Windsor* (q.v.).

**Rugby Chapel.** A poem by MATTHEW ARNOLD, dated November, 1857, and written in memory of the author's father, Thomas Arnold (q.v.).

**Ruggle, George**, Fellow of Clare College, Cambridge (b. 1575, d. 1622), produced *Ignoramus*, a comedy (q.v.).

"Ruin fiercely drives her ploughshare o'er Creation."—YOUNG, *Night Thoughts*, night ix., line 167. BURNS speaks of—

"Stern ruin's ploughshare"

in *A Mountain Daisy*.

"Ruin seize thee, ruthless king." First line of GRAY'S ode, *The Bard* (q.v.).

"Ruin upon ruin, rout on rout."—*Paradise Lost*, book ii., line 995.

**Ruins of Rome, The.** A didactic poem, in blank verse, written by JOHN DYER (1700—1758), and published in 1740.

**Ruins of Time, The.** A poem by EDMUND SPENSER, dedicated to Sidney's sister, Mary Countess of Pembroke. It is from the French of Bellay.

**Rule a Wife and have a Wife.** A comedy by JOHN FLETCHER (1576—1625), "founded," Dyce says, "in part, on one of the novels of Cervantes." "Every personage in this comedy," says another critic, "is drawn with a vigorous



encil. It is indeed a mere picture of roguery; or even Leon, the only character for whom we can feel any sort of interest, has gained his ends by stratagem; but his gallant spirit redeems this in our indulgent view of dramatic morality, and we are justly pleased with the discomfiture of fraud and effrontery in Estifania and Margarita." It was produced in 1624.

**"Rule Britannia! Britannia rules the waves."** First line of the chorus of a song in THOMSON'S masque of *Alfred* (q.v.), act ii., scene 5.

**Rule of Reason, The:** "containing the Arte of Logique, set forth in English," by THOMAS WILSON (d. 1581). See RETORIQUE, ART DE.

**"Ruler of the inverted year."**—COWPER'S apostrophe to Winter, in *The Task* ("Winter Evening"), book iv.

**"Ruling passion (The) conquers reason still."**—POPE, *Moral Essays*, epistle iii., line 153.

**"Ruling passion (Your) strong in death."**—POPE, *Moral Essays*, epistle i., line 262.

**"Rum and true religion."** A phrase occurring in stanza 34, canto ii., of BYRON'S poem of *Don Juan* (q.v.):—

"There's nought, no doubt, so much the spirit calms,  
As rum and true religion."

**"Ruminating age."**—COWPER, *The Progress of Error*, line 24.

**Rumour** speaks the prologue to the *Second Part of King Henry IV.* The stage direction describes the character as "painted full of tongues"—a common method of representing Rumour. Thus CHAUCER in the *House of France*:—

"She  
Had also fell upstanding eres  
And tongis as on best ben heres."

**"Run a-muck, To."**—POPE, *Imitation of Horace*, book ii., satiro i., line 69.

**Runnimeade.** A tragedy by JOHN LOGAN (1748—1788), produced in 1783, and founded on the story of Magna Charta. It was interdicted in London by the Lord Chamberlain upon political grounds, but was acted in Edinburgh and afterwards published, much to the disgust of Logan's parishioners, who thought the composition of a tragedy inconsistent with the profession of a clergyman.

**Runnymede, Letters of,** on political topics, written by BENJAMIN DISRAELI (q.v.) in 1835. They were addressed to the leading statesmen of the day.

**"Runs (He that) may read."**—COWPER, *Tirocinium*, line 80. The original of the phrase is in Habakkuk ii. 2:—"That he may run that readeth it."

**"Runs my dream, So."**—TENNYSON, *In Memoriam*, canto liii.

**"Runs (So) the round of life from hour to hour."**—TENNYSON, *Circumstance*.

**"Runs (So) the world away."**—*Hamlet*, act iii., scene 2.

**"Rupert of Debate, The."** A title bestowed upon the late Earl of DERBY (1799—1869) by EDWARD, Lord LYTON, in his *New Timon* (q.v.), part i., stanza 6.

**Rural Content:** "or, the Muirland Farmer." A poem in the Scottish dialect, by ANDREW SCOTT (1757—1839).

**Rural Postman of Bideford, The.** See BIDEFORD, THE RURAL POSTMAN OF.

**Rural Sports.** A Georgic, by JOHN GAY; printed in 1711, and dedicated to Pope. It is in two cantos.

**Rural Tales and Ballads.** By ROBERT BLOOMFIELD, written in 1802.

**Rushworth, John** (d. 1690), was an indefatigable, if somewhat indiscriminating, collector of historical documents relating to his time, a number of which appeared in 1659, the whole work being completed in 1701, under the title of *Historical Collections of Private Passages of State, Weighty Matters in Law, and Remarkable Proceedings in Five Parliaments from 1618 to 1648*.

**Ruskin, John, LL.D.,** art critic, Slade Professor of Fine Art at Oxford (b. 1819), has written *Salsetto and Elephantia, a Poem* (1839); *Modern Painters* (1843—1860); *The Seven Lamps of Architecture* (1849); *The Stones of Venice* (1851—1853); *Notes on the Construction of Sheepfolds* (1851); *The King of the Golden River* (1851); *Two Paths* (1854); *Lectures on Architecture and Painting* (1854); *Giotto and his Works* (1855); *Notes on the Turner Collection* (1857); *The Political Economy of Art* (1858); *Elements of Perspective* (1859); *Decoration and Manufacture* (1859); *Unto this Last* (1862); *Ethics of the Dust* (1865); *Sesame and Lilies* (1865); *The Study of Architecture in our Schools* (1865); *The Crown of Wild Olive* (1866); *Time and Tide by Wear and Tyne* (1868); *The Queen of the Air: the Greek Myths of Cloud and Storm* (1869); *Lectures on Art* (1870); *Aratra Pentelici: the Elements of Sculpture* (1872); and *Fors Clavigera*. He has also contributed largely to periodical literature. "Mr. Ruskin," says Charlotte Brontë in one of her letters, "seems to me one of the few genuine writers, as distinguished from bookmakers, of this age. His earnestness even amuses me in certain passages, for I cannot help laughing to think how Utilitarians will fume and fret over his deep, serious (and, as they will think, fanatical) reverence for Art. That pure and severe mind you [G. H. Lewes] ascribed to him speaks in every line. He writes like the consecrated Priest of the Abstract and Ideal." See GRADUATE OF OXFORD, A; SALSETTO AND ELEPHANTIA; SEVEN LAMPS OF ARCHITECTURE, THE; SHEEPFOLDS, NOTES ON THE CONSTRUCTION OF.



**Russel, Alexander**, journalist (b. 1814, d. 1876), was the author of a work on *The Salmon*, and of various contributions to *Tait's Magazine*, *Blackwood's Magazine*, *The Edinburgh and Quarterly Reviews*, and *The Encyclopædia Britannica*. He became editor of *The Berwick Advertiser* in 1839, of *The Fife Herald* in 1842, and conducted *The Scotsman* from 1847 to 1876.

**Russell, John, Earl**, statesman (b. 1792), has written *The Life of Lord William Russell* (1819); *Letters for the Post, not the Press* (1820); *The Nun of Arronea, a Tale* (1822); *Don Carlos, a Tragedy* (1822); *An Essay on the History of the English Government* (1823); *Memoirs of the Affairs of Europe* (1824—9); *The Establishment of the Turks in Europe* (1828); *An Essay on the Causes of the French Revolution* (1832); *Memoirs of Thomas Moore* (1852—6); *The Life and Times of Fox* (1859); *Letters on the State of Ireland* (1868); *The Foreign Policy of England from 1570 to 1870* (1871); *Essays on the Rise and Progress of the Christian Religion in the West of Europe from the Reign of Tiberius to the End of the Council of Trent* (1873); *Recollections and Suggestions, 1813—1873* (1875); and other works. A Selection from his *Speeches, 1817—41*, and *Despatches, 1859—65*, appeared in 1870. See GENTLEMAN WHO HAS LEFT HIS LODGINGS, A.

**Russell, Michael, LL.D., D.C.L.**, Bishop of Glasgow and Galloway (b. 1781, d. 1848), wrote *The Connection of Saered and Profane History* (1821—27); *The History of the Church of Scotland*, in Rivington's *Theological Library*; several works in the *Cabinet Library*; and a large number of contributions to *The Encyclopædia Britannica*, *The British Critic*, and other periodicals.

**Russell, William Howard, LL.D.**, journalist (b. 1821), has been a contributor to *The Times* since 1841, when he wrote for it descriptions of the Irish elections. He became a regular member of the staff in 1843, and in 1846 wrote accounts of the potato famine of that year. He first acted as "Special Correspondent" for his paper in 1854—5, going all through the Crimean War, of which he penned a *History* that put him in the front rank of his profession. Since then he has acted as the historian, in the pages of the leading journal, of the Indian Mutiny, the American Civil War, the laying of the Atlantic Cable, the Austro-Prussian War, the Franco-Prussian War, the Prince of Wales' Visit to India, and other famous events of modern times. His *Letters from the Crimea* appeared in volume form in 1855—6; his *Diary in India*, in 1860; his *Diary North and South*, in 1863; his *Diary in the East*, in 1869; his *Diary in the Last Great War*, 1873; and his *Tour of the Prince of Wales in India*, in 1877. Dr. Russell founded and became the editor of *The Army and Navy Gazette* in 1858. His novel, *The Adventures of Dr. Brady*, appeared in 1868.

**Russell, William, LL.D.**, historian (b. 1746, d. 1794), published a *History of Modern*

*Europe* (1779); a *History of America* (1779); a *History of Ancient Europe* (1793); tragedies, tales, fables, poems, and other works. See *The Quarterly Review*, xxxv., 198, 199, and the *Life* by Irvine (1801).

**Rust, George**, Bishop of Dromore (d. 1670), wrote *A Discourse of Truth*, and other works.

"Rustic moralist to die, That teach the." —GRAY, *Elegy Written in a Country Churchyard*.

**Rustifucius, Trismegistus**. See NOTHING, ODE TO.

"Rustling in unpaid-for silk." See "PROUDER THAN RUSTLING," &c.

**Ruth**. A lyric by THOMAS HOOD, written in 1827. It begins:—

"She stood breast-high amid the corn,  
Clasp'd by the golden light of morn;  
Like the sweetheart of the sun,  
Who many a glowing kiss had won."

**Ruth**. A poem by Sir WILLIAM STIRLING MAXWELL (b. 1818), included in a privately-printed volume of *Songs of the Holy Land*. See GRANT WILSON'S *Poets and Poetry of Scotland*.

**Ruth**. A poem by WILLIAM WORDSWORTH, written in 1799.

**Rutherford, Samuel**, Presbyterian divine (b. 1600, d. 1661), wrote *Exercitationes Apologeticae pro Divina Gratia* (1636); *A Peaceable and Temperate Plea for Paul's Presbyterie in Scotland* (1642); *The Due Rights of Presbyteries* (q.v.); *Lex Rex* (q.v.); *The Tryall and Triumph of Faith* (1645); *The Divine Right of Church Government* (1646); *Christ Dying and Drawing Sinners to Himself* (1647); *A Survey of the Spiritual Antichrist* (1648); *A Free Disputation against pretended Liberty of Conscience* (1649); *Disputatio Scholastica de Divina Providentia* (1650); *The Covenant of Life Opened* (1655); and *A Survey of the Survey of that Summe of Church Discipline penned by Thomas Hooker* (1658). His *Life* has been written by Murray (1828) and Thomson (1836). His *Religious Letters* were printed in 1819 and 1836.

**Ryence's Challenge, King**. A song sung before Queen Elizabeth at Kenilworth in 1575, and founded on one of the Arthurian legends.

**Rychardes, Thomas**. See MESOGONUS.

**Ryle, John Charles**, Canon of Norwich (b. 1816), is the author of *Expository Thoughts on the Gospels* (1856—9), *Christian Leaders of a Hundred Years Ago* (1868), *Bishops and Clergy of Other Days* (1869), and numerous other works on religious subjects.

**Rymar, Robert**. "Poet at the Spa," in Sir WALTER SCOTT'S *St. Ronan's Well*.

**Rymer, Thomas**, antiquarian and critic (b. 1638, d. 1714), produced *Edgar: or, the English Monarch, a play* (1677); *The Tragedies of the Last Age Considered* (1678); *The Antiquity, Power, and*



*Decay of Parliament* (1684); *A Short View of the Tragedy of the Last Age* (1693); a translation of *Rapin's Reflections on Aristotle's Treatise of Poesie* (1694); and *Fœdera, Conventiones Literæ* (q.v.).

## S

**Sabbath, The.** A poem by JAMES GRAHAME (1765—1811), published in 1804. It was *apropos* of this work that Byron dubbed the author "Sepulchral Grahame." He published *Sabbath Walks* in 1805. *The Sabbath* is in blank verse:—

"How still the morning of the hallowed day!  
Mute is the voice of rural labour, hushed  
The ploughboy's whistle and the milkmaid's song:  
The dizzy millwheel rests; the anvil's din  
Hath ceased; all, all around is quietness."

"Sabbath! thee I hail, the poor man's day!"—GRAHAME, *The Sabbath*, line 40.

**Sabrina.** The daughter of Locrine and Estrildas, King and Queen of England; thrown into the river Severn by Gwendolen, the divorced wife of Locrine. In Milton's *Comus* (q.v.) and Fletcher's *Faithful Shepherdess* (q.v.), she is represented as being transformed into a river nymph, in order that her honour might be preserved inviolate.

**Sacharissa.** The heroine of the love poetry of EDMUND WALLER (1605—1687). "Being too young," says Johnson, "to resist beauty, and probably too vain to think himself resistible, he fixed his heart perhaps half fondly and half ambitiously upon the Lady Dorothea Sidney, eldest daughter of the Earl of Leicester, whom he courted by all the poetry in which Sacharissa is celebrated. She was not," however, "to be subdued by the power of verse, but rejected his addresses, it is said, with disdain, and drove him away to solace his disappointment with Amoret or Phillis. She married in 1639 the Earl of Sunderland; and in her old age, meeting somewhere with Waller, asked him when he would again write such verses upon her: 'When you are as young, madam,' said he, 'and as handsome as you were then.'" Sacharissa is from the Greek *σάκχαρ*, sugar.

**Sack Full of News, The.** A play, suppressed by the Privy Council in 1557. *A Sack Full of News* was the name of an old ballad, on which the play may possibly have been founded.

**Sackville, Charles.** See DORSET, EARL OF.

**Sackville, Thomas,** Earl of Dorset and Lord Buckhurst (1527—1608), wrote *The Induction to The Mirror for Magistrates* and (with THOMAS NORTON, 1532—1584) *The Tragedy of Gorboduc*. See the biography by Wood in his *Athenæ Oxonienses*; also Cooper's *Athenæ Cantabrigienses* and Lloyd's *Worthies*. His works were printed in 1820. For *Criticism*, see Warton's *English Poetry*, Hazlitt's *Age of Elizabeth*, and Schlegel's *Dramatic Literature*; See GORBODUC, THE TRAGEDY OF; INDUCTION, THE. MIRROR FOR MAGISTRATES, THE.

**Sacra Privata:** "Private Meditations and Prayers," by THOMAS WILSON, Bishop of Sodor and MAN (1663—1755); published in 1800. Comparing this work with the same writer's *Maxims of Piety and Christianity*, Matthew Arnold says, in his *Essays in Criticism*: "Some of the best things from the *Maxims* have passed into the *Sacra Privata*; still, in the *Maxims* we have them as they first arose; and whereas, too, in the *Sacra Privata* the writer speaks very often as one of the clergy, and as addressing the clergy, in the *Maxims* he almost always speaks solely as a man. I am not saying a word against the *Sacra Privata*, for which I have the highest respect."

**Sacrament, The Play of the.** A middle-English drama, edited in 1860 for the Philological Society.

**Sacred Allegories,** by the Rev. WILLIAM ADAMS (d. 1848), contains *The Shadow of the Cross* (1842), *The Distant Hills* (1844), *The Old Man's Home*, and *The King's Messenger*, which were written, the author tells us, "with the object of bringing out strongly and distinctly the realities of the unseen world."

**Sacred Poems,** by RICHARD CRASHAW (1616—1650); published in 1646, and opening with an anagram on the author's name:—

"Was Car then Crashaw, or was Crashaw Car,  
Since both within one name combined are?"

**Sacred Songs,** by THOMAS MOORE. These were written in 1816.

**Sacred Theory of the Earth, The.** See BURNET, THOMAS.

"Sacred to ridicule his whole life long."—POPE, *Imitations of Homer*, bk. ii., satire i., line 78.

**Sacrificiis, De:** "libri duo; 1<sup>o</sup>, Omnia Judæorum Nonnulla Gentium Profanarum Sacrificia; 2<sup>o</sup>, Sacrificium Christi." A work by WILLIAM OUTRAM (1625—1679), published in 1677, in which he defends the doctrine of vicarious punishment and piacular sacrifices.

**Sacripant.** A Saracen and King of Circassia in ARIOSTO's *Orlando Furioso*.

"Sad by fits ('Twas), by starts 'twas wild."—COLLINS, *The Passions*, line 28.

"Sad is our youth, for it is ever going." First line of a sonnet by AUBREY DE VERE (q.v.).

**Sad One, The.** A tragedy by Sir JOHN SUCKLING (q.v.).

**Sad Shepherd, The:** "or, a Tale of Robin Hood." An unfinished pastoral drama by BEN JONSON (1574—1637), produced in 1637. "*The Sad Shepherd* is," says Hallam, "the best testimony to the poetical imagination of Jonson. Superior in originality, loveliness, and beauty to *The Faithful Shepherdess* (q.v.) of Fletcher, it reminds us rather,



in language and imagery, of the *Midsummer Night's Dream*, and perhaps no other poetry has come so near to that of Shakespeare. This beautiful drama is imperfect, hardly more than half remaining, or, more probably, having ever been written."

**"Sad stories of the death of kings."**—*King Richard II.*, act iii., scene 2.

**"Sadder and a wiser man, A."** See COLERIDGE's poem of *The Ancient Mariner*, part vii.

**Saddletree, Mr. Bartoline.** "The learned saddler," in Sir WALTER SCOTT's *Heart of Midlothian* (q.v.).

**Sadler, Anthony, D.D.** (temp. Charles II.), wrote *The Subjects' Joy for the King's Restoration, cheerfully made known in a Sacred Masque* (1660), and other works. See Wood's *Athenæ Oxonienses*.

**Sadler, John**, Adjutant-General and Town Clerk of London (b. 1615, d. 1674), wrote *The Rights of the Kingdom: or, Customs of our Ancestors*, published in 1649.

**Sadler, Michael Thomas**, political economist (b. 1780, d. 1835), wrote *Ireland, its Evils and their Remedies* (1828); and *The Law of Population* (1830). See his *Memoirs* (1842).

**Sagan of Jerusalem, The**, in DRYDEN's *Absalom and Achitophel* (q.v.), is intended for Dr. Compton, Bishop of London.

**Sage, John**, Bishop of Edinburgh (b. 1652, d. 1711), wrote a *Life of Gawin Douglas*, *The Fundamental Charter of Presbytery*, *The late Establishment of Presbyterian Government in 1690*, *The Reasonableness of a Toleration of those of the Episcopal Persuasion*, and other works. See the *Life* by Gillan (1714). The *Works* were published in (1844—6), by the Spottiswoode Society.

**Sagramour.** A Knight of the Round Table, who figures in *Lancelot du Lac*, *Morte d'Arthur*, and other romances of chivalry.

**St. Abe and his Seven Wives:** "a Tale of Salt Lake City," by ROBERT BUCHANAN (q.v.); published in 1871, and devoted to a satirical *exposé* in verse of Mormon life and principles. St. Abe himself tells the story, and records how he left six of his wives, and ran away with the one whom he really loved.

**St. Agnes, The Eve of.** See AGNES, THE EVE OF ST.

**St. Andrews, Dunkeld, and Dunblane,** Bishop of. See WORDSWORTH, CHARLES.

**St. Cecilia's Day.** See CECILIA'S DAY, ST.

**St. Clement's Eve.** A play by Sir HENRY TAYLOR (b. 1800), published in 1862, the heroine of which, called Iolande, endeavours to cure a certain king by dipping her finger in the sacred contents of a vial, and then laying it on the king's head. But the cure can only be performed by a pure virgin, and Iolande is conscious of being in love with a man who has a wife living. Therefore

her efforts fail. "The story of Iolande," says Anthony Trollope, "is wonderfully graceful, and, if original with the author, contains strong evidence of the fertility of his imagination."

**"Saint George of Merry England."**—SPENSER, *The Faërie Queene*.

**St. Graal, The.** The fragment of a metrical romance, quoted by Warton in his *History*, and ascribed to THOMAS LOVELICK, who lived in the reign of Henry VI. It is said to consist of 40,000 lines. See also GRAIL, THE HOLY.

**"Saint in crape is twice a saint in lawn, A."** Line 136, epistle i., of POPE's *Moral Essays*.

**St. Irvyne.** A novel, written by PERCY BYSSHE SHELLEY in his sixteenth year, and published in December, 1810. The heroine is one Megalena di Metastasio.

**St. John.** The clergyman in CHARLOTTE BRONTË's novel of *Jane Eyre* (q.v.), who is in love with the heroine, but whose offer of marriage she declines.

**St. John, Henry**, Viscount Bolingbroke. See BOLINGBROKE.

**St. John, James Augustus**, miscellaneous writer (b. 1801), has published *The Anatomy of Society* (1831); *Journal of a Residence in Normandy* (1831); *Lives of Celebrated Travellers* (1831); *The History, Manners, and Customs of the Hindoos* (1832); *Egypt and Mohammed Ali: or, Travels in the Valley of the Nile* (1834); *Tales of the Kamadhan* (1835); *Margaret Ravenscroft: or, Second Love* (1835); *The Hellenes* (1842); *Sir Cosmo Digby* (1843); *Egypt and Nubia* (1844); *Views in Borneo* (1847); *Oriental Album* (1851); *Isis, an Egyptian Pilgrimage* (1852); *There and Back Again in Search of Beauty* (1853); *The Nemesis of Power* (1854); *Philosophy at the Foot of the Cross* (1854); *The Ring and the Veil* (1856); a *Life of Louis Napoleon* (1857); *The Education of the People* (1858); a *History of the Four Conquests of England* (1862); *Weighed in the Balance*, a novel (1864); and a *Life of Sir Walter Raleigh* (1869); besides editions of the works of Browne, Bunyan, Locke, Milton, and More.

**St. John, Bayle**, miscellaneous writer, son of of the above (b. 1822, d. 1859), wrote *Two Years' Residence in a Levantine Family*; *Village Life in Egypt*; *Purple Tints of Paris*; *The Turks in Europe*; *The Travels of an Arab Merchant*; *The Louvre, a Biography of a Museum*; *Maretimo, a Story of Adventure*; *The Sub-Alpine Kingdom*; *The Memoirs of St. Simon*; *Montaigne the Essayist*; and other works.

**St. John, Horace Roscoe**, miscellaneous writer, brother of the above (b. 1832), has published *The Indian Archipelago, History of the British Conquests in India*, and a *Life of Columbus*. His wife, the granddaughter of William Roscoe (q.v.), has written *Lives of Audubon and Masaniello*, *The Court of Anna Carafa*, and other works.



**St. John, Percy Bolingbroke**, miscellaneous writer, brother of the above (b. 1821), has written *The Arctic Crusoe*, *The Snow Ship*, *Paul Peabody*, *The Backwood Rangers*, *The Coral Reef*, *The Treble Bride*, *The Red Queen*, and many other tales of adventure.

**St. John, Spenser**, miscellaneous writer, brother of the above (b. 1826), has published *Life in the Forests of the Far West*, and other works.

**St. John, The Eve of.** See SCOTT, SIR WALTER.

**St. Leon:** "a Tale of the Sixteenth Century," written by WILLIAM GODWIN (1756—1836) in 1799. "The situations," says Kegan Paul, "are indeed sufficiently incredible, since the hero, St. Leon, has the secrets of the Philosopher's Stone and the Elixir Vitæ; and Godwin took as his motto to the work a quotation from Congreve, 'Ferdinand Mendez Pinto was but a type of thee, thou liar of the first magnitude.' The aim of the tale is to show that boundless wealth, freedom from disease, weakness, and death, are as nothing in the scale against domestic affection, and 'the charities of private life.' Though it had a considerable reputation, and went through many editions, it never had the popularity of *Caleb Williams* [q.v.]; its even greater improbability removed it still more from the region of human sympathies. But the description of Marguerite, drawn from the character of Mary Wollstonecraft, and of St. Leon's life with her, idealised from that which Godwin had himself enjoyed, are among the most beautiful passages in English fiction, while the portrait of Charles, St. Leon's son, stands alone. No such picture has elsewhere been drawn of a perfectly noble, self-sacrificing boy."

**St. Nicholas** (or, *The Image of St. Nicholas*). A miracle play by HILARIUS (q.v.). See Morley's *English Writers*.

**St. Patrick's Day:** "or, the Scheming Lieutenant." A farce by RICHARD BRINSLEY SHERIDAN (1751—1816); produced at Covent Garden in 1775.

**Saint Peter's Complaynt.** A poem by ROBERT SOUTHWELL (1560—1595); published in 1595, and consisting of 132 stanzas.

**Saint-Pierre, Bernardin de.** A French writer (b. 1737, d. 1814), author of *Paul and Virginia* and *The Indian Cottage*, both of which have been frequently translated into English.

**St. Romauld.** A semi-humorous, semi-serious poem by ROBERT SOUTHEY (q.v.), first published in his *British Anthology* for 1800.

**St. Ronan's Well.** A novel by Sir WALTER SCOTT (1771—1832), published in 1824. The village described in it has been identified with Gilsland in Cumberland, where Scott wooed and won his wife, then Mdlle. Charpentier. Among the characters are Francis Tyrell, Lord Etherington, and

Clara Mowbray. See DODS, MEG; MAC TURK, CAPTAIN HECTOR; and MEIKLEWHAM.

"Saint run mad, The worst of madmen is a."—POPE, *Imitations of Horace*, bk. i., ep. vi., line 27.

"Saint (The) sustained it, but the woman died."—POPE, *Epitaph on Mrs. Corbet*.

**Sainte-Beuve, Charles Augustin**, (b. 1804, d. 1869). A selection from the *Causeries de Lundi* of this French critic has been published in English.

**Saint's Encouragement, The.** A poem by ALEXANDER BROME (q.v.), in nine stanzas, ending:—

"But when our faith and works fall down,  
And all our hopes decay,  
Our acts will bear us up to heaven  
The clean contrary way."

**Saints' Everlasting Rest, The.** A religious work by RICHARD BAXTER (q.v.), published in 1649. It was written whilst recovering from a severe illness. "This is a book," says a critic, "for which multitudes will have cause to bless God for ever. . . . The examples of heavenly meditation which Baxter gives really breathe of heaven; and the importance of such meditation as a duty and as a means of spiritual growth is admirably set forth."

**Saint's Tragedy, The.** A dramatic poem by the Rev. CHARLES KINGSLEY (1819—1875); published in 1846, and founded on the story of St. Elizabeth of Hungary. The preface is by the Rev. F. D. Maurice (q.v.).

"Saints who taught and led the way to heaven."—TICKELL, *Epistle on the Death of Addison*.

**Sala, George Augustus**, novelist, essayist, and journalist (b. 1828), has written *The Seven Sons of Mammon*, *Captain Dangerous*, *Quite Alone*, *The Two Prima Donnas*, and other stories; *Twice Round the Clock*, *Breakfast in Bed*, *Gaslight and Daylight*, *Under the Sun*, and other essays; besides *America in the Midst of the War*, *Two Kings and a Kaiser*, *A Journey due North*, *Dutch Pictures*, *From Waterloo to the Peninsula*, *Rome and Venice*, *William Hogarth*, and other miscellaneous works. His burlesque, *Wat Tyler, M.P.*, was produced in 1869. He is a voluminous contributor to magazine literature, and has long been on the staff of *The Daily Telegraph*. He was the founder and first editor of the *Temple Bar* magazine.

**Salamandrine, The.** A poetic romance by Dr. CHARLES MACKAY (q.v.), published in 1842. It is founded on the Rosicrucian system.

**Salanio and Salarino.** Friends of Antonio and Bassanio, in *The Merchant of Venice* (q.v.).

**Salathiel, the Immortal.** A romance by the Rev. GEORGE CROLY (q.v.).

**Sale, George**, Orientalist (b. 1680, d. 1736), translated the Koran into English (1734), accom-



panying his version with notes and a preliminary discourse. He also contributed the articles on Oriental history to Dr. Birch's *General Dictionary* and the *Cosmogony* to the *Universal History*.

**Sale of Rebellious Household Stuff, The.** "This sarcastic exultation of triumphant loyalty is printed" by Bishop Percy in his *Reliques* "from an old black-letter copy in the Pepys Collection, corrected by two others, one of which is preserved in *A Choice Collection of 120 Loyal Songs*," published in 1684.

**Salesbury, William,** Welsh philologist, published in 1567 a translation of the New Testament into his own vernacular; besides *A Dictionary in English and Welshe* (1547), and one or two minor works.

**Salisbury, Earl of.** See CECIL, ROBERT.

**Salisbury, John of.** See JOHN OF SALISBURY.

**Sally in our Alley.** A famous ballad, in seven stanzas, by HENRY CAREY (1663—1743). Palgrave speaks of it as "a little masterpiece in a very difficult style; Catullus himself could hardly have bettered it. In grace, tenderness, simplicity, and humour, it is worthy of the ancients; and even more so, from the completeness and unity of the picture presented." See "OF ALL THE GIRLS," &c.

**Salmacis and Hermaphroditus.** An episode in Ovid's *Metamorphoses*, translated by THOMAS PEEND in 1565.

**Salmagundi.** A collection of amusing and satirical essays by WASHINGTON IRVING (q.v.), WILLIAM IRVING, and JAMES K. PAULDING (q.v.), published in 1809.

**Salmon, Nathaniel,** topographer and antiquarian (d. 1742), wrote *Lives of the Bishops*. A list of his *Works* will be found in Nichols' *Literary Anecdotes*. See also Lowndes's *Bibliographer's Manual*.

**Salmon, William,** an empiric who flourished in the seventeenth century, published *Polygraphice: or, the Arts of Drawing, Limning, and Painting* (1675); *Horæ Mathematicæ seu Uranicæ* (1679); *Sephorum: or, the Druggist's Shop Opened* (1693); *Botanologia* (1710); and *Palladio Londinensis* (1743). See Watts' *Bibliotheca*.

**Salsetto and Elephanta.** The title of the Newdigate prize poem, gained by JOHN RUSKIN (b. 1819) in 1839. Salsetto and Elephanta are two well-known islands, famous for their temple-caves, and these in Ruskin's poem are peopled with the airy forms of that Hindoo mythology which the author, in his peroration, prays may soon give way before the spread of Christianity.

**Sam Slick.** See SLICK, SAM.

**Sam Weller.** See WELLER, SAM.

**Samor:** "Lord of the Bright City." "An heroic poem," by Dean MILMAN (1791—1868), published in 1818.

**Sampson.** Servant to Capulet in *Romeo and Juliet* (q.v.).

**Sampson, Dominie.** A schoolmaster, in Sir WALTER SCOTT's novel of *Guy Mannering* (q.v.); "a poor, modest, humble scholar," says the author, "who had won his way through the classics, but had fallen to the leeward in the voyage of life—no uncommon personage in a country where a certain portion of learning is easily attained by those who are willing to suffer hunger and thirst in exchange for acquiring Greek and Latin." The Dominie's favourite exclamation when surprised or astonished is "Pro-di-gi-ous!"

**Samson Agonistes.** A dramatic poem by JOHN MILTON (q.v.), probably written after 1667, and published in 1671 with *Paradise Regained* (q.v.). The subject appears to have suggested itself to him as early as 1640, and it is easy to understand why he should so long have clung to it and finally adopted it. "The story of Samson," says Masson, "must have seemed to Milton a metaphor or allegory of much of his own life in its later stages. He also, in his veteran days, was a champion at bay, a prophet-warrior alone among men of different faith and different manners. He also was blind, as Samson had been. He also had to live mainly in the imagery of the past. Like Samson, substantially, he had been a Nazarite—one who had always been ascetic to his dedicated service to great designs. Like Samson he had married a Philistine woman—one not of his own tribe, and having no thoughts or interests in common with his own. The tragedy," Masson goes on to say, "was offered to the world as avowedly of a different order to that which had been established in England. It was of the severe classic order. In reading it, not Shakespeare, nor Ben Jonson, nor Massinger, must be thought of, but Æschylus, Sophocles, and Euripides." It was not intended for the stage, though Bishop Atterbury had a scheme for producing it at Westminster, with the acts and scenes arranged by Pope. It was set to music by Handel in 1742.

**Sancroft, William,** Archbishop of Canterbury (b. 1616, d. 1693), wrote *Modern Policies* (1652); *Occasional Sermons* (1694); and some other works. His *Life* was written by the Rev. G. D'Oyley (1818). See Hallam's *Literary History*, iv. See FUR PRÆDESTINATUS.

**Sand, George.** The *nom de plume* of M<sup>me</sup>. DUDEVANT (1804—1876), the French authoress, many of whose works have been translated into English.

**Sanders, Robert,** author (b. 1729, d. 1783), wrote *Gaffer Greybeard*, a novel; histories of England and Rome; *The Complete English Traveller*; a commentary on the Bible; *The Newgate Calendar*; and other works.

**Sanderson, Robert,** Bishop of Lincoln (b. 1587, d. 1663), was the author of *Logicæ Artis Compendium* (1615), *De Juramenti Obligatione* (1647),



*Twenty Sermons* (1655), *Nine Cases of Conscience Resolved* (1668—74), and other works. Dean Hook speaks of him as holding an eminent place among "those true sons of the Church, whose memory she cherishes with joy and thankfulness." Hallam describes him as "the most celebrated of the English casuists." See the *Ecclesiastical Biography*; also Isaak Walton's *Lives*. Sanderson's *Works* were collected and published by Dr. Jacobson.

**Sanderson, Robert**, antiquary (b. 1660, d. 1741), wrote a continuation of Rhymer's *Fœdera* (q.v.), edited some original letters by William III., and published a *Life of Henry V.*, besides other works.

**Sandford and Merton, The History of.** A famous story of juvenile romance by THOMAS DAY (1748—1789); first published in 1783—89. An amusing parody of it was contributed to *Punch* by F. C. Burnand (q.v.). Lord Houghton describes *Sandford and Merton* as "the delight of the youth of the first generation of this century," and as "a skilful imitation and adaptation of the *Emile* of Rousseau to English life."

**Sandford, Harry.** One of the boys in DAY's *Sandford and Merton* (q.v.).

**Sands of Dee, The.** A lyric by the Rev. CHARLES KINGSLEY (1819—1875):—

"Still the boatmen hear her call the cattle home  
Across the sands of Dee."

"**Sands (Our) are almost run.**"—*Pericles*, act v., scene 2.

**Sandstone, The Old Red.** A geological work by HUGH MILLER (1802—1856), published in 1841, which originally appeared in the pages of *The Witness* and *Chambers's Journal*.

**Sandys, Edwin**, Archbishop of York (b. 1519, d. 1588), was the author of *Sermons*, and the translator of the books of Samuel, Kings, and Chronicles in the "Bishops' Bible." See BIBLE, THE. See the *Life* by Whittaker (1812).

**Sandys, Sir Edwin**, son of the above (b. 1561, d. 1629), wrote *Europæ Speculum: or, a View or Survey of the State of Religion in the Western Parts of the World* (1605).

**Sandys, George**, poet and traveller (b. 1577, d. 1644), wrote *A Relation of a Journey began A.D. 1610* (1615), paraphrases of the Psalms and the Song of Solomon (1636 and 1642), and translations of Grotius's *Christ's Passion* and Ovid's *Metamorphoses* (1626), (q.v.). See RELATION OF A JOURNEY, &c.

"**Sang (The) will maist delight That minds ye o' lang syne.**"—SUSANNA BLAMIRE, *The Traveller's Return*.

**Sanglamore.** The sword of Braggadochio (q.v.) in SPENSER's *Faërie Queene*.

**Sanglier Shan, Sir**, in SPENSER's *Faërie Queene*, is intended for Shan O'Neil, leader of the Irish insurgents in 1567.

**Sanity of True Genius, The.** One of the *Last Essays of Elia*, by CHARLES LAMB (1775—1834), in which he contends that "so far from the position holding true that great wit has a necessary alliance with insanity, the greatest wits, on the contrary, will ever be found to be the sanest writers. It is impossible," he says truly, "for the mind to conceive of a mad Shakespeare."

"**Sans teeth, sans eyes, sans taste, sans everything.**"—*As You Like It*, act ii., scene 7.

**Sansfoy, Bryan.** See CLYMON and CLAMYDES.

**Sansfoy, Sansjoy, and Sansloy.** Characters in SPENSER's *Faërie Queene*.

**Sansonetto.** A Christian ruler of Mecca in ARIOSTO's *Orlando Furioso*.

**Santa Filomena.** See FILOMENA, SANTA.

**Sapience, The Werke of.** A body of divinity compiled by JOHN LYDGATE (q.v.) from the French, and furnished with historical examples, apologues, and parables. It was printed by Caxton.

**Sapientia Veterum, De.** A work on "the wisdom of the ancients," by FRANCIS, Lord BACON (1561—1626); published in 1609, and described by Lord Macaulay as one "which, if it had proceeded from any other writer, would have been considered as a masterpiece of art and learning, but which adds little to the fame" of its author. It consists of a series of mythological fables, with "explanations."

"**Sapphire blaze, The.**"—GRAY, *The Progress of Poesy*, part iii., stanza 2.

**Sappho**, in POPE's *Moral Essays*, epistle iii., is intended for Lady Mary Wortley Montagu, who had first been addressed by him under that name in 1722. Then the poet was good enough to be complimentary. In the *Moral Essays* he compares "Sappho's di'monds with her dirty smock"—

"A Sappho at her toilet's greasy task,  
With Sappho fragrant at an ev'ning masque."

**Sappho, A Modern.** A lyric by MATTHEW ARNOLD (b. 1822).

**Sappho, Fragment of.** Verses by AMBROSE PHILIPS, praised highly by Addison, and beginning:—

"Blessed as the immortal gods is he,  
The youth who fondly sits by thee,  
And hears and sees thee all the while  
Softly speak and fondly smile."

Sappho was born about 630 B.C. Her *Odes*, *Fragments*, and *Epigrams* were translated into English by Francis Fawkes (q.v.). See Mure's and Müller's *Introductions to Greek Literature*.

**Sappho to Phaon.** An amatory poem, by ALEXANDER POPE. See SAPPHO AND PHAON.



"Sappho (Where burning) loved and sung."—BYRON, *Don Juan*, canto iii., stanza 86.

"Sapping a solemn creed with solemn sneer."—BYRON'S *Childe Harold's Pilgrimage*, canto iii., stanza 107. See DECLINE AND FALL.

**Sappo and Phao.** A drama by JOHN LYLY, played before Queen Elizabeth on Shrove Tuesday, 1591. See SAPPHO TO PHAON.

**Sardanapalus.** A tragedy, in five acts, by Lord BYRON (1788—1824), of which the author says: "In this tragedy it has been my intention to follow the account of Diodorus Siculus, reducing it, however, to such dramatic regularity as I best could, and trying to approach the unities. I therefore suppose the rebellion to explode and succeed in one day by a sudden conspiracy, instead of the long war of the history." The chief characters in the drama are Sardanapalus himself, the King of Nineveh and Assyria; Zarina, the queen; Myrrha, an Ionian female slave, and the favourite of Sardanapalus; and Arbaces the Mede, who aspires to the throne. The tragedy is dedicated "to the Illustrious Goethe," to whom the author "presumes to offer the homage of a literary vassal to his liege lord, the first of existing writers, who has created the literature of his own country, and illustrated that of Europe." *Sardanapalus* appeared in 1821, and has been performed occasionally since.

**Sartor Resartus** (i.e., "the Tailor Patched"—the title of an old Scottish ballad): being "The Life and Opinions of Herr Teufelsdröckh, in three books," by THOMAS CARLYLE (b. 1795); published in *Fraser's Magazine* during the years 1833 and 1834, and reprinted in 1838. It may be described as a kind of philosophical romance, in which the author gives us, in the form of a review of a supposed German work on dress, and a notice of the writer, his opinions on things in general. The hero, it has been said, seems to be intended for a portraiture of human nature as affected by the moral influence to which a cultivated mind would be exposed by the transcendental philosophy of Fichte. "The book, with its mixture of indignation and force, strikes one," says Lowell, "as might the prophecies of Jeremiah, if the marginal comments of the Rev. Mr. Sterne in his wildest mood had by some accident been incorporated with the text. It is curious to see the humour of Swift and Sterne and Fielding, after filtering through Richter, reappear in Carlyle with a tinge of Germanism." See TEUFELSDRÖCKH.

**Sartoris, Adelaide**, née Komble (b. about 1816), published *A Week in a French Country House* (1867) and *Medusa, and other Tales* (1868).

**Satan.** See PARADISE LOST.

**Satan:** "or, Intellect without God." A poem by ROBERT MONTGOMERY (1807—1855), published in 1830, and described by Lord Macaulay as "a long soliloquy, which the Devil pronounces in five or six thousand lines of bad blank verse, concern-

ing geography, politics, newspapers, fashionable society, theatrical amusements, Sir Walter Scott's novels, Lord Byron's poetry, and Mr. Martin's pictures." This poem obtained for its author the sobriquet of "Satan Montgomery."

"Satan finds some mischief still For idle hands to do."—WATTS, *Divine Songs*, song xx.

"Satan now is wiser than of yore,"—POPE, *Moral Essays*, epistle iii., line 351—

"And tempts by making rich, not making poor."

"Satan trembles when he sees, And,"—A line in COWPER'S poetical *Exhortation to Prayer*, followed by—

"The weakest saint upon his knees."

"**Satanic School of Poetry, The.**" A description applied by SOUTHEY, in the original preface of his *Vision of Judgment*, to the band of writers of whom BYRON and SHELLEY were the recognised leaders. "Though their productions," wrote Southey, "breathe the spirit of Belial in their lascivious parts, and the spirit of Moloch in their loathsome images of atrocities and horrors, which they delight to represent, they are more especially characterised by a Satanic spirit of pride and audacious impiety which still betrays the wretched feeling of hopelessness wherewith it is allied."

"**Satellites burning in a lucid ring.**"—An allusion by WORDSWORTH in one of his sonnets to the worthies treated of by Isaak Walton in his *Lives*; followed by—

"Around meek Walton's heavenly memory."

**Satire against Hypocrites, A**, was written by JOHN PHILLIPS, the nephew of Milton.

**Satire, An Essay upon**, in heroic verse, by JOHN DRYDEN (1631—1701) and JOHN SHEFFIELD, Duke of BUCKINGHAMSHIRE (1649—1721). The argument is probably summed up in the concluding line—

"Learn to write well, or not to write at all."

"**Satire has always shone among the rest,**"—DRYDEN and SHEFFIELD, *Essay on Satire*—

"And is the boldest way, if not the best,  
To tell men freely of their faintest faults,  
To laugh at their vain deeds, and vainer thoughts."

"**Satire in disguise.**" See "PRAISE UNDESERVED."

**Satire of the Three Estates.** See THREE ESTATES.

"**Satire or sense, alas! Can Sporus feel.**" See SPORUS.

"**Satire should, like a polished razor keen.**" First line of an epigram by Lady MARY WORTLEY MONTAGU, of which the second runs:—

"Wound with a touch that's scarcely felt or seen."

Both lines occur in some *Verses* addressed to Pope, in which Lord Hervey assisted Lady Montagu. See SAPPHO and SPORUS.



**Satire, The Abuse of.** See ABUSE OF SATIRE.

**Satires**, by ALEXANDER POPE (1688—1744). These include the *First Satire of the Second Book of Horace* (1733); the *Second Satire* of the same book (1734); the *Epistle to Dr. Arbuthnot* (1735); *Donne's Satires Versified* (1735); the *First and Sixth Epistles of the First Book of Horace* and the *First and Second Epistles of the Second Book of Horace* (1737); and the *Epilogue to Satires, Dialogues i. and ii.* (1738). They arose out of a happy suggestion of Lord Bolingbroke, who happened to take up Horace and light upon the first satire of the second book, and who, seeing its applicability to the then position of Pope, advised him to translate it into English. "The common characteristics of the entire group," says Professor Ward, "need little demonstration. In versification and diction generally, these satires are Pope's masterpieces."

**Satires**, by Dr. JOHN DONNE (1573—1631); first published in a complete edition of his works in 1719.

**Satires, in six books**, by JOSEPH HALL, Bishop of EXETER and NORWICH (1574—1656); also called *Virgidemiarum*. The first three books are called *Toothless Satires*, the last three *Biting Satires*.

"**Satire's my weapon, but I'm too discreet.**" Line 69, book ii., satire 1, of POPE'S *Imitation of Horace* (q.v.).

**Satiro-Mastix**: "or, the Untrussing of the Humorous Poets." A comedy by THOMAS DEKKER (q.v.), produced in 1602; chiefly a satire on Ben Jonson, who is represented as Young Horace. See POETASTER.

**Satis House**, the residence of Miss Havisham, in DICKENS'S novel of *Great Expectations* (q.v.), takes its name from an actual building near Boley Hill, Rochester, where Queen Elizabeth was entertained by Richard Watts in 1573, he apologising for the smallness of the accommodation for so great a queen, and she replying, as she left, that it was "satis," i.e., enough for her.

**Saturday Review, The**, a weekly journal of literature, politics, and art, was started in 1855 by JOHN DOUGLAS COOK, a Scotch writer, some time editor of *The Morning Chronicle* (q.v.).

**Satyrane, Sir**. A knight, who befriends Una (q.v.), in SPENSER'S *Faërie Queene* (q.v.).

"**Sauce for a goose is sauce for a gander.**" An expression attributed to THOMAS BROWN (d. 1704), and said to occur in *New Maxims*, in volume iv. of his collected *Works*.

**Saul**. A sacred poem, in blank verse, by WILLIAM SOTHEBY (1757—1833), published in 1807.

**Saul**, in DRYDEN'S *Absalom and Achitophel* (q.v.), is intended for Oliver Cromwell.

**Saunders, Clerk**. A ballad, printed in SCOTT'S *Border Minstrelsy*, and by Herd, Jamieson,

Kinloch, and Buchan, though in varying versions. In one of these Saunders is called "well-learned at the school;" hence his name of "Clerk." The story tells how he is killed in his sweetheart's arms, and afterwards appeared to her in a ghostly form.

**Saunders, John**, novelist, has published *Abel Drake's Wife*, *Guy Waterman*, *Bound to the Wheel*, *Hirell*, *One against the World*, *The Shipowner's Daughter*, and *Israel Mort, Overman*.

**Saunders, Katherine**, novelist, daughter of the above, is the author of *The Haunted Crust*, and other stories; *Margaret and Elizabeth*; *Gideon's Rock*, and other tales; *Joan Merryweather*, and other tales; and *The High Mills*.

**Saunders, Richard**. A pseudonym under which BENJAMIN FRANKLIN commenced the publication of *Poor Richard's Almanack*. See RICHARD, POOR.

**Savage, Marmion**, novelist, has written *The Bachelor of the Albany*, *The Woman of Business*, *Clover Cottage*, *The Falcon Family*, *Reuben Medlicott*, and other stories.

**Savage, Richard**, poet and dramatist (b. 1698, d. 1743), was the author of *Love in a Veil*, a comedy (1718); *The Bastard*, a poem (1728); *The Wanderer*, a poem (1729); and other works. See JOHNSON'S *Lives of the Poets*. His *Works* were collected in 1775. "It must be acknowledged," says his great biographer, "that his works are the production of a genius truly poetical; his descriptions are striking, his images animated, his fictions justly imagined, and his allegories artfully pursued; his diction is elevated, though sometimes forced, and his numbers sonorous and majestic, though frequently sluggish and encumbered. Of his style the general fault is harshness, and its general excellence is dignity; of his sentiments the prevailing beauty is simplicity, and uniformity the prevailing defect."

**Savage, William** (b. 1771, d. 1844), was the author of a *Dictionary of Printing*.

"**Save me, oh! save me, from the candid friend.**" A line in CANNING'S poem of *The New Morality*, xxxvi.

**Savile, Sir Henry**, antiquarian (b. 1549, d. 1622), published in 1581 a translation of *The Ende of Nero and Beginning of Galba, Former Bookes of the Histories of Cornelius Tacitus*; *The Life of Agricola*; and in 1596, *Rerum Anglicarum Scriptores, post Redam præcipui*, a folio containing the works of William of Malmesbury, Henry of Huntingdon, Roger de Hoveden, Ethelwerd, and Ingulphus of Croyland. His famous edition of Chrysostom appeared in 1613. See Hallam's *Literary History*.

**Savonarola**. The famous Florentine reformer, who figures in GEORGE ELIOT'S novel of *Romola* (q.v.). He was born in 1452, and died in 1498.



**Savonarola, Jeremy.** The pseudonym of FRANCIS MAHONY in his *Facts and Figures from Italy*, addressed to Charles Dickens, and forming an appendix to the latter's *Pictures from Italy* (1847).

"Saw the air, Do not."—*Hamlet*, act iii., scene 2.

"Saw (I) those that saw the Queen."—SWIFT, *On Himself*.

"Saw Ye Johnnie Comin' ? quo She." "One of the old rustic productions of the Scottish muse, for which," says Chambers, who prints it, "there is no trace of authorship." Burns considered the song unrivalled in humour.

"Saw Ye My Father?" A romantic Scotch song, printed by Herd in 1776, and reprinted by Chambers. Chapell thinks it was English in origin. "It is remarkable for relating an adventure of nocturnal courtship in a manner free from vulgarity."

"Saw ye my wee thing, saw ye my ain thing?"—HECTOR MACNEILL, *Mary of Castle-cary* :—

"Saw ye my true love down on yon lea ?  
Red, red are her ripe lips, and sweeter than roses ;  
Where could my wee thing wander frae me ?"

"Saw ye nae my Peggy?" First line of a Scottish song by the Baroness NAIRNE.

"Saws (Wise) and modern instances."—*As You Like It*, act ii., scene 7.

**Sawyer, Mr. Bob.** A young surgeon who figures in DICKENS'S *Pickwick Papers* (q.v.).

**Sawyer, William,** poet and prose writer (b. 1828), has published *Thought and Reverie* (1849), *Ten Miles from Town* (1867), *The Legend of Phillis* (1872), *A Year of Song* (1872), and other volumes.

**Saxe, John Godfrey,** American poet and humorist (b. 1816), has produced, among other works, *The Flying Dutchman* (1862), *Clever Stories of Many Nations* (1864), *The Masquerade*, and other *Poems* (1866), and *Leisure Day Rhymes* (1875).

**Saxon Chronicle, The.** See ANGLO-SAXON CHRONICLE, THE.

"Say not the Struggle naught availeth." A lyric by ARTHUR HUGH CLOUGH (1819—1861).

"Say over again, and yet once over again, That thou dost love me,"—First lines of a *Sonnet from the Portuguese*, by ELIZABETH BARRETT BROWNING (1809—1861)—

"Say thou dost love me, love me, love me—toll  
The silver iterance!—only minding, Dear,  
To love me also in silence with thy soul."

**Sayers, Frank,** poet (b. 1763, d. 1817), published *Dramatic Sketches of the Ancient Northern Mythology* (1790), *Disquisitions, Metaphysical and Literary* (1793), *Nugæ Poeticæ* (1803), *Miscellanies* (1805), and other works, the whole being collected

and issued, with a *Life*, by William Taylor, of Norwich, in 1823.

**Sayings and Doings.** A series of tales by THEODORE EDWARD HOOK (1788—1841), of which the first volume appeared in 1824, the second in 1825, and the third in 1828.

**Scadlock, James,** Scottish poet (b. 1775, d. 1818), was the author of *October Winds* and other popular lyrics. His *Poems* have been collected. See Grant Wilson's *Poets of Scotland*.

**Scæva.** The *nom de plume* assumed by JOHN STUBBES (1541—1600) in the publication of his later works, after his right hand had been cut off by the Government in revenge for his pamphlet called *The Discovery of a Gaping Gulf*. See STUBBES, JOHN.

"Scandal about Queen Elizabeth, I hope, No." See act ii., scene 1, of SHERIDAN'S farce of *The Critic* (q.v.).

"Scandalous and poor."—ROCHESTER'S description of the "Merry Monarch" in his verses *On the King*.

"Scapes, Hairbreadth." See "HAIR-BREADTH 'SCAPES."

**Scarlet Letter, The.** A romance by NATHANIEL HAWTHORNE (1804—1864), published in 1850. The letter is the badge of the heroine's shame, which forms the main motive of the story.

**Scarlet, Will.** A companion of Robin Hood, who frequently makes his appearances in the old English ballads.

**Scarronides:** "or, Virgil Travestie." A translation of the first book of Virgil's *Æneid* into English burlesque verse, by CHARLES COTTON (1630—1687); published in 1664. It has since passed through more than fifteen editions. It was followed shortly afterwards by his *Burlesque upon Burlesque: or, the Scoffer Scoffed*, "being some of Lucan's Dialogues newly put into English Fustian."

**Scatcherd, Miss.** A teacher in the "Lowood Institution," described by CHARLOTTE BRONTË in *Jane Eyre* (q.v.). She has been identified with a lady in the employment of the Rev. W. Carus Wilson, who tyrannised over the Brontës while they were under her care at school at Cowan's Bridge, near Leeds.

**Scathlooke.** One of Robin Hood's followers, in the numerous ballads devoted to the famous robber-chief. See ROBIN HOOD.

**Scelestina.** See CALISTUS.

**Scenes and Legends in the North of Scotland:** "or, the Traditional History of Cromarty," by HUGH MILLER (1802—1856); published in 1834.

**Scenes of Clerical Life.** A series of tales by GEORGE ELIOT (b. about 1820), published originally in *Blackwood's Magazine*, and re-issued



in 1858. They include *The Sad Fortunes of the Rev. Amos Barton*, *Mr. Gilfil's Love Story*, and *Janet's Repentance*.

**Scenes of Infancy.** A poem by JOHN LEYDEN (1775—1811), published in 1803, and descriptive of the country round his birthplace in Roxburghshire. The poet says in one place:—

"E'en as I muse, my former life returns,  
And youth's first ardour in my bosom burns,  
Like music melting in a lover's dream,  
I hear the murmuring song of Teviot's stream:  
The crisping rays, that on the water lie,  
Depect a paler moon, a fainter sky;  
While through inverted elder boughs below  
The twinkling stars with greener lustre glow . . .  
As evening prospect opens on my view,  
I seem to live departed years anew;  
When in these wilds a jocund, sportive child,  
Each flower self-sown my heedless hours beguill'd."

**"Scent the morning air, Methinks I."**  
—*Hamlet*, act i., scene 5.

**Sceptre, The.** A poem by THOMAS MOORE, written in 1809.

**Schaw, Quintin.** A contemporary of Dunbar, the Scottish poet, of whose writings only one specimen remains, printed by Pinkerton in his *Scottish Poems*, and called *Advice to a Courtier* (q.v.).

**Schedoni.** The monk in Mrs. RADCLIFFE's *Italian* (q.v.); "a strongly-drawn character as ever stalked through the regions of romance, equally detestable for the crimes he has formerly perpetrated, and those which he is willing to commit; formidable from his talents and energy; at once a hypocrite and a profligate, unfeeling, unrelenting, and implacable."

**"Schemes o' mice and men."** See "BEST LAID," &c.

**Schiller** (b. 1759, d. 1805). The leading works of this writer have been translated into English; notably *The Thirty Years' War*, *Essays*, *Mary Stuart*, *Don Carlos*, *Maid of Orleans*, *Wallenstein*, and *William Tell*. His *Poems* have been translated by Edgar Bowring. His *Life* was written by the elder Lord Lytton. See next paragraph.

**Schiller's Life and Writings.** A series of papers by THOMAS CARLYLE (b. 1795), which originally appeared in *The London Magazine* for October, 1823, and January, July, August, and September, 1824. They were republished in 1825.

**Schlegel, Augustus William von**, German critic (b. 1767, d. 1845). The *Dramatic Art and Literature* of this writer appeared in English in 1846.

**Schlegel, Frederick Charles William von**, German critic (b. 1772, d. 1829). The *Philosophy of History*, *Modern History*, and *History of Literature* of this writer have been translated into English.

**"Scholar (A), and a ripe and good one."**—*King Henry VIII.*, act iv., scene 2.

**"Scholar among rakes."** See "RAKE (A) AMONG SCHOLARS."

**Scholar-Gipsy, The.** A poem by MATTHEW ARNOLD (b. 1822), founded on a passage in Glanvil's *Vanity of Dogmatizing* (1661):—

"The story of that Oxford scholar poor,  
Of shilshing parts and quick inventive brain,  
Who, tired of knocking at preferment's door,  
One summer morn forsook  
His friends, and went to learn the gipsy lore,  
And round the world with that wild brotherhood,  
And came, as most men deem'd, to little good,  
But came to Oxford and his friends no more."

**Scholar, The Poor.** A story by WILLIAM CARLETON (1798—1869), into which many autobiographical details are woven.

**"Scholar's life assail, What ills the."**  
—JOHNSON, *Vanity of Human Wishes*, line 159.

**"Scholars, The land of."**—GOLDSMITH, *The Traveller*, line 356.

**Schole Howse, The.** A "lytell boke," published anonymously in 1542, "wherein every man may rede a goodly Prayer of the condycyons of women." The character of this satire may be gathered from the following verse:—

"Trewly some men there be,  
That lye alwaye in great horroure:  
And say, it goeth by destenye  
To lunge or wed, both hath one houre:  
And whether it be, I am well sure,  
Hangynge is better of the twayne,  
Sooner done and shorter payne."

It was replied to by Edward More, in 1557, in his *Defence of Women, especially English Women, against a book intituled the School-House of Women*. See WOMAN, APOLOGY FOR.

**Schole for Shootinge, The.** See TOXOPHILUS.

**Scholefield, James**, scholar and clergyman (b. 1789, d. 1853), edited the works of Æschylus, Porson's *Euripides*, Middleton's *Greek Artiele*, Leighton's *Prelections*, and Dobree's *Adversaria*. He was the author of *Hints for an Improved Translation of the New Testament*. See his *Life* by his widow (1855).

**Scholemaster, The:** "or, plaine and perfect way of teaching children to understand, write, and speake, in Latin tong, but specially purposed for the private brynging up of youth in Gentlemen and Noblemens houses, and commodious also for all such as have forgot the Latin tonge, and would, by themselves, without a Scholemaster, in short tyme, and with small paines, recover a sufficient habilitie, to understand, write, and speake Latin." A prose work by ROGER ASCHAM (1515—1568), written about 1563—68, and first published in 1570. It was edited, with notes, by Upton, in 1711; by J. E. B. Mayor in 1863; and by Arber in 1870. It has also been published in Ascham's *Works* by Bennet (1771); Cochrane (1815); and Giles (1864—5). It is in two books, the first of which, after giving the first two stages of the author's method of learning Latin, goes on to urge at length that "Love is fitter than Fear, Gentleness better than Beating, to bring up a child rightly in learning." Then we are told "the difference between Quick Wits and



Hard Wits," and the writer discusses "Plato's seven plain notes to choose a good wit in a child for learning." The book ends with a severe onslaught on the "Italianated" Englishman of Ascham's time. The second book gives stages three and four of Ascham's method, besides criticisms of Latin authors, and incidental notices of some English writers.

**School for Scandal, The.** A comedy by RICHARD BRINSLEY SHERIDAN (1751—1816), produced at Covent Garden Theatre in 1777, and characterised by Hazlitt as, "if not the most original, perhaps the most finished and faultless comedy which we have. The scene in which Charles [Surface] sells all the old family pictures but his uncle's, who is the purchaser in disguise, and that of the discovery of Lady Teazle when the screen falls, are among the happiest and most highly wrought that comedy, in its wide and brilliant range, can boast. Besides the art and ingenuity of this play, there is a genial spirit of frankness and generosity about it, that relieves the heart as well as clears the lungs. While it strips off the mask of hypocrisy, it inspires a confidence between man and man." See BACKBITE; CANDOUR; CRABTREE; SNEERWELL; SURFACE; and TEAZLE.

"School-boy heat (The), The blind hysterics of the Celt."—TENNYSON, *In Memoriam*, stanza viii.

"School-boy, The whining,"—*As You Like it*, act ii., scene 7:—

"With his satchel  
And shining morning face, creeping like snail  
Unwillingly to school."

"School-boy's tale (A), the wonder of an hour!"—BYRON, *Childe Harold's Pilgrimage*, canto xviii., stanza 2.

**Schoole of Abuse, The:** "containing a pleasant Invective against Poetes, Pipers, Players, Jesters, and such-like Caterpillers of a Commonwealth," by STEPHEN GOSSON (1554—1623); an attack on the Elizabethan stage, published in 1579, and reprinted by the Shakespeare Society. It was answered by Thomas Lodge. See REPLY, &c.

**Schoole of Vertue, The,** "and Booke of Good Nourture for Children." A tract, published in 1557, or earlier, by FRANCIS SEAGER. "This," says Warton, "is a translation into metre of many of the less exceptional Latin hymns anciently used by the Catholics, and still continuing to retain among the Protestants a degree of popularity. At the end are prayers and graces in rhyme. This book, in Wood's time, had been degraded to the stall of the ballad-singer, and is now only to be found on the shelf of the antiquary."

"Schoolmaster is abroad, The." A famous saying, contained in a speech delivered by Lord BROUGHAM (1779—1868) on January 29, 1828:—"Let the soldier be abroad if he will; he can do nothing in this age. There is another

personage, a personage less imposing in the eyes of some, perhaps insignificant. The schoolmaster is abroad, and I trust to him, armed with his primer, against the soldier in full military array."

**Schoolmaster, The.** A work by ROGER ASCHAM. See SCHOLEMASTER, THE.

**Schoolmistress, The.** A descriptive poem, in the manner of Spenser, by WILLIAM SHENSTONE (1714—1763). It was "written at college" in 1736, and was published originally among *Poems upon Various Occasions* in 1737. It was afterwards altered and enlarged, and published in 1742. The poem celebrates, not a fictitious person, but a real individual named Sarah Lloyd, who taught a school at Leasowes, in the parish of Halesowen, Shropshire, where the poet received his earliest instruction. To the second edition, Shenstone added a Ludicrous Index, afterwards suppressed by Dodsley, the publisher.

"Science, O star-eyed."—CAMPBELL, *The Pleasures of Hope*, pt. ii., 325.

**Scillæ's Metamorphosis,** "interlaced with the unfortunate love of Glaucus." A poem by THOMAS LODGE, published in 1589. "Whereunto is annexed the delectable discourse of the Discontented Satyre."

"Scio's rocky isle." See "BLIND OLD MAN."

**Scogan, Henry,** a contemporary of Chaucer, has left behind him *A Moral Balade*, and a few other pieces.

**Scogan, John.** See SCOGGIN'S JESTS.

**Scoggin's Jests, The First and Best Parts,** "full of witty Mirth and pleasant Shifts, made by him in France, and other places; being a Preservative against Melancholy: Gathered by An. Boord, Dr. of Physicke," and published in 1626. John Scoggin or Scogan was a favourite buffoon at the court of Edward IV. See Warton's *English Poetry*.

"Scorn delights, and 'live laborious days, To."—MILTON, *Lycidas*, line 73.

"Scorn not the sonnet; critic, you have frowned." A line from a sonnet by WILLIAM WORDSWORTH.

**Scornful Lady, The.** A comedy by BEAUMONT and FLETCHER (q.v.), of which Beaumont probably wrote the greater part. It is full of effective scenes.

**Scot Abroad, The.** A prose work by JOHN HILL BURTON (b. 1809), published in 1864, and consisting of sketches and anecdotes of Scotsmen in foreign countries.

**Scot, Alexander,** poet, styled by Pinkerton the Anacreon of ancient Scottish poetry, wrote *The Newe Year Gift to the Queen* (1562), and other works. His *Poems*, "from a MS. written in 1568," were edited by David Laing in 1821. They are to be found scattered through Ramsay's *Evergreen*,



the collections by Hailes, Pinkerton, and Sibbald, and in the Bannatyne MS. See Grant Wilson's *Poets of Scotland*. "Gay and elegant," says Allan Cunningham, "beyond most of the poets of his time, Alexander Scot sang with much more sweetness than strength, and was more anxious after the smoothness of his numbers than the natural beauty of his sentiments. He flows smooth, but he seldom flows deep; he is refined and delicate, but has little vigour and no passion. Yet his verses are exceedingly pleasing; they are melodious, with meaning in their melody, and possess in no small degree that easy and gliding-away grace of expression of which the old minstrel vaunted—

"Forbye how sweet my numbers flow,  
And slide away like water."

See JUSTING BETWEEN WILLIAM ADAMSON, &c.

**Scot, Reginald**, wrote *The Perfite Platforme of a Hoppe-Garden*, printed in 1574, and enlarged and reprinted in 1575—6.

**Scotch Fiddle, The Lay of a**. A satirical poem by JAMES KIRKE PAULDING (1779—1860), published in 1813, and announced as written by "Sir Walter Scott."

"**Scotched the snake, not killed it, We've.**"—*Macbeth*, act iii., scene 2.

**Scotland, Historie of**, by JOHN BELLENDEN (d. 1550); a free translation of the first seventeen books of Hector Boece's Latin Chronicle, undertaken at the request of James V. of Scotland. Bellenden has introduced into the text two poems of considerable length, entitled respectively the *Proheme of the Cosmographie* and the *Proheme of the Historie*.

**Scotland, Histories of**, have been written by Bishop LESLEY, Dr. WILLIAM ROBERTSON, Dr. GILBERT STUART, WILLIAM GUTHRIE, Lord HAILES, MALCOLM LAING, Sir WALTER SCOTT, JOHN PINKERTON, PATRICK FRASER-TYTTER, and JOHN HILL BURTON, all of whom *see*.

**Scotland Skaith**: "or, the History o' Will and Jean." A poem by HECTOR MACNEILL (1746—1818), published in 1795, and intended to depict the effects of intemperate habits. It was followed in 1796 by *The Wacs o' War: or, the Upshot of the History o' Will and Jean*.

"**Scotland, that knuckle end of England, that land of Calvin, oat-cakes, and sulphur.**"—See SYDNEY SMITH's *Life*, by his daughter.

**Scotland, The Complaynt of**. See COMPLAYNT OF SCOTLAND, THE.

**Scotland's Teares**. A poem written by WILLIAM LITHGOW (1580—1640), on the decease of King James VI. (1625), and reprinted by David Laing in his *Ancient Scottish Popular Poetry*. It was followed in 1633 by *Scotland's Welcome to King Charles*.

**Scots Courant, The**. A newspaper started by JAMES WATSON (1675—1722) in Edinburgh in 1706, and printed by him "beyond the year 1718."

**Scots Magazine, The**, first appeared in January, 1739, and appears to have been produced in order that "the Caledonian Muse might not be restrained by want of a public echo to her song." It was discontinued in 1826.

**Scots Nation, The Martial Atchievements of the**, by PATRICK ABERCROMBIE (1656—1720); printed in 1711—15. "The first volume," says Lowndes, "abounds in the marvellous; but the second is valuable on account of its accurate information respecting British history in the fourteenth and fifteen centuries."

**Scots, The Murder of the King of**. A ballad describing the death of Henry Stewart, Earl of Darnley, the ill-fated husband of Mary Queen of Scots.

"**Scots, wha hae wi' Wallace bled.**" First line of a song written by ROBERT BURNS (1759—1796), in 1793, to an old air, called *Hey tattie taitie*, concerning which "there is a tradition," he says, "that it was Robert Bruce's march at the battle of Bannockburn. This thought warmed me to a pitch of enthusiasm on the theme of Liberty and Independence, which I threw into a kind of Scottish ode, fitted to the air, that one might suppose to be the gallant royal Scot's address to his heroic followers on that eventful morning."

**Scots Worthies, A brief Historical Account of the Lives, &c., of the most Eminent**, was published by JOHN HOWIE (1735—1791) in 1781. The work was reprinted in 1827, 1835, and 1836.

**Scotsman, The**, newspaper, was first issued in 1817, under the editorship of CHARLES MACLAREN (1782—1866), who in 1847 resigned the conduct of the paper to ALEXANDER RUSSEL (1814—1876). The latter was succeeded by Dr. WALLACE.

**Scott, Andrew**, Scottish poet (b. 1757, d. 1839), published collections of his *Poems* in 1805, 1808, 1811, 1821, and 1826, the 1811 volume being entitled *Poems, chiefly in the Scottish Dialect*, and the 1826 work *Poems on Various Subjects*. See Grant Wilson's *Poets of Scotland*.

**Scott, John**, canon of Windsor (b. 1638, d. 1694), wrote *The Christian Life* (1681, 1685, and 1686), (q.v.). His *Works* were published in 1718. See Wood's *Athenæ Oxonienses*.

**Scott, John**, poet (b. 1730, d. 1783), wrote *Critical Essays on the English Poets*, which, with an *Account of the Life and Writings of the Author*, by John Hadley, were published in 1785. His *Poems*, with a *Life* by R. A. Davenport, were collected and published in 1822. A previous edition had appeared in 1782. See AMWELL; ELEGIES.



**Scott, Michael**, novelist (b. 1789, d. 1835), wrote *Tom Cringle's Log* and *The Cruise of the Midge*. See CRINGLE'S LOG, TOM.

**Scott, Robert, D.D.**, Dean of Rochester (b. 1811), is co-author with Dean Liddell (q.v.) of the well-known *Greek Lexicon*, and translated portions of *The Library of the Fathers*.

**Scott, Sir Michael**. The following works are ascribed to this famous philosopher and reputed wizard of the thirteenth century:—*Avicennam de Animalibus, ex Arabico in Latinum transtulit*; *De Procreatione et Hominis Phisionomia Opus* (1477); *Quæstio Curiosa de Natura Solis et Lunæ* (1622); and *Mensa Philosophica*, translated into English in 1633 under the title of *The Philosopher's Banquet*.

**Scott, Sir Walter**, poet, novelist, and miscellaneous writer (b. 1771, d. 1832), published a translation of Bürger's *Ballads* (1796); a version of Goethe's *Goetz von Berlichingen* (1799); *The Eve of St. John*, *Glenfinlas*, and *The Grey Brothers* (1800); *The Minstrelsy of the Scottish Border* (1802—3); *The Lay of the Last Minstrel* (1805); *Ballads and Lyrical Pieces* (1806); *Marmion* (1808); *The Lady of the Lake* (1810); *The Vision of Don Roderick* (1811); *Rokeby* (1813); *The Bridal of Triermain* (1813); *Waverley* (1814); *The Lord of the Isles* (1815); *The Field of Waterloo* (1815); *Guy Mannering* (1815); *Paul's Letters to his Kinsfolk* (1815); *The Antiquary* (1816); *Old Mortality* (1816); *The Black Dwarf* (1816); *Harold the Dauntless* (1817); *The Heart of Midlothian* (1818); *Rob Roy* (1818); *The Bride of Lammermoor* (1819); *The Legend of Montrose* (1819); *Ivanhoe* (1820); *The Monastery* (1820); *The Abbot* (1820); *Kenilworth* (1821); *The Pirate* (1822); *The Fortunes of Nigel* (1822); *Peveril of the Peak* (1823); *Quentin Durward* (1823); *St. Ronan's Well* (1824); *Redgauntlet* (1824); *The Betrothed* (1825); *The Talisman* (1825); *Lives of the Novelists* (1825); *Woodstock* (1826); *The Life of Napoleon* (1827); *The Two Drovers* (1827); *The Highland Widow* (1827); *The Surgeon's Daughter* (1827); *Tales of a Grandfather* (1827—30); *The Fair Maid of Perth* (1828); *Anne of Geierstein* (1829); *Letters on Demonology and Witchcraft* (1830); *a History of Scotland* (1829—30); *The Doom of Devorgoil* (1830); *Auchindrane* (1830); *Count Robert of Paris* (1831); and *Castle Dangerous* (1831); besides editions of Dryden (1808), Swift (1814), and *Sir Tristram*, a romance (1804), (q.v.). For *Biography*, see the *Life* by Lockhart (1832—37), Gilfillan (1870), Rossetti (1870), and Chambers (1871). For *Criticism*, see Hazlitt's *Spirit of the Age*, Jeffrey's *Essays*, Keble's *Occasional Papers*, Carlyle's *Essays*, Senior's *Essays on Fiction*, Masson's *Novelists and their Styles*, Jeaffreson's *Novels and Novelists*, Taine's *English Literature*, Stephen's *Hours in a Library*, Mortimer Collins's introduction to the Miniature Edition of the *Poems*, and F. T. Palgrave's preface to the Globe Edition. The *Novels* and *Poems* have been issued in innumerable editions. The *Essays on Chivalry and the Drama* have also been collected. "Scott's novels,"

says Palgrave, "have naturally overshadowed his fame as a poet; they are more singularly and strikingly original, more unique in literature; and the form of the prose story, admitting readily of narrative details, and allowing the author to explain remote allusions as he advances, was more capable of giving free play for Scott's tastes and materials than poetry, however irregular in its structure. Hence he did not make himself quite so much at home in his poems. Perhaps they depended a little too much on archæology; the ancient manners, dresses, and customs painted occasionally compete in interest with the delineation of human character; those marvellous scenes from common life which are true in all ages, or those sketches of contemporary manners, which Scott has employed with such skill and power to counterpoise the antiquarian element in the novels, could hardly find a place in verse. He has indeed given us something of this kind in the beautiful introductions to the *Lay* and *Marmion*, and, less successfully, though even here with much grace, in *Triermain*; but they are not wrought up into a whole; they do not form an integral portion of the poem. On the other hand, the metrical descriptions of scenery, if not more picturesque and vivid than those of the romances, tell more forcibly; they also relieve the narrative by allowing the writer's own thoughts and interests to touch our hearts—an expedient used by Scott with singular skill. Scott's completeness of style, which is more injurious to poetry than to prose, his 'careless glance and reckless rhyme,' have been alleged by a great writer of our time as one reason why he is now less popular as a poet than he was in his own day. Besides these faults, which are visible almost everywhere, the charge that he wants depth and penetrative insight, has been often brought. He does not 'wrestle with the mystery of existence,' it is said; he does not try to solve the problems of human life. Scott, could he have foreseen this criticism, would probably not have been very careful to answer it. He might have allowed its correctness, and said that one man might have this work to do, but his was another. High and enduring pleasure, however conveyed, is the end of poetry. *Othello* gives this by its profound display of tragic passion; *Paradise Lost* gives it by its religious sublimity; *Childe Harold* by its meditative picturesqueness; the *Lay* by its brilliant delineation of ancient life and manners. All poets may be seers and teachers; but some teach directly, others by a less ostensible and larger process. Scott never lays bare the workings of his mind, like Goethe or Shelley; he does not draw out the moral of the landscape, like Wordsworth; rather, after the fashion of Homer and the writers of the ages before criticism, he presents a scene, and leaves it to work its own effect on the reader. His most perfect and lovely poems, the short songs which occur scattered through the metrical or the prose narratives, are excellent instances. He is the most unselfconscious of our modern poets—perhaps, of all our poets; the difference in this



respect between him and his friends, Byron and Wordsworth, is like a difference of centuries. If they give us the inner spirit of modern life, or of nature, enter into our perplexities, or probe our deeper passions, Scott has a dramatic faculty not less delightful and precious. He hence attained eminent success in one of the rarest and most difficult aims of Poetry—sustained vigour, clearness, and interest in narration. If we reckon up the poets of the world, we may be surprised to find how very few (dramatists not included) had accomplished this, and may be hence led to estimate Scott's rank in his art more justly. One looks through the English poetry of the first half of the century in vain, unless it be here and there indicated in Keats, for such a power of vividly throwing himself into others as that of Scott. His contemporaries, Crabbe excepted, paint emotions. He paints men when strongly moved. They draw the moral; but he can invent the fable. Goethe was accustomed to speak of Scott as the 'greatest writer of his time,' as unique and unequalled. When asked to put his views on paper, he replied with the remark which he made also upon Shakespeare, Scott's art was so high, that it was hard to attempt giving a formal opinion on it. But a few words may be added on the relation borne by the Novels to the author's character. It has been observed that one of the curious contrasts which make up that complex creature, Walter Scott, is the strong attraction which drew him, as a Lowlander, the born natural antagonist of the Gael, to the Highland people. All that we admire in the Gael had been to the Scot proper the source of contempt and of repugnance. Such a feeling is one of the worst instincts of human nature; it is an unmistakable part of the brute within us; more than any other cause, the hatred of race to race has hampered the progress of man. There is also no feeling which is more persistent and obstinate. But it has been entirely conquered in the case of the Saxon and the Gael. Now this vast and salutary change in national opinion is directly due to Scott. This may be regarded, on the whole, as his greatest achievement. He united the sympathies of two hostile races by the sheer force of genius. He healed the bitterness of centuries. Scott did much in idealising, as poetry should, the common life of his contemporaries. He equally did much in rendering the past history, and the history of other countries in which Scotchmen played a conspicuous part, real to us. But it is hardly a figure of speech to say that he created the Celtic Highlands in the eyes of the whole civilised world. If this be not first-rate power, it may be asked where we are to find it. The admirable spirit and picturesqueness of Scott's poems and novels carry us along with them so rapidly, whilst at the same time the weaknesses and inequalities of his work are so borne upon the surface, that we do not always feel how unique they are in literature. Scott is often inaccurate in historical painting, and puts modern feeling into the past. He was not called upon, as we have

noticed, to represent mental struggles, but the element of original thought is deficient in his creations. 'Scott's,' says an able critic, 'is a healthy and genial world of reflection, but it wants the charm of delicate exactitude; we miss the consecrating power' (*National Review*, April, 1858). He is altogether inferior to Miss Austen in describing the finer elements of the womanly nature; we rarely know how the heroine feels; the author paints love powerfully in its effects and its dominating influence; he does not lead us to 'the inmost enchanted fountain' of the heart. For creating types of actual human life, Scott is perhaps surpassed by Crabbe; he does not analyse character, or delineate it in its depths, but exhibits the man rather by speech and action; he is 'extensive' rather than 'intensive;' has more of Chaucer in him than of Goethe; yet, if we look at the variety and richness of his gallery, at his command over pathos and terror, the laughter and the tears, at the many large interests besides those of romance which he realises to us, at the way in which he paints the whole life of men, not their humours or passions alone, at his unfailing wholesomeness and freshness, like the sea and air and great elementary forces of Nature, it may be pronounced a just estimate, which—without trying to measure the space which separates these stars—places Scott second in our creative or imaginative literature to Shakespeare. 'All is great in the Waverley novels,' said Goethe, in 1831, 'material, effect, characters, execution.' Astronomers tell us that there are no fixed points in the heavens, and that earth and sun momentarily shift their bearings. An analogous displacement may be preparing for the loftiest glories of the human intellect; Homer may become dim, and Shakespeare too distant. Perhaps the same fate is destined for Scott. But it would be idle to speculate on this, or try to predict the time when men will no longer be impressed by the vividness of *Waverley* or the pathos of *Lammermoor*.'" Under the titles of most of the novels and poems of this author will be found detailed notices; in addition to which see BORDER-MINSTREL; BORDER-THIEF SCHOOL; GREAT MAGICIAN, GREAT UNKNOWN; MALAGROWTHER; PATTIESON, PETER; SOMNAMBULUS; TEMPLETON, LAWRENCE; WIZARD.

**Scott, Thomas**, commentator and religious writer (b. 1747, d. 1821), wrote *The Force of Truth* (1799); *Essays on the Most Important Subjects of Religion* (1793); *Sermons on Select Subjects* (1796); a *Commentary on the Bible* (1796); *Vindication of the Inspiration of Scripture* (1796); *Remarks on the Refutation of Calvinism by G. Tomline, Bishop of Carlisle* (1812); and *A Collection of the Quotations from the Old Testament in the New*, in *The Christian Observer* for 1810 and 1811. His *Works*, edited by his son, were published in 1823—5; his *Life*, including a narrative drawn up by himself, and copious extracts from his letters, in 1824; and his *Letters and Papers, with Observations*, in 1824 also.



**Scott, William Bell**, poet and writer on art (b. 1811), wrote *Hades: or, The Transit* (1838); *The Year of the World*, a poem (1846); *Memoir of David Scott* (1850); *Poems* (1855); *Poems by a Painter* (1864); *Life and Works of Albert Dürer* (1869), and other works. His *Poems* were collected and published in 1875. See Grant Wilson's *Poets of Scotland*.

**Scottish Anacreon, The.** See ANACREON, THE SCOTTISH.

**Scottish Chiefs, The.** A romantic story by JANE PORTER (1776—1850), published in 1810, and counting among its heroes Robert Bruce and Sir William Wallace.

**Scottish Homer, The.** A title sometimes accorded to WILLIAM WILKIE (1721—1772), author of *The Epigoniad* (q.v.).

**Scottish Theocritus, The.** A title sometimes given to ALLAN RAMSAY (q.v.).

**Scotus, Johannes Duns** (d. 877). For particulars concerning this writer, see Wright's *Biographia Britannica* and *Histoire Littéraire de France*. See also DIVISIONE NATURÆ, DE; EUCHARISTICA, DE; SUBTLE DOCTOR, THE.

**Scougall, Henry**, theological writer (b. 1650, d. 1678), wrote *De Objectu Cultus Religiosi* (1664); *The Life of God in the Soul of Man* (1677); *New Discourses on Important Subjects* (1735); and *Occasional Meditations* (1740). His *Works*, with the preface by Bishop Burnet, were published in 1822, and again, with an introductory essay, by Watson, in 1826.

**Scourge, The.** A poetical flagellation of evil-doers, by GEORGE WITHER (1588—1667), published in 1615, for which he was imprisoned.

**Scourge of Baseness, The:** "or, Kicksey-Wicksey, or a Lerrycome-Twang." A humorously satirical poem by JOHN TAYLOR, the Water-Poet (1580—1654).

**Scourge of Villanie, The.** "Three bookes of Satires," by JOHN MARSTON (1575, after 1633), printed in 1598, and reprinted in Bowle's *Pieces of Ancient English Poesie* (1765).

**Scoville, Joseph A.** See BARRETT, WALTER, CLERK.

**Scrag, Gosling.** A character who appears only in the first edition of SMOLLETT's *Peregrine Pickle* (q.v.), and who is intended to represent the Lord Lyttelton whose treatment of the author's *Regicide* (q.v.) had excited his resentment.

**Scrapiana:** "or, Elegant Extracts of Wit;" published in 1819, and attributed to GEORGE COLMAN the Younger.

**"Screw your courage to the sticking-place."**—*Macbeth*, act i., scene 7.

**"Scribble (And), not for pudding, but for praise,"**—BLACKLOCK, *The Author's Picture*.

**"Scribble (Who daily), for your daily bread."**—BYRON, *English Bards and Scotch Reviewers*.

**Scribbler, The.** The title of eight essays contributed to *The Gentleman's Magazine* in 1781 by SAMUEL ROGERS (1763—1855).

**Scribleriad, The.** "An heroic poem in six books" by RICHARD OWEN CAMBRIDGE (1717—1802), published in 1751. This is really a mock heroic poem, written in parody of some of the best-known translations of the classics, such as those of Dryden and Pope, whose style is often very happily imitated. The hero of the piece is an antiquary, with a touch of the pedant and the alchemist; and the general object of the poem is to ridicule the vagaries of false taste and of false science.

**Scriblerus Club, The,** was formed in 1714, and included amongst its members Pope, Gray, Swift, Arbuthnot, Congreve, Atterbury, and Harley. It did not long remain in existence, but as the result of its formation we have the *Memoirs of Martinus Scriblerus* (q.v.); *The Travels of Gulliver* (q.v.); and POPE's *Treatise of the Bathos* (q.v.).

**Scriblerus, Martinus, Memoirs of the Extraordinary Life, Works, and Discoveries of.** A satirical history, generally published among Pope's works, but attributed to Dr. JOHN ARBUTHNOT (1675—1735), and intended to ridicule affectation and false taste in learning, in the person of a man who knows a little of everything and not much of anything. Cervantes is said to have been the model on which Arbuthnot wrote, and on the other hand Cornelius Scriblerus, the father of Martinus, not impossibly suggested to Sterne the conception of his *Uncle Toby* (q.v.). He is represented as bringing up his son in the most eccentric manner, and "so contriving it as to make everything contribute to the improvement of his knowledge, even to his very dress. He invented for him a geographical suit of clothes, which might give him some hints of that science, and likewise some knowledge of the commerce of different nations. He had a French hat with an African feather, Holland shirt and Flanders lace, English cloth lined with Indian silk; his gloves were Italian, and his shoes were Spanish. He was made to observe this, and daily catechised thereupon, which his father was wont to call travelling at home."

**Scrivener, Frederick Henry Ambrose, LL.D.,** clergyman (b. 1813), has published an edition of the Greek Testament, a *Plain Introduction to the Criticism of the New Testament*, the *Codex Bezae*, the *Cambridge Paragraph Bible*, and other works.

**"Scrofulous French novel, O my."**—ROBERT BROWNING, *Soliloquy in a Spanish Cloister*.

**Scroggen.** A poor author in GOLDSMITH's *Description of an Author's Bedchamber*.

**Scrooge,** in DICKENS's *Christmas Carol* (q.v.), is "a wrenching, grasping, scraping, elutching,



ovetous old sinner," whose conversion to generosity and good nature is effected by a series of visions accorded to him in a dream on Christmas Eve. See CRATCHIT, BOB.

**Scrub**, servant to Mrs. Sullen, in FARQUHAR'S *Beaux' Stratagem* (q.v.), is a miserable factotum. "Of a Monday I drive the wash; of a Tuesday I drive the plough; on Wednesday I follow the rounds; on Thursday I dun the tenants; on Friday I go to market; on Saturday I draw warrants; and on Sunday I draw beer."

**Seudamore, Sir**. The name of the husband of Amoret (q.v.) in SPENSER'S *Faërie Queene*.

**Scythrop Glowry**, in PEACOCK'S novel of *Nightmare Abbey* (q.v.), is said to have been intended for the poet Shelley. He is represented as being in love with and beloved by Marionetta O'Carroll and Celinda Toobad, both of whom, however, eventually desert him. "It is pleasant to remember," says Buchanan, "that Shelley admitted the truth of the portrait, and was amused by it. Specially pointed was the passage wherein Scythrop, who loves two young ladies at once [as Shelley loved Mary Godwin and Harriett Westbrook], tells his distracted father that he will commit suicide."

"Sdeath, I'll print it."—POPE, *Epistle to Dr. Arbuthnot*, line 61.

**Sea Captain, The**. A tragedy, in five acts, by EDWARD, LORD LYTTON (q.v.); produced in 1839, and satirised by Thackeray in *Fraser's Magazine*. It has since been acted under the title of *The Rightful Heir* (q.v.), and parodied as *The Frightful Hair*. See YELLOWPLUSH, THE MEMOIRS OF C. J.

"Sea-change (A) into something rich and strange."—*The Tempest*, act i., scene 2.

**Sea Fairies, The**. A poem by ALFRED TENNYSON, published in 1830; "musical and vivid."

"Sea-kings' daughter from over the sea." The first line of *A Welcome to the Princess Alexandra* (March, 1863), by ALFRED TENNYSON.

"Sea-maid's music, The."—*A Midsummer Night's Dream*, act ii., scene 2.

"Sea of jet, A."—WALLER, *Lines to the Countess of Carlisle*.

"Sea of pines, Thy silent."—COLERIDGE, *Hymn in the Vale of Chamouni*.

"Sea of troubles, A."—*Hamlet*, act iii., scene 1. The phrase occurs in Hamlet's famous soliloquy.

"Sea of upturned faces." A phrase which, used by DANIEL WEBSTER in a speech delivered by him on September 30, 1842, is to be found in SCOTT'S novel of *Rob Roy*, chapter xx.

"Sea (The), the sea, the open sea,"—First line of a song by BRYAN WALLER PROCTER (1790—1874)—

"The blue, the fresh, the ever free."

"Seals of love, but seal'd in vain, seal'd in vain."—*Measure for Measure*, act iv., scene 1.

"Sear, the yellow leaf, The."—*Macbeth*, act v., scene 3.

**Search after Happiness, The**. A pastoral drama by HANNAH MORE (1745—1833), published in 1773. It was composed in the writer's seventeenth year.

**Search, Edward**. The fictitious name under which ABRAHAM TUCKER (1705—1774) published his *Light of Nature Pursued* (q.v.) and *Vocal Sounds*.

**Search for Money, A**: "or, the Lamentable Complaint for the Losse of the Wandering Knight, Mounsieur l'Argent; or, Come along with me, I know thou lovest Money." A tract by WILLIAM ROWLEY (temp. James I.); reprinted by the Percy Society. "It is a lively, fanciful, minute, and amusing picture of manners, and it includes some curious topographical details, chiefly regarding London and its suburbs. The author supposes himself and some other disbanded soldiers to go in search of money, personified under the figure of the Wandering Knight. This guest leads them through various parts of the metropolis, and among different classes of society, which are described with humour, spirit, and fidelity."

**Search, John**. The pseudonym under which Archbishop WHATELY (1787—1863) published, in 1841, a "metrical tract," called *Religion and her Name*. In the preface to this the archbishop states "that he is not accountable for anything that may have appeared under that signature" previously.

**Searle, January**. The *nom de plume* of GEORGE SEARLE PHILLIPS, author of *The Gypsies of the Dane's Dike*, and other pieces.

"Seas incarnadine." See "MULTITUDINOUS SEAS."

"Season of mists and mellow fruitfulness."—*To Autumn*, by JOHN KEATS.

**Season, The**. A poetical satire by ALFRED AUSTIN, published in 1869.

**Seasonable Argument, A**. A tract by ANDREW MARVELL (1620—1678), afterwards republished under the title of *Flagellum Parliamentarium*; being sarcastic notices of nearly 200 members of the first Parliament after the Restoration, A.D. 1661 to 1678. It has been edited by Sir Harris Nicholas from a contemporary manuscript in the British Museum.

"Seasoned timber (Like), never gives."—HERBERT, *Virtue*.

**Seasons, The**. A series of poems by JAMES THOMSON (1700—1748), which appeared in the following order: *Winter* (1726); *Summer* (1727); *Spring* (1728); and *Autumn* (1730); the whole



being re-published, with the famous *Hymn*, in the latter year. Horace Walpole said he would rather have written the most absurd lines by Lee than *The Seasons*; but Wordsworth, on the other hand, speaks of it as "a work of inspiration; much of it," he says, "is written from himself, and nobly from himself."

**"Seated heart (My) knock at my ribs."** See **"HEART KNOCK,"** &c.

**Seaward's Diary, Sir Edward.** A fictitious work by JANE PORTER (1776—1850), which was published in 1852, and written with so much of Defoe's wonderful power of vraisemblance that a leading review devoted an article to its systematic exposure as a pretended narrative of facts. It was originally issued as being merely "edited" by Miss Porter; and, when pressed to disclose its authorship, she was accustomed to say, "Sir Walter Scott had his great secret; I may be allowed to keep my little one."

**Seaweed.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807):—

"Ever drifting, drifting, drifting,  
On the shifting  
Currents of the restless main."

**Sebastian figures in *The Tempest* (q.v.).**

**Sebastian.** "A young gentleman, brother to Viola," in *Twelfth Night* (q.v.); full of "the rashness and impetuosity of youth."

**Sebastian, Don:** "or, the House of Braganza." A romance by ANNA MARIA PORTER (1780—1832), published in 1809.

**Secker, Thomas,** Archbishop of Canterbury (b. 1693, d. 1768), was the author of *Sermons*, and *Lectures on the Catechism of the Church of England*. See the *Life* by Porteus.

**"Second and sober thoughts."** See MATTHEW HENRY'S *Exposition*, Job vi. 29.

**Second and Third Blast of Retrait from Plaies and Theaters.** An attack upon the Elizabethan stage, printed in 1580.

**"Second childishness and mere oblivion."**—*As You Like It*, act ii., scene 7.

**Second Funeral of Napoleon, The.** A prose sketch by WILLIAM MAKEPEACE THACKERAY (q.v.), published in 1841, under the pseudonym of "Michael Angelo Titmarsh."

**Second Maiden's Tragedy, The.** A play first printed from Lansdowne MS. in Baldwin's *Old English Drama*, and, since, in Carew Hazlitt's edition of Dodsley's *Old Plays*. The author is unknown, nor can any connection be traced between the play and its title, which seems to have been affixed by some other than the writer, whoever he may have been. The heroine is not named at all, being called "the Lady."

**"Second thoughts are best? Is it so true that."**—TENNYSON, *Sea Dreams*—

"Not first and third, which are a ripper first?"

**"Secret (The) of a weed's plain heart."**  
—LOWELL, *Sonnet xxv*.

**"Secrets (The) of my prison-house."**  
See **"PRISON-HOUSE,"** &c.

**Sectarian, The:** "or, the Church and the Meeting House." A novel by ANDREW PICKEN (1788—1833), published in 1829, in which the Dissenters are described in very unfavourable terms.

**Sedgwick, Catherine Maria,** American authoress (b. 1789, d. 1867), published *The New England Tale* (1822); *Hope Leslie* (1827); *The Linwoods* (1835); *Letters from Abroad* (1840); *Life of Margaret and Lucretia Davidson*; *Redwood*, and other works. Her *Life and Letters* were published in 1871.

**Sedley, Amelia.** See AMELIA SEDLEY.

**Sedley, Joseph.** A returned Indian nabob, brother of Amelia Sedley (q.v.), in THACKERAY'S novel of *Vanity Fair* (q.v.). Becky Sharp (q.v.), then Mrs. Rawdon Crawley, eventually becomes his mistress.

**Sedley, Sir Charles,** poet and dramatist (b. 1639, d. 1728), was the author of *The Mulberry Garden*, a play (1668); *Antony and Cleopatra*, a play (1677); and various fugitive poetical pieces. Rochester wrote of him:—

"Sedley has that prevailing, gentle art  
That can with a resistless charm impart  
The loosest wishes to the chastest heart."

Macaulay speaks of him as "one of the most brilliant and profligate wits of the Restoration." His *Works* were printed in 1702, 1707, and 1722. For *Biography*, see Jesse's *Reign of the Stuarts*. See BELLAMIRA.

**"See her is to love her, To,"**—BURNS, *Bonnie Lesley*—

"And love but her for ever."

ROGERS, in *Jacqueline*, has the line:—

"To know her was to love her."

**See me and See me Not.** A "risible comedy" by HANS BEERPOT; translated into English by Dabridgecourt Belcher (q.v.) in 1618.

**"See oursels as others see us, To."**  
See LOUSE, To A.

**"See the chariot at hand here of Love."** From a song by BEN JONSON, in *A Celebration of Charis (Underwoods)*.

**"See, the conquering hero comes,"**—NATHANIEL LEE, *Alexander the Great*, act ii., scene 1—

"Sound the trumpet, beat the drums."

**"See (To), and eke for to be seye."**  
See CHAUCER'S poem, *The Wif of Bathes Prologe*, line 6134; also BEN JONSON'S *Epithalamion*, stanza iii., line 4; DRYDEN'S translation of Ovid's *Art of Love*, book i., line 109; and GOLDSMITH'S *Citizen of the World*, letter 71.



"See (To) what is not to be seen."—*CRUMBALL, McFingal*, canto i., line 68.

"See two dull lines." See "ACCEPT A MIRACLE."

"See what a lovely shell."—Sect. xxiv. of TENNYSON'S *Maud*.

**Seeley, John Robert**, Professor of Modern History at Cambridge (b. 1834), is the author of *Ecce Homo* (q.v.), (1865); *Lectures and Essays* (1870); and other works.

"'Seems,' madam! nay, it is; I know not 'seems.'"—*Hamlet*, act i., scene 2.

**Sejanus**. A tragedy by BEN JONSON, produced at the Globe in the year 1603. Shakespeare played in it.

**Selborne, The Natural History and Antiquities of**, by GILBERT WHITE (1720—1793), curate of Selborne, "in the county of Southampton;" published originally in 1789, in the form of *A Series of Letters to the Hon. Davies Barrington and Thomas Pennant, Esq.* Since then it has appeared in numerous editions: in 1802, edited by W. Markwick; in 1813, edited by Sir W. Jardine; in 1833, edited by J. Rennie; in 1835, edited, with notes, by Captain Thomas Brown; in 1837, edited, with notes, by E. Turner Bennett; in 1843, edited, with notes, by the Rev. Leonard Jenyns; in 1850, edited by E. Blyth; in 1853, edited again by Sir W. Jardine; in 1857, edited by the Rev. J. G. Wood; and in 1850—61, edited, with a memoir of the author, by Edward Jesse.

**Selden, John**, miscellaneous writer (b. 1584, d. 1654), published *England's Epinomis* (1610); *Jani Anglorum facies altera* (1610); *The Duello: or, Single Combat* (1610); Notes to Drayton's *Polyolbion* (1613); *Titles of Honour* (1614); *Analecton Anglo-Britannicon* (1615); *De Diis Syris* (1617); *The History of Tithes* (1618); *Marmora Arundelliana* (1628); *De Successionibus* (1631); *Mare Clausum* (1635); *De Jure Naturali et Gentium juxta Disciplinam Hebræorum* (1640); *Table Talk* (1689); and some minor works. "John Selden," says Arber, "is the Champion of Human Law. It fell to his lot to live in a time when the life of England was convulsed, for years together, beyond precedent; when men searched after the ultimate and essential conditions and frames of human society; when each strove fiercely for his rights, and then dogmatically asserted them. Amidst immense, preposterous, and inflated assumptions; through the horrid tyranny of the system of *thorough*; in the exciting debates of Parliament; in all the storm of Civil War; in the still fiercer jarring of religious sects; amidst all the phenomena of that age; Selden clung to 'the Law of the Kingdom.' 'All is as the state pleases.' He advocates the supremacy of human law against the so-called doctrine of Divine Right. He thrusts out the civil power against all ecclesiastical pretensions, and raising it to be the highest authority in the state, denies the existence of any co-ordinate power. So strongly

does he assert the power of the nation to do or not to do, that, for the purpose of his argument, he reduces religion almost to a habit of thought, to be assumed or cast off, like a fashion of dress, at will. 'So Religion was brought into the Kingdom, so it has been continued, and so it may be cast out, when the State pleases.' 'The Clergy tell the Prince they have Physick good for the Souls of his People, upon that he admits them; but when he finds by experience they both trouble him and his People, he will have no more to do with them: what is that to them or any one else if a King will not go to Heaven?' 'The State still makes the Religion, and receives into it what will but agree with it.' Selden," continues Arber, "lodges the Civil Power of England in the King and the Parliament. He shows that our English Constitution is but one great contract between two equal Princes, the Sovereign and the People, and that if that Contract be broken, both parties are at parity again. That, by a like consent, the majority in England governs; the minority assenting to the judgeship of the majority, and being involved in their decision. Finally, reducing all relationships to like mutual agreements, he urges the keeping of contracts, as the essential bond of human society. 'Keep your Faith.'" See the *Lives* by Wilkins (1726), Aikin (1773), and Johnson (1835); also Hannay's *Essays from The Quarterly*. See TABLE TALK.

"'Self, that dallying luscious theme.'" —CHURCHILL, *The Candidate*, line 117.

"'Self-approving hour whole years outweighs, One,'" —POPE, *Essay on Man*, epistle iv., line 255—

"Of stupid starers and of loud huzzas."

**Self-Control**. A novel by Mrs. BRUNTON (1778—1818), published in 1811, and "intended to show the power of the religious principle in bestowing self-command, and to bear testimony against a maxim, as immoral as indelicate, that a reformed rake makes the best husband." The hero is a man called Hargrave, and the heroine, Laura, is a reproduction of Richardson's *Clarissa*.

"'Self-dispraise, There is a luxury in,'" —WORDSWORTH, *The Excursion*, book iv.—

"And inward self-disparagement affords  
To meditative spleen a grateful feast."

"'Self-slaughter, His canon 'gainst.'" —*Hamlet*, act i., scene 2.

**Selim**. The hero of BYRON'S tale, in verse, of *The Bride of Abydos* (q.v.); in love with, and beloved by, Zuleika (q.v.).

**Selim**. The hero of MOORE'S tale, "The Light of the Harem," in *Lalla Rookh* (q.v.); beloved by Nourmahal.

**Selim the Persian**. The fictitious name under which Lord Lyttelton figures in an ironical poem, written in his defence by EDWARD MOORE (1712—1757), and published in 1748. Selim is represented as being brought to trial "for high crimes and misdemeanours."



**Selkirk, Alexander.** See CRUSOE, ROBINSON.

**Selvaggio.** The father of Sir Industry and the hero of THOMSON'S *Castle of Indolence* (q.v.).

**Semele.** An opera, or musical drama, by WILLIAM CONGREVE (1670—1729), which Handel set to music.

**Sempill, Francis** (b. 1605, d. about 1680—5), wrote *The Blythsome Bridal*, *She Rose and Loot me in*, *Maggie Lauder*, and other songs. See Grant Wilson's *Poets of Scotland*.

**Sempill, Robert** (b. 1595, d. 1659). The *Sempill Ballades*, attributed to this writer, have been republished. See PIPER OF KILBARCHAN.

**Sempill, Sir James** (temp. James VI. of Scotland), wrote *The Paekman and Priest*, a satire.

**Sempronius.** A senator in ADDISON'S tragedy of *Cato* (q.v.) to whom Portius addresses the well-known exordium (act i., scene 2):—

“ 'Tis not in mortals to command success.”

See “NOT IN MORTALS,” &c.

**Senancour.** See OBERMANN.

“**Senate at his heels.**” See “CÆSAR WITH A SENATE AT HIS HEELS.”

“**Senators of mighty woods, Those green-robed.**” See “GREEN-ROBED SENATORS.”

**Seneca, The English.** JOSEPH HALL, Bishop of NORWICH (1574—1656), is “commonly called our English Seneca,” says Fuller, “for the pureness, plainness, and fullness of his style.” “The style of his prose,” says Warton, “is strongly tinged with the manner of Seneca.” A comparison has also been drawn between the philosopher and the author of *The Night Thoughts* (q.v.).

**Seneca.** This writer's *Troas* (1559), *Thyestes* (1560), *Hereules Furens* (1561), were translated by Jasper Heywood; his *Ædipus* by Alexander Neville (1560); his *Hippolytus*, *Medea*, *Agamemnon*, and *Hereules Ceteus* by John Studley; his *Octavia* by Thomas Nuce; and his *Thebais* by Thomas Newton, who published all *Tenne Tragedies* in 1581. See also the versions of the *Medea* and *Troades* by Sir Edward Sherburne (q.v.), and of the *Morals* by Sir Roger L'Estrange (q.v.).

**Senior, Nassau**, Professor of Political Economy at Oxford (b. 1790, d. 1864), was author of two *Lectures on Population* (1831), *Essays on Fiction* (1864), and other works.

“**Senior-junior (That), giant-dwarf,** Dan Cupid.”—*Love's Labour's Lost*, act iii., scene 1.

**Sense and Sensibility.** A novel by JANE AUSTEN (1775—1817), published anonymously in 1811.

**Sensitive Plant, The.** A poem by PERCY BYSSHE SHELLEY (1792—1822), written in 1820.

**Sensitive, Samuel.** A character who figures in BERESFORD'S *Miseries of Human Life* (q.v.).

**Sensus Communis:** “or, an Essay upon the Freedom of Wit and Humour,” by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713); published in 1709, and forming the second treatise of his *Characteristies* (1711 and 1713).

**Sentimental Journey through France and Italy, A,** by LAURENCE STERNE (1713—1768); published in 1768. In 1767 he was writing of this work: “It is a subject which works well, and suits the frame of mind in which I have been for some time past. I told you my design in it was to teach us to love the world and our fellow-creatures better than we do—so it runs most upon those gentler passions and affections which aid so much to it.” See Thackeray's *English Humourists*.

“**Sentinel stars set their watch in the sky, The.**” See CAMPBELL'S poem, *The Soldier's Dream* (q.v.). The line has been imitated by Robert Montgomery in his *Omnipresence of the Deity* (q.v.).

**Sentry, Captain.** A member of the fictitious “Spectator Club,” created by JOSEPH ADDISON, which was supposed to conduct the arrangements of *The Spectator* (q.v.).

**Separation, Discourse on the Mischiefs of.** Preached by EDWARD STILLINGFLEET, Bishop of WORCESTER (1635—1699), before the Mayor of London, in 1680. This attack on the principles of Nonconformity was answered by Owen, Baxter, Howe, and others, and was followed by another work of Stillingfleet's on the same subject, entitled *The Unreasonableness of Separation* (1681), to which Baxter again replied.

**Sepultura, De.** A treatise, written by Sir HENRY SPELMAN (1562—1641) to expose the exactions practised at that time in the matter of burial fees.

**Seraphim, The.** A poem by ELIZABETH BARRETT BROWNING (1809—1861), published in 1838. “It is the time of the Crucifixion; and the angels of Heaven have departed towards the Earth, except the two Seraphim, Ador the Strong and Zerah the Bright One. The place is the outer side of the shut heavenly gate.” “*The Seraphim*,” says Clarence Stedman, “is a diffuse, mystical passion-play, an echo of the Æschylean drama. The rhythm is wild and discordant; neither meaning nor music is thoroughly beaten out.”

“**Serene of heaven, The.**”—SOUTHEY, *Thalaba*.

**Sergeant and the Frere, The.** A poem by Sir THOMAS MORE (1478—1535), written in very early life.

**Sermons,** by Dr. ISAAC BARROW (1630—1677), published in 1685, are notable as being rather treatises than sermons proper, and as



o very much more lengthy than is the case with the productions of more modern divines. That on the duty and reward of bounty occupied three hours and a half in delivery. Perhaps it was this which occasioned the remark of Charles II., who called Barrow "an unfair preacher, because he exhausted every subject, leaving nothing for any person that came after him to say."

**Sermons**, by HUGH BLAIR (1718—1799), were published in 1777, on the recommendation of Dr. Johnson, who told Strahan, the publisher, that he had read the first sermon "with more than approbation; to say it is good is too little." These sermons were remarkably successful; they were bought by everybody, and were translated into almost every European language. Johnson said afterwards, "I love Blair's Sermons, though the dog is a Scotchman and a Presbyterian. I was the first to praise him."

"**Sermons in stones, and good in everything.**"—*As You Like It*, act ii., scene 1.

"**Sermons (Resort to), but to prayers most.**"—GEORGE HERBERT, *The Temple*, stanza beginning

"Prayer's the end of preaching."

**Serpentino.** One of the leaders of the Moorish army in ARIOSTO's *Orlando Furioso*.

"**Serve (They also) who only stand and wait.**"—MILTON, *Sonnet xxi*.

"**Servile to all the skyey influences.**"—*Measure for Measure*, act iii., scene 1.

**Session of the Poets, The.** See POETS, THE SESSION OF THE.

**Setebos.** A deity referred to in *The Tempest*, as worshipped by Sycorax (q.v.).

**Seth Bede.** A character in GEORGE ELIOT's novel of *Adam Bede* (q.v.).

**Settle, Elkanah**, dramatist (b. 1648, d. 1724), produced the following plays:—*The Empress of Morocco* (1673); *Love and Revenge* (1675), *Cambyzes*, *The Conquest of China*, *Fatal Love*, *The Female Prelate*, *Ibrahim*, and *Pastor Fido*, the last two being founded respectively on works by Magdeleine Seuderi and Guarini. The undated plays were all written before 1681. Settle also wrote a reply to *Absalom and Achitophel*, called *Absalom Senior*. Dryden wrote of him:—"He's an animal of most deplored understanding, without reading and conversation. His being is in a twilight of sense and some glimmering of thought which we can never fashion into wit or English. His style is boisterous and rough-hewn, his rhyme incorrigibly lewd, and his numbers perpetually harsh and ill-sounding. The little talent he has is fancy. He sometimes labours with a thought; but, with the pudder he makes to bring it into the world, it is commonly still-born; so that for want of learning and elocution he will never be able to express anything justly or naturally." See *The*

*Edinburgh Review* for 1855. Pope alludes to Settle in *The Dunciad*, lines 89, 90:—

"Now, night descending, the proud scene was o'er,  
But lived in Settle's numbers one day more."

**Seven Champions of Christendom, The Famous Historie of the.** A work containing many of the finest fictions of old Arabian Romance; edited by RICHARD JOHNSON (1570—1630), and published in 1595. The Seven Champions are—St. George of England, St. Denis of France, St. James of Spain, St. Anthony of Italy, St. Patrick of Ireland, St. Andrew of Scotland, and St. David of Wales. Johnson's compilation may have given some hints to Spenser for his *Faerie Queene*. Bishop Hall, in his *Satires* (1597), speaks of the legend of St. George as one of the most popular stories of his time. Morley describes the *Seven Champions* as "a pious romance of saintly knights and fair ladies, dragons and chivalrous adventures, told in euphuistic style," and adds: "Shakespeare read it, and since Elizabeth's time it has been dear to many generations of children." "The once famous story of *The Seven Champions of Christendom*, by one Johnson, is," says Hallam, "of rather a superior class. The adventures are not original, but it is by no means a translation from any single work."

"**Seven cities warred for Homer being dead,**"—First line of a couplet by HEYWOOD in *The Hierarchie of the Blessed Angels* (q.v.)—

"Who living had no rooffe to shrowd his head."

**Seven Deadly Sins, The Dance of the.** See DANCE, THE.

**Seven Gables, The House of the.** A romance by NATHANIEL HAWTHORNE (1804—1864), published in 1851. "In *The House of the Seven Gables*," says R. H. Hutton, "we have a picture studied to impress on us that both personal character, and the malign influences of evil action, are transmitted, sometimes with accumulating force, even through centuries, blighting every generation through which they pass. This subject would apparently involve a series of sketches, but only two are introduced from the past, and the family characteristics are so anxiously preserved as to make even these seem like slight modifications of some of the living group. The only incident in the tale is the light thrown upon a crime—which had been committed thirty years before the story opens—by the sudden death of the principal representative of a family from the same specific disease, in the same chair, and under the same circumstances, as that of the old ancestor and founder of the family, whose picture hangs above the chair."

"**Seven hours to law, to soothing slumber seven,**"—Sir WILLIAM JONES, *Ode in Imitation of Alceus*—

"Ten to the world allot, and all to Heaven."

**Seven Lamps of Architecture, The.** A prose work by JOHN RUSKIN (q.v.); published in 1849. The "seven lamps" are those of Sacrifice,



Truth, Power, Beauty, Life, Memory, and Obedience.

**Seven Motives for Leaving the Church of England**, was by WILLIAM ALABASTER (1567—1640), who, having accompanied the Earl of Essex in his voyage to Cadiz, remained in Spain, and there became a convert to the Roman Church. Hence this publication, which was answered by John Racster in 1598 and by Roger Fenton in 1599.

**Seven Sisters, The**: "or, the Solitude of Binnorie." A poem by WILLIAM WORDSWORTH (1770—1850), which tells how the seven daughters of Lord Arhibald Campbell, flying from the embraces of a rover band, throw themselves headlong into a lake, from out of which spring by-and-by

"Seven little islands, green and bare."

The lyric was written in 1804, and is founded on the German of Frederica Brun.

**Seven Sobs of a Sorrowful Soul for Sin**, by WILLIAM HUNNIS (d. 1568), was written in 1585, and forms a poetical version of the Seven Penitential Psalms. See HANDFUL OF HONEY-SUCKLES.

**Seven Wise Masters, The**. An old romance, of Oriental origin, of which an historical account and analysis is given in Ellis's *Early English Romances*. In one form it is called *The Proces of the Sevyn Sages*.

**Seven Wonders of England, The**. A poem by Sir PHILIP SIDNEY.

**Sévigné, Marquise de, Marie de Rabutin Chantel** (b. 1627, d. 1696). The charming *Letters* of this lady to her daughter were published in an English translation in 1801.

**Sevyn Sages, The Proces of the**. See SEVEN WISE MASTERS.

**Seward, Anna**, poetess (b. 1747, d. 1809), wrote *Louisa* (1782), *The Visions*, and various other works, published, with a biographical sketch, by Sir Walter Scott, in 1810. Her *Letters* were printed by Constable in 1811. See SWAN OF LICHFIELD, THE.

**Seward, William Henry**, miscellaneous writer (b. 1746, d. 1799), published *Anecdotes of Various Distinguished Personages*, *Biographiana*, and other works.

**Sewell, Elizabeth Missing**, poet and novelist (b. 1815), has written *Amy Herbert* (1844); *Sketches* (1847); *Gertrude* (1847); *Katherine Ashton* (1854); *Margaret Percival* (1858); *Ursula* (1858); *Isabel Grey* (1863); *Homely Ballads and Stories in Verse* (1865); *The Rose of Cheriton*, a ballad (1872); and other works.

**Sewell, William**, clergyman (b. 1805, d. 1874), was author of *Christian Morals* (1840); *Introduction*

to the *Dialogues of Plato* (1841); *Christian Politics* (1844); and *Christian Vestiges of Creation* (1861).

"Sex to the last." See line 368 of DRYDEN's *Cymon*.

**Sexagenarian, The**: "or, Recollections of a Literary Life," by WILLIAM BELOE (1756—1817); published in 1817, and full of much curious and interesting information upon literary subjects.

**Seyd**. A pasha in BYRON's *Corsair* (q.v.). He is murdered by Gulnare (q.v.).

**Seyton**. An officer attending on Macbeth in the tragedy of the latter name (q.v.).

**Sforza**. A character in TASSO's *Jerusalem Delivered*.

**Sforza**. The hero of MASSINGER's tragedy of *The Duke of Milan* (q.v.).

**S. G. O.** The initials of the Rev. Lord SYDNEY GODOLPHIN OSBORNE (b. 1808), whose letters on various subjects, contributed to *The Times*, excited some attention.

**Shabby Genteel Story, The**. A novel by WILLIAM MAKEPEACE THACKERAY (1811—1863) which originally appeared in *Fraser's Magazine*. "It was my intention," wrote the author in 1857, "to complete the little story, of which only the first part is here written. Caroline was to be disowned and deserted by her wicked husband; that abandoned man was to marry somebody else; hence, bitter trials and grief, patience and virtue, for poor little Caroline—and a melancholy ending;" but "the tale was interrupted at a sad period of the writer's own life;" and it was only in 1860 that Thackeray published the continuation of the story in the form of *The Adventures of Philip* (q.v.).

"Shade (The) of that which once was great."—WORDSWORTH, *Sonnets to National Independence and Liberty*, part i.

"Shade, unperceived, so softening into shade."—THOMSON, *The Seasons* ("Winter," line 25).

**Shadow, John**. The assumed name under which JOHN BYROM (1691—1763) contributed to *The Spectator* (Nos. 586 and 593) two papers on "Dreaming."

"Shadow of the silent night, The."—MARLOWE, *The Jew of Malta*, act ii., scene 1.

"Shadow (The), cloaked from head to foot."—TENNYSON, *In Memoriam*, xxiii.:—

"Who keeps the keys of all the creeds."

**Shadwell, Thomas**, dramatist and poet-laureate (b. 1640, d. 1692). His dramatic *Works* were printed in 1720. See *The Retrospective Review*, new series, vol. ii. Dryden's line—

"Shadwell never deviates into sense"—

occurs in his *MacFlecknoe*. See ALSATIA, THE SQUIRE OF; MACFLECKNOE; VIRTUOSO, THE.



**"Shaft at random sent, O, many a."**  
See stanza 18, canto v., of SCOTT's poem, *The Lord of the Isles* (q.v.)—

"And many a word, at random spoken,  
May soothe, or wound, a heart that's broken."

**Shaftesbury, Earl of** (Anthony Ashley Cooper), miscellaneous writer (b. 1671, d. 1713), wrote *A Letter concerning Enthusiasm* (1708); *Sensus Communis* (1709); *Soliloquy: or, Advice to an Author* (1710); *An Inquiry concerning Virtue or Merit* (1699); *Moralists: a Philosophical Rhapsody* (1709); *Miscellaneous Reflections* (1714); and *The Judgment of Hercules* (1713); forming the seven treatises of his *Characteristics of Men, Manners, Opinions, and Times* (1711). He also wrote *Several Letters by a Noble Lord to a Young Man at the University* (1716); and *Letters to Robert Molesworth, Esq., with Two Letters to Sir John Cropley* (1721). "You say," wrote Gray, the poet, to one of his correspondents, "you cannot understand how Lord Shaftesbury came to be a philosopher in vogue; I will tell you: first, he was a lord; secondly, he was as vain as any of his readers; thirdly, men are very prone to believe what they do not understand; fourthly, they will believe anything at all, provided they are under no obligation to believe it; fifthly, they love to take a new road, even when that road leads nowhere; sixthly, he was reckoned a fine writer, and seems always to mean more than he said. Would you have any more reasons?" See CHARACTERISTICS OF MEN, &c.

**Shafton, Sir Piercie**, in Sir WALTER SCOTT's novel of *The Monastery* (q.v.), is a grandson of one Overstitch, a tailor, and is drawn in ridicule of the pedantic courtiers of Elizabeth's time.

**Shairp, John Campbell, LL.D.**, poet, prose writer, and Principal of United College, St. Andrews, has published *Kilmahoe, and other Poems* (1864); *Studies in Poetry and Philosophy* (1868); *Lectures on Culture and Religion* (1870); and *The Poetic Interpretation of Nature* (1877).

**Shakespeare Illustrated.** A work by CHARLOTTE LENNOX (1720—1804), published in 1753, in which she quotes freely from the authors to whom the poet was indebted for the foundations of his dramas, and, in her critical comments, endeavours to prove that Shakespeare did not altogether adorn everything he touched. She is said to have been assisted in her work by Dr. Johnson.

**Shakespeare of Divines, The.** A name conferred on JEREMY TAYLOR (q.v.), by RALPH WALDO EMERSON (q.v.) in one of his poems.

**Shakespeare Papers.** Nine essays, by WILLIAM MAGINN (q.v.), on Shakespeare's plays and characters.

**Shakespeare Society, The**, was instituted in London in 1840 and dissolved in 1853. A great number of publications were issued under its auspices.

**Shakespeare Society, The New.** See SHAKSPEARE SOCIETY, THE NEW.

**Shakespeare, The Beauties of.** See BEAUTIES OF SHAKESPEARE, THE.

**Shakespeare, To the Memory of.** Verses by BEN JONSON. See SHAKESPEARE, WILLIAM.

**Shakespeare, William**, poet and dramatist (b. 1564, d. 1616), is generally credited with the authorship, complete or partial, of the following plays and poems, here given in the conjectural order of composition, as indicated by F. J. Furnivall in his Introduction to *The Leopold Shakspeare*:—FIRST PERIOD (? 1588—94): *Love's Labour's Lost* (? 1588—9); *The Comedy of Errors* (? 1589); *A Midsummer Night's Dream* (? 1590—1); *Two Gentlemen of Verona* (? 1590—1); *Romeo and Juliet* (1591—3); *Venus and Adonis* (1593); *The Rape of Luerecc* (1593—4); *The Passionate Pilgrim* (? 1589—99); *Richard II.* (? 1593); 1, 2, 3 *Henry VI.* (? 1592—4); *Richard III.* (? 1594). SECOND PERIOD (? 1595—1601): *King John* (? 1595); *The Merchant of Venice* (? 1596); *The Taming of the Shrew* (? 1596—7); 1 *Henry IV.* (1596—7); 2 *Henry IV.* (1597—8); *The Merry Wives of Windsor* (1598—9); *Henry V.* (1599); *Much Ado About Nothing* (1599—1600); *As You Like It* (1600); *Twelfth Night* (1601); *All's Well that Ends Well* (1601—2); *Sonnets* (? 1592—1608). THIRD PERIOD (1601—1608): *Julius Cæsar* (1601); *Hamlet* (1602—3); *Measure for Measure* (? 1603); *Othello* (? 1604); *Macbeth* (1605—6); *King Lear* (1605—6); *Troilus and Cressida* (? 1606—7); *Antony and Cleopatra* (? 1606—7); *Coriolanus* (? 1607—8); *Timon of Athens* (? 1607—8). FOURTH PERIOD (1609—1613): *Pericles* (1608—9); *The Tempest* (1609—10); *Cymbeline* (? 1610); *The Winter's Tale* (1611); *Henry VIII.* (1612—13). These dates differ in many instances from those adopted by other Shakespearian editors, but they have the merit at least of indicating the results of some of the most recent criticism and research. Various considerations connected with them will be found discussed under the separate headings of the different works referred to. In addition to the above-named plays and poems, reference may be made to *Arden of Feversham*, *The Two Noble Kinsmen*, *A Lover's Complaint*, *Sir Thomas More*, *Sir John Oldeastle*, *The Passionate Pilgrim*, *Titus Andronicus*, and *A Yorkshire Tragedy*, with all of which—as well as with other works—Shakespeare's name has been more or less connected. The plays were first published in a collected form in 1623, in a folio volume containing thirty-six dramas, *Pericles* being omitted; these were edited by J. Heminge and H. Condell. A second edition appeared in 1632, a third in 1664 (including for the first time *Pericles* and some of the doubtful works above referred to), and a fourth in 1685, which was merely a reproduction of the third. Since then the leading editions have been by Rowe (1709), Pope (1725), Theobald (1733), Hanmer (1744—6), Warburton (1747), Blair (1753), Johnson (1765), Capell (1767—8), Johnson and



Steevens (1773), Bell (the stage edition, 1774), Ayscough (1784), Nichols (1786—90), Malone (1790), Boydell (1802), Johnson, Steevens, and Reed (1803), Chalmers (1805), Bowdler (the "family" edition, 1818), Harness (1825), Singer (1826), Campbell (1838), Knight (1838—43), Procter (1839—43), Collier (1841), Hazlitt (1851), Halliwell-Phillipps (1851—53), Hudson (1852—57), Collier (1853), Halliwell-Phillipps (1853—61), Lloyd (1856), Dyce (1857), Grant White (1857—60), Staunton (1858—60), Mary Cowden Clarke (1860), Carruthers and Chambers (1861), Clark and Wright ("Globe" edition, 1863—6), Dyce (1866—8), Keightley (1867), Hunter (separate plays, 1869—73), Moberly (separate plays, 1872—3), Bell (1875), and Delius and Furnivall ("Leopold" edition, 1877). The *Biographies* of Shakespeare, besides those contained in the above-mentioned editions, are by:—Gentleman (1774), Wheler (1806), Britton (1814), Drake (1817 and 1828), Skottowe (1824), Wheeler (1824), Moncreiff (1824), Harvey (1825), Symmonds (1826), Neill (1861), Fullom (1861), and Kenney (1864). For *Criticism*, see, in addition to the above editions and biographies, Abbot's *Shakespearian Grammar*, Bathurst's *Shakespeare's Versification*, Brown's *Sonnets of Shakespeare*, Bucknill's *Mad Folk of Shakespeare*, S. T. Coleridge's *Literary Remains and Biographia Literaria*, Hartley Coleridge's *Notes and Marginalia*, Cohn's *Shakespeare in Germany*, Courtenay's *Commentaries on Shakespeare*, Craik's *English of Shakespeare*, De Quincey's *Essays*, Douce's *Illustrations of Shakespeare*, Dowden's *Mind and Art of Shakspeare*, Farmer's *Learning of Shakespeare*, Fleteher's *Studies of Shakespeare*, Hallam's *Literary History*, Hazlitt's *Characters of Shakespear's Plays, English Poets, and Comic Writers*, Heraud's *Inner Life of Shakspeare*, Leigh Hunt's *Imagination and Fancy*, Hudson's *Art and Characters of Shakespeare*, Ingram (in *Dublin Afternoon Lectures*, 1863), Jameson's *Characteristics of Women*, Lamb's *Works*, Langbaine's *Dramatic Poets*, Lowell's *Among My Books*, Maginn's *Shakespeare Papers*, Massey's *Shakspeare's Sonnets and his Private Friends*, Mrs. Montagu's *Genius of Shakespeare*, Richardson's *Essays on Shakespeare's Characters*, Reed's *Lectures*, Rushton's *Shakspeare's Euphuism and Shakspeare a Lawyer*, Ruskin (in *Dublin Afternoon Lectures*, 1869), Simpson's *Philosophy of Shakespeare's Sonnets*, Walker's *Versification of Shakespeare*, and Wordsworth's *Shakespeare's Knowledge and Use of the Bible*. See, also, Friswell's *Life Portraits of Shakespeare*, Green's *Shakspeare and the Emblem Writers*, Ingleby's *Shakspeare Allusion Books*, W. C. Hazlitt's *Shakspeare Jest Books and Shakspeare's Library*, Mrs. Cowden Clarke's *Concordance to Shakespeare*, and Schmidt's *Shakespeare Lexicon*, and the various publications of the Shakespeare and New Shakspeare Societies. Among *foreign authorities* on Shakespeare may be mentioned the biographies by Moratin (Spanish, 1795), and Buehon (Dutch, 1824). France has yielded, besides the lives by Hugo, Guizot (1821), Villemain (1840), Piehot (1841), and Chasles (1851), Taino's *History of*

*English Literature*, Mezière's *Shakespeare, ses Œuvres et ses Critiques*, and Lacroix's *Influence de Shakspeare sur le Théâtre Français*. From Germany we have the *Shakespeare Jahrbuch*, Gervinus's *Commentaries*, Sehlegel's *Dramatic Art and Literature*, Ulriei's *Dramatic Art of Shakespeare*, Friesen's *Altengland und William Shakspeare*, Hebler's *Aufsätze über Shakespeare*, Tschischwitz's *Shakspeare-Forschungen*, Ludwig's *Shakespeare-Studien*, Rötcher's *Shakespeare in seinen höchsten Charaktergebilden*, Rümelin's *Shakespeare-Studien*, Kreyssig's *Shakspeare-Fragen*, Hertzberg's *Shakespeare's Dramatische Werke*, Vohse's *Shakespeare als Protestant, Politiker, Psycholog, und Dichter*, Flathe's *Shakspeare in seiner Wirklichkeit*, Delius's *Der Mythos von W. Shakespeare*, and the *Jahrbuch der Deutschen Shakespeare Gesellschaft*. For contemporary references to Shakespeare, see the work by Dr. Ingleby, entitled *Shakspeare Allusion Books*. Among the most notable is that by Spenser in his *Tears of the Muses* (1591), in which Shakespeare is spoken of as

"That same gentle spirit, from whose pen  
Large streams of honey and sweet nectar flow ;"

a tribute which may be contrasted with the attack on the poet in Greene's *Groat's-worth of Wit* (1592), addressed to Lodge, Peele, and Marlowe:—"Base-minded men, all three of you, if by my misery ye be not warned; for unto none of you (like me) sought those burrs to cleave; these puppets (I mean) that speak from our mouths; these anties, garnished in all our colours. Is it not strange that I, to whom they all have been beholding; is it not like that you, to whom they all have been beholding, shall (were you in that case I am now) be both of them at once forsaken? Yes, trust them not; for there is an upstart crow beautiful in our feathers, that with his tiger's heart wrapped in a player's hide, supposes he is as well able to bombast out a blank verse, as the best of you; and being an absolute *Johannes Faetotum*, is, in his own conceit, the only Shakescene in the country." The allusion here is obviously to Shakespeare, who is known to have adapted the works of his contemporaries for the stage, and whose popularity and prosperity would naturally gain enemies for him. The following is from the *Discoveries* of Ben Jonson:—"I remember," he says, "the players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penned) he never blotted out a line. My answer hath been, 'Would he had blotted out a thousand,' which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who chose that circumstance to commend their friend by, wherein he was most faulted; and to justify mine own eandour: for I loved the man, and do honour his memory, on this side idolatry, as much as any. He was, indeed, honest, and of an open and free nature; had an excellent phantasy, brave notions, and gentle expressions; wherein he flowed with that facility, that sometimes it was necessary that he should be stopped:



*Sufflaminandus erat*, as Augustus said of Haterius. His wit was in his own power; would the rule of it had been so too! Many times he fell into those things that could not escape laughter: as when he said in the person of Cæsar, one speaking to him, 'Cæsar, thou dost me wrong!' He replied, 'Cæsar did never wrong but with just cause,' and such like, which were ridiculous. But he redeemed his vices with his virtues. There was ever more in him to be praised than pardoned." Compare this with the still more familiar and more generous tribute by Jonson, in verse, *To the Memory of Shakespeare* :—

"Soul of the age!  
Th' applause, delight, the wonder of our stage,  
My Shakespeare, rise! I will not lodge thee by  
Chaucer or Spenser, or bid Beaumont lie  
A little farther to make thee room:  
Thou art a monument without a tomb,  
And art alive still, while thy book doth live,  
And we have wits to read, and praise to give. . . .  
If I thought my judgment more of years,  
I should commit thee surely with thy peers,  
And tell how far thou did'st our Lyly outshine,  
Or sporting Kyd, or Marlowe's mighty line. . . .  
Triumph, my Britain, thou hast one to show  
To whom all scenes of Europe homage owe.  
He was not of an age, but for all time."

Equally familiar is the reference by Milton in his *L'Allegro* to

"Sweetest Shakespeare, fancy's child,"

to whom the writer of *Paradise Lost* also dedicated the lines, written in 1630, beginning :—

"What needs my Shakespeare for his honoured bones?  
The labour of an age in piled stones?  
Or that his hallowed reliques should be hid  
Under a star-y-pointing pyramid?  
Dear son of memory, great heir of fame,  
What need'st thou such weak witness of thy name?"

Dryden, who was great both as critic and poet, wrote that—

"Shakespear's magic could not copied be,  
Within that circle none durst walk but he."

Pope said that—

"Shakespeare (whom you and every playhouse bill  
Style 'the divine,' 'the matchless,' what you will)  
For gain, not glory, winged his roving flight,  
And grew immortal in his own despite."

"Among the English," wrote Addison, at a time when the great poet was but little known, "Shakespeare has incomparably excelled all others." In Gray's *Progress of Poesy* we read :—

"To him the mighty mother did unveil  
Her awful face: the dauntless child  
Stretch'd forth his little hand and smiled.  
'This penell take (she said), whose colours clear  
Richly paint the vernal year:  
Thine, too, these golden keys, immortal boy;  
This can unlock the gates of Joy,  
Of Horror that, and thrilling Fears,  
Or ope the sacred source of sympathetic Tears.'"

Dr. Johnson's famous lines run :—

"Each change of many-coloured life he drew;  
Exhausted worlds, and then imagined new;  
Existence saw him spurn her bounded reign,  
And panting Time toiled after him in vain."

Churchill says, very similarly :—

"A loose he gave to his unbounded soul,  
And taught new lands to rise, new seas to roll,  
Called into being scenes unknown before,  
And, passing nature's bounds, was something more."

"Whatever other learning he wanted," says

Young—and Ben Jonson had referred to him as one who had

"small Latin and less Greek,"—

"he was master of two books unknown to many profound readers—I mean the Book of Nature and that of Man." "The genius of Shakespeare," says Keats, "was an innate universality; wherefore he laid the achievement of human intellect prostrate beneath his indolent and kingly gaze. He could do easily man's utmost." "It seems to me," says Coleridge, "that his plays are distinguished from those of all other dramatic poets by the following characteristics :—(1) Expectation in preference to surprise. (2) Signal adherence to the great law of nature, that all opposites tend to attract and temper each other. (3) Keeping at all times to the high road of life. (4) Independence of the dramatic interest of the plot. (5) Independence of the interest on the story as the groundwork of the plot. (6) Interfusion of the lyrical—that which in its very essence is poetical—not only with the dramatic, but also in and through the dramatic. (7) The characters of the *dramatis personæ*, like those of real life, are to be inferred by the reader; they are not told to him. Lastly, in Shakespeare the heterogeneous is united, as in nature. He entered into no analysis of the passions or faiths of men, but assumed himself that such and such passions and faiths were grounded on our common nature, and not on the mere accidents of ignorance or disease. This is an important consideration, and constitutes our Shakespeare the morning star, the guide and the pioneer of true philosophy." "There is nothing wanting," says Leigh Hunt, "either to the imagination or fancy. The one is lofty, rich, affecting, palpable, subtle; the other is full of grace, playfulness, and variety. He is equal to the greatest poets in grandeur of imagination; to all in diversity of it; to all in fancy; to all in everything else; except in a certain primeval intensity, such as Dante's and Chaucer's; and in narrative poetry, which he certainly does not appear to have had a call to write. He over-informed it with reflection. Shakespeare, though he had not a college education, was as learned as any man in the highest sense of the word by a scholarly intuition. In fact, if Shakespeare's poetry have any fault, it is that of being too learned, too over-informed with thought and allusion. He thinks twenty times to another man's once, and makes all his serious characters talk as well as he could himself." "The striking peculiarity of Shakespeare's mind," says Hazlitt, "was its generic quality, its power of communication with other minds, so that it contained a universe of thought and feeling within itself, and had no one peculiar basis or exclusive excellence more than another. He was just like any other man, but that he was like all other men. He was the least of an egotist that it was possible to be. He not only had in himself the germs of every faculty and feeling, but he could follow them by anticipation, intuitively, into all their conceivable ramifications,



through every change of fortune, or conflict of passion, or turn of thought. He had a mind reflecting ages past and present; all the people that ever lived were there. There was no respect of persons with him. His genius shone equally on the evil and on the good, on the wise and the foolish, the monarch and the beggar. The world of spirits lay open to him, like the world of real men and women: and there is the same truth in his delineation of the one as of the other; for if the preternatural characters he describes could be supposed to exist, they would speak, and feel, and act as he makes them. He had only to think of a thing in order to become that thing, with all the circumstances belonging to it. You do not merely learn what his characters say: you see their persons. A word, an epithet, paints a whole scene, or throws us back whole years in the history of the person represented." "It may be reckoned," says Lowell, "one of the rarest pieces of good luck that ever fell to the share of a race, that (as was true of Shakespeare) its most rhythmic genius, its acutest intellect, its profoundest imagination, and its healthiest understanding, should have been confined in one man, and that he should have arrived at the full development of his powers at the moment when the material on which he was to work—that wonderful composite called English—was in its freshest perfection. Had Shakespeare been born fifty years earlier, he would have been cramped by a book language not yet flexible enough for the demands of rhythmic emotion, nor yet sufficiently popularised for the natural and familiar expression of supreme thought, nor yet so rich in metaphysical phrase as to render possible that ideal representation of the great passions which is the end and aim of art; not yet subdued by practice and general consent to a definiteness of accentuation essential to ease and congruity of metrical arrangement. Had he been born fifty years later, his ripened manhood would have found itself in an England absorbed and angry with the solution of political and religious problems from which his whole nature was averse, instead of that Elizabethan social system, ordered and planetary in functions and degrees as the angelic hierarchy of the Areopagite, where his contemplative eye could crowd itself with various and brilliant pictures, and whence his impartial brain—one lobe of which seems to have been Normanly refined, and the other Saxonly sagacious—could draw its morals of courtly and worldly wisdom, its lessons of prudence and magnanimity." "Two views," writes Professor Dowden, "of the character of Shakspeare have been offered for our acceptance. According to one of these views, Shakspeare stands before us a cheerful, self-possessed, and prudent man, who conducted his life with sound worldly judgment; and he wrote plays, about which he did not greatly care; acquired property, about which he cared much; retired to Stratford, and attaining the end of his ambition, became a wealthy and a respectable burgess of his native town, bore the arms of a

gentleman, married his two daughters with prudence, and died with the happy consciousness of having gained a creditable and substantial position in the world. The other view of Shakspeare's character has been recently presented by M. Taine, with his unflagging brilliancy and energy. According to this second conception, Shakspeare was a man of almost superhuman passions, extreme in joy and pain, impetuous in his transports, disorderly in his conduct, heedless of conscience, but sensitive to every touch of pleasure, a man of inordinate, extravagant genius. It is impossible to accept either of these representations of Shakspeare as a complete statement of the facts. Certain it is, however, that a portion of truth is contained in the first of these two Shakspeare theories. There can be no doubt that Shakspeare considered it worth his while to be prudent, industrious, and economical. He would appear to have had a very sufficient sense of life, and particularly of his own life, as real, and of this earth as a possession. He took the means which gave him the best chance of attaining worldly prosperity; he made himself useful in every possible way to his dramatic company. Practical, positive, and alive to material interests, Shakspeare unquestionably was. But there is another side to his character. About the same time that he brought his action against Philip Rogers for the price of malt, the poet was engaged upon his *Othello* and his *Lear*. Is it conceivable that Shakspeare thought more of his pounds than his plays, strongly as he felt the fact about the little sum of money which he sought to recover? is it not beyond possibility of doubt that his whole nature was immeasurably more kindled, aroused, and swayed by the vision of *Lear* upon the heath, of *Othello* taken in the snake-like folds of Iago's cunning, and by the inscrutable mysteries respecting human life which these suggested? It is highly important to fix our attention on what is positive, practical, and finite in Shakspeare's art, as well as in Shakspeare's life. But if the poet was of his own age, he was also 'for all time.' He does not merely endeavour to compass and comprehend the knowable; he broods with a passionate intensity over that which cannot be known. And again, he not only studies self-control; he could depict, and we cannot doubt that he knew by personal experience, absolute abandonment, and self-surrender, the infinite of meditation, the infinite of passion. Both these lay within the range of Shakspeare's experience and Shakspeare's art. He does not, indeed, come forward with explanations of the mysteries of existence; perhaps because he felt more than other men their mysteriousness. Many of us seem to think it the all-essential thing to be provided with answers to the difficult questions which the world propounds, no matter how little the answers be to those great questions. Shakspeare seems to have considered it more important to put the questions greatly, to feel the supreme problems. Thus Shakspeare, like nature, and like the vision of human life itself, if he does not furnish us with a doctrine, has



e power to free, arouse, dilate. Again and again we fall back into our little creed or our little theory. Shakspeare delivers us; under its influence we come anew into the presence of stupendous mysteries, and, instead of our little piece of comfort, and support, and contentment, we receive the gift of solemn awe, and bow the head in reverential silence. These questions are not stated by Shakspeare as intellectual problems. He states them pregnantly, for the notions and for the imagination. And it is by virtue of his very knowledge that he comes face to face with the mystery of the unknown. Because he has sent down his plummet farther into the depths than other men, he knew better than others how fathomless for human thought those depths remain. Our conclusion, therefore, is that Shakspeare lived and moved in two worlds—one limited, practical, positive; the other, a world opening into two infinities, an infinite of thought, and an infinite of passion. He did not suppress either life to the advantage of the other; but he adjusted them, and by stern and persistent resolution held them in the necessary adjustment. How shall a man live sanely in the presence of the small daily facts of life (which are also not small but great), and in presence of the vast mystery of death? How shall he proportion his interests between the bright illuminated spot of the known, and the dim, environing unknown which possesses such strong attraction for the soul? Shakspeare's attainment of sanity and self-control was not that of a day or of a year, it was the attainment of his life. Now he was tempted by his speculative intellect and imagination to lose all clear perception of his limited and finite life; and again he was tempted to resign the conduct of his being by the promptings of a passionate heart. He is inexorable in his plays to all rebels against the fact; because he was conscious of the strongest temptation to become himself a rebel. He cannot forgive an idealist, because in spite of his practical and positive nature he was (let the *Sonnets* witness) an idealist himself. His series of dramatic writings is one long study of self-control. He feared that he might become (in spite of Mercutio's jest) a Romeo; he feared that he might falter from his strong self-maintenance into a Hamlet; he suffered grievous wrong, and he resolved that he would not be a Timon. He ended by becoming Duke Prospero. He broke his magic staff; he drowned his book deeper than ever plummet sounded; he went back, serenely looking down upon all of human life, yet refusing his share in none of it, to his Dukedom at Stratford, resolved to do Duke's work, such as it is, well; yet Prospero must for ever have remained somewhat apart and distinguished from other Dukes, and Warwickshire magnificoes, by virtue of the enchanted island, and the marvellous years of mageship. It has been asked whether Shakspeare was a Protestant or a Catholic, and he has been proved to belong to each communion to the satisfaction of contending theological zealots. Shak-

speare's poetry, resting upon a purely human basis, is not a rendering into art of the dogmas of either Catholicism or Protestantism. Shakspeare himself, a great artistic nature framed for manifold joy and pain, may, like other artists, have had no faculty for the attainment of certitude upon extra-mundane and super-human matters. Of concrete moral facts he had the clearest perception, but we do not find that he was interested, at least as an artist, in truths or alleged truths which transcend the limits of human experience. That the world suggests inquiries which cannot be answered—that mysteries confront and baffle us—that around our knowledge lies ignorance, around our light, darkness—this to Shakspeare seemed a fact, containing within it a profound significance which might, indeed, be named religious. But studiously as Shakspeare abstains from embodying theological dogma in his art, and tolerant as his spirit is, it is certain that the spirit of Protestantism—of Protestantism considered as a portion of a great movement of humanity—animates and breathes through his writings. Unless he had stood in antagonism to his time, it could not be otherwise. Shakspeare's creed is not a series of abstract statements of truth, but a body of concrete impulses, tendencies, and habits. The spirit of his faith is not to be ascertained by bringing together little sentences from the utterances of this one of his *dramatis personæ* and of that. The faith by which Shakspeare lived is rather to be discovered by noticing the total issues and resultant of his art towards the fostering and sustenance of a certain type of human character. It may be asserted, without hesitation, that the Protestant type of character, and the Protestant polity in state and nation, is that which has received impulse and vigour from the mind of the greatest of English poets." Tennyson has written of Shakespeare's "bland and universal eye," and has elsewhere shown large admiration of the "myriad-minded" poet. Matthew Arnold has among his poems the following sonnet, addressed to Shakespeare:—

"Others abide our question—Thou art free!  
We ask and ask—Thou smilest and art still,  
Out-topping knowledge! So some sovran hill  
Who to the stars uncrowns his majesty,  
Planting his steadfast footsteps on the sea,  
Making the heaven of heavens his dwelling-place,  
Spares but the border, often, of his base  
To the foll'd searching of mortality;  
And thou, whose head did stars and sunbeams know,  
Self-school'd, self-scann'd, self-honour'd, self-secure,  
Didst walk on earth unguess'd at. Better so!  
All palus the immortal spirit must endure,  
All weakness which impairs, all griefs which bow,  
Find their sole voice in that victorious brow."

For a discussion of the modes of spelling Shakespeare's name, see an article in *Scribner's Monthly* (an American magazine) for May, 1876. The mode adopted in this work is that which is favoured by many of the best authorities.

**Shakespearian Forgeries.** See IRELAND, W. H.

**Shakspeare Society, The New,** founded



by F. J. Furnivall, was formed in 1874. Several publications have been issued under its auspices.

**"Shall I, like a hermit, dwell."** First line of a lyric by Sir WALTER RALEIGH (q.v.). Compare with Wither's *Shall I, wasting in despair*, to which Ben Jonson wrote a reply.

**"Shall I, wasting in despair."** See "SHALL I, LIKE A HERMIT, DWELL."

**Shallow.** A country justice, in *The Merry Wives of Windsor*, and in the second part of *King Henry IV.*; supposed to be intended for Sir Thomas Lucy, of Charlccote, near Stratford-upon-Avon, with whom Shakespeare is said to have come into unpleasant collision in early life.

**Shalott, The Lady of.** A poem by ALFRED TENNYSON (q.v.), in four parts, published in 1832. It is founded on an Arthurian legend, and depicts "a being whose existence passes without emotion, without changes, without intelligible motive for living on, without hope here or hereafter. Considered merely as a picture," says Brimley, "*The Lady of Shalott* has a serene beauty."

**Shandon, The Bells of.** A lyric by FRANCIS MAHONY (Father Prout):—

"'Tis the bells of Shandon  
That sound so grand on  
The pleasant waters  
Of the river Lee."

**Shandon, Captain,** in THACKERAY's novel of *Pendennis* (q.v.), is the sometime editor of *The Pall Mall Gazette* (q.v.).

**Shandy, Captain.** Uncle to Tristram Shandy, in STERNE's novel of the latter name (q.v.). See TOBY, UNCLE.

**Shandy, Dinah.** See DINAH, AUNT.

**Shandy, Mrs. Elizabeth.** Mother of Tristram Shandy, in STERNE's novel of the latter name (q.v.).

**Shandy, Tristram, Gent., The Life and Opinions of.** A famous work by LAURENCE STERNE (1713—1768), originally intended merely as a local satire, but eventually revised and made more general in its application. It was published in 1759, and, in two days, more than 200 copies had been sold at five shillings each—a princely sale in those days. The work immediately sprang into popularity, and its author into notoriety. He went to London, was fêted by noblemen, and waited upon by bishops, whilst at the same time he was fiercely attacked in the newspapers and reviews, and made the subject of coarse rhymes and squibs. The design of the work, as Fitzgerald remarks, "is not original, and is founded, in the main, on Rabelais and Martinus Scriblerus, and in its details is an imitation of the old humour of some two or three centuries before. The inditing of a sort of grotesque biography—a grave, solemn account of the birth, education, and bringing up of a child—was a favourite way of laughing at the follies and hobbies of the times. The library of

his friend Hall Stevenson overflowed with strange books of this description, written with a serious earnestness and gravity, on trifling and odd subjects, and which, indeed, is the secret of the Shandean humour. Sterne has been detected in abundant instances of plagiarism, but the charge has been made too much of. The truth is, these are the weakest portions of *Tristram*. They are affectations and excrescences, drawn in as it were by head and shoulders to fill up the measure. For he reckoned on his work as a steady income, and proposed to tax the public every year. Gradually he found his resources failing him, and the undertaking a drudgery; and to stimulate public interest had recourse to these borrowings, which soon took the shape of familiarities and freedoms that amounted almost to effrontery. Such were the blank and marbled pages, wrong headings of chapters, 'the careless squirtings' of his ink, resources to fill up his stipulated two volumes. His real strength was in character—the admirable touchings—the knowledge of human springs of action. Where he was dealing with my Uncle Toby [q.v.], or Yorick [q.v.], or Mr. and Mrs. Shandy [q.v.], he was on firm ground."

**Shandy, Walter.** Father of Tristram Shandy in STERNE's novel of the latter name (q.v.). "The author supposed in him," says Sir Walter Scott, "a man of an active and metaphysical, but, at the same time, a whimsical cast of mind, whom too much and too miscellaneous reading had brought within a step or two of madness, and who acted, in the ordinary affairs of life, upon the absurd theories adopted by the pedants of past ages. He is most admirably contrasted with his wife, well described as a good lady of the *poco-curante* school, who neither obstructed the course of her husband's hobby-horse—to use a phrase which Sterne has rendered classical—nor could be prevailed upon to spare him the least admiration for the grace and dexterity with which he managed it."

**Sharp, Becky,** in THACKERAY's *Vanity Fair* (q.v.), is an adventuress, who marries Rawdon Crawley (q.v.), and eventually becomes the mistress of Joseph Sedley (q.v.) See Hannay's *Studies on Thackeray*.

**Sharp, Dr. Samuel.** See MUNDUNGUS.

**Sharp, Richard,** familiarly known as "Conversation Sharp" (b. 1760, d. 1835), published, in 1834, an anonymous volume of *Letters and Essays*, in prose and verse.

**Sharpe, Charles Kirkpatrick,** antiquary (b. 1780, d. 1851), published a volume of metrical *Legends and other Poems* (1807), the *Life of Lady Margaret Cunninghame* (1828), the *Genealogy of the House of Seton* (1830), and various edited works, of which the most important are Kirkton's *History of the Church of Scotland* (1817), Law's *Memorials of Witchcraft* (1820), *The Ballad Book* (1823), Lord Kelly's *Minuets and Songs* (1837), and *Sargundo: or, the Valiant Christian* (1837).



**Sharpe, Samuel**, historian, has published a *History of Egypt, Historic Notes on the Books of the Old and New Testament*, and an *Historical Account of the Monuments of Egypt*.

**Shaw, A. W.** See BILLINGS, JOSH.

**Shaw, Cuthbert.** See RACE, THE.

**Shaw, Stebbing**, divine (b. 1762, d. 1803), edited a periodical called *The Topographer* (1789), and began a *History of Staffordshire*.

**Shaw, Thomas**, divine (d. 1751), was author of *Travels: or, Observations on several parts of Barbary and the Levant*, afterwards translated into French, German, and Dutch.

"She dwelt among the untrodden ways." The first line of a lyric by WILLIAM WORDSWORTH, written in 1799:—

"A maid whom there were none to praise,  
And very few to love."

"She is a winsome wee thing,"—First line of *My Wife's a Winsome Wee Thing*, a song by ROBERT BURNS (1759—1796)—

"She is a handsome wee thing,  
She is a bonnie wee thing,  
This sweet wee wife o' mine."

"She is far from the land where her young hero sleeps." First line of an *Irish Melody* by THOMAS MOORE.

"She stood breast-high amid the corn." See RUTH.

**She Stoops to Conquer**: "or, the Mistakes of a Night." A comedy by OLIVER GOLDSMITH (1728—1774), produced at Covent Garden Theatre on March 15, 1773, and characterised as "about the best thing of its kind in the English literature of the eighteenth century." "All the town rang with it," says Professor Masson; "and the humours of the immortal Tony Lumpkin [q.v.] raised such roars of laughter that good hearty laughter came again into fashion on the stage." The plot is said to have been suggested by an adventure which happened to the author himself. Hazlitt considers that, "with all its shifting vivacity, it is rather a sportivo and whimsical effusion of the author's fancy, a delightful and delicately managed caricature, than a genuine comedy."

"She, That not impossible,"—CRASHAW, *Wishes to his supposed Mistress*—

"That shall command my heart and me."

"She walks in beauty, like the night." First line of one of BYRON'S *Hebrew Melodies* (q.v.):—

"One shade the more, one ray the less,  
Had half impaired the nameless grace  
Which waves in every raven tress,  
Or softly lightens o'er her face;  
Where thoughts serenely sweet express  
How pure, how dear their dwelling-place."

"She was a phantom of delight." A lyric by WILLIAM WORDSWORTH, written in 1804.

"She wore a wreath of roses." First line of a lyric by THOMAS HAYNES BAYLY (1797—1839).

**She Would if She Could.** A comedy by Sir GEORGE ETHEREGE (1636—1694), produced in 1668. "I know but one," wrote Steele, in No. 51 of *The Spectator*, "who has professedly written a play upon the basis of the desire of multiplying our species: and that is the polite Sir George Etherege. No author, except this, has put the imaginations of the audience upon this one purpose from the beginning to the end of the comedy."

**Shebbeare, John, M.D.**, political writer (b. 1709, d. 1788), wrote *The Marriage Act* (1754); *Letters on the English Nation*, by Battista Angeloni, a Jesuit (q.v.); *Letters to the People of England* (1755—7); *History of the Sumatrans* (1760); and an *Essay on the Origin, Progress, and Establishment of National Society* (1776).

**Sheepfolds, Notes on the Construction of.** Published by JOHN RUSKIN (b. 1819), in the form of a pamphlet, in 1851. They suggest the union, on a sort of semi-Episcopalian, semi-Presbyterian basis, of all the Protestant Churches in Europe, and the trial of all "liars, cheats, and dishonest persons" before courts of a semi-lay, semi-eclesiastical character.

"Sheeted dead (The) did squeak and gibber in the Roman streets."—*Hamlet*, act i., scene 1.

**Sheffield, John.** See BUCKINGHAMSHIRE, DUKE OF.

**Sheil, Richard Lalor**, dramatist and politician (b. 1791, d. 1851), produced *Adelaide* (1814); *The Apostate* (1817); *Bellamira* (1818); *Evadne* (1819), (q.v.); *Montoni* (1820); *Sketches of the Irish Bar* (1822); *The Huguenot*; some articles in French in the Parisian *L'Etoile* on the subject of the Catholic grievances, and some minor publications. See the *Biographies* by McNevin (1845) and McCulloch (1855).

**Shekarry, The Old.** See H. A. L. (p. 266).

**Shelley, Mrs. Mary**, novelist and miscellaneous writer (b. 1797, d. 1851), wrote *Frankenstein* (1818), (q.v.); *Valperga* (1823); *The Last Man* (1824); *Perkin Warbeck* (1830); *Lodore* (1835); *Falkner* (1837); and *Rambles in Germany and Italy* (1844); besides contributing largely to *The Cabinet Cyclopædia*, and editing the works of her husband, Percy Bysshe Shelley, the poet. (See next paragraph.)

**Shelley, Percy Bysshe**, poet (b. 1792, d. 1822), wrote *Queen Mab* (q.v.); *Alastor: or, the Spirit of Solitude* (1816), (q.v.); *The Revolt of Islam* (1817), (q.v.); *Rosalind and Helen* (q.v.), (1818); *Julian and Maddalo* (q.v.), (1818); *Prometheus Unbound* (1819), (q.v.); *The Cenci* (1819), (q.v.); *Peter Bell the Third* (1819), (q.v.); *Ædipus Tyrannus: or, Swellfoot the Tyrant* (1820), (q.v.); *The Witch of Atlas* (1820), (q.v.); *Epipsychidion* (1821), (q.v.); *Adonais* (1821), (q.v.); *Hellas* (1821), (q.v.); and miscellaneous poems at various dates, the most important of which are referred to under



their respective titles. Amongst Shelley's *Minor Writings* may be mentioned *Zastrozzi* (q.v.) and *The Nightmare* (1809); *St. Irvyne* (q.v.) and *Original Poetry by Victor and Cazire* (1810); *Fragments of Margaret Nicholson* (1811); *The Shelley Papers* (about 1815); *Remarks on Mandeville and Mr. Godwin* (1816); *The Coliseum* (about 1819); and a translation of Spinoza's *Traetatus Theologico-Politicus* (1820). The student should refer to the *Essays, Letters from Abroad, Translations, and Fragments*, edited by Mrs. Shelley; *The Shelley Memorials*, edited by Lady Shelley; and R. Garnett's *Relics of Shelley*. For *Biography*, see Hogg's *Life of Shelley*; Trelawny's *Recollections of the Last Days of Shelley and Byron*; Medwin's *Life of Shelley*; articles by T. L. Peacock in *Fraser's Magazine* for 1858 and 1860; Leigh Hunt's *Autobiography, Correspondence, and Lord Byron and some of his Contemporaries*; *Shelley, by One who knew him* (Thornton Hunt), in *The Atlantic Monthly* for February, 1863; R. Garnett in *Maemillan's Magazine* for June, 1860; *Shelley and his Writings*, by C. S. Middleton; *Moore's Life of Lord Byron*; and the *Memoir* by W. M. Rossetti, prefixed to his edition of the *Poems*. See the *Criticism* by A. C. Swinburne, in *Essays and Studies*; by De Quincey, in his *Essays*, vol. v.; by Professor Masson, in *Wordsworth, Shelley, Keats, and other Essays*; by R. H. Hutton, in his *Essays*; and Leigh Hunt's *Imagination and Fancy*. "Shelley's works," says Leigh Hunt, "in justice to himself, require either to be winnowed from what he disliked, or to be read with the remembrance of that dislike. He had sensibility almost unique, seemingly fitter for a planet of a different sort, or in more final condition, than ours. He has said of himself—so delicate was his organisation—that he could

" 'hardly bear  
The weight of the superincumbent hour;'

and the impatience which he vented for some years against that rough working towards good, called evil, and which he carried out into conduct too hasty, subjected one of the most naturally pious of men to charges which hurt his name and thwarted his philanthropy. Had he lived, he would have done away with all mistakes on these points, and made everybody know him for what he was—a man idolised by his friends, studious, temperate, of the gentlest life and conversation, and willing to have died to do the world a service. Of the poetry of reflection and tragic pathos Shelley has abundance; but even such fanciful productions as *The Sensitive Plant* and *The Witch of Atlas* are full of metaphysics, and would require a commentary of explanation. For sweetness (and not even there in passages), the *Ode to the Skylark* is inferior only to Coleridge—in rapturous passion, to no man. It is like the bird it sings—enthusiastic, enchanting, profuse, continuous, and alone—small, but filling the heavens. Notwithstanding Shakespeare's lark singing 'at heaven's gate,' the longer effusion of Shelley will be identified with thoughts of the bird hereafter in the

minds of all who are susceptible of its beauty. What a pity he did not live to produce a hundred such; or to mingle briefer lyrics—as beautiful as Shakespeare's—with tragedies which Shakespeare himself might have welcomed! for, assuredly, had he lived, he would have been the greatest dramatic writer since the days of Elizabeth; if, indeed, he has not abundantly proved himself such in his tragedy of *The Cenci*. In general, if Coleridge is the sweetest of our poets, Shelley is at once the most ethereal and most gorgeous—the one who has clothed his thoughts in draperies of the most evanescent and most magnificent words and imagery. Not Milton himself is more learned in Grecisms, or nicer in etymological propriety; and nobody throughout has a style so Orphic and primal. His poetry is as full of mountains, seas, and skies, of light, and darkness, and the seasons, and all the elements of our being, as if Nature herself had written it, with the creation and its hopes newly cast around her, not, it must be confessed, without too indiscriminate a mixture of great and small, and a want of sufficient shade—a certain chaotic brilliancy, 'dark with excess of light.' Shelley (in the verses *To a Lady with a Guitar*) might well call himself Ariel. All the more enjoying part of his poetry is Ariel—the 'delicate' yet powerful 'spirit,' jealous of restraint, yet able to serve; living in the elements and the flowers; treading the 'ooze of the salt deep,' and running 'on the sharp wind of the north;' feeling for creatures unlike himself; 'flaming amazement' on them too, and singing exquisitest songs." "The poetry of Shelley," says W. M. Rossetti, "is in domain supreme, and in beauty supreme. Its paramount quality is the ideal; through the husks of all things he penetrated into their soul, and saw this soul in the garb of beauty. It might have been said of Shelley as of his own skylark—

" 'And singing still dost soar, and soaring ever singest.'

The poetic ecstasy took him constantly upwards, and the higher he got, the more thoroughly did his thoughts and words become one exquisite and intense unit. With elevation of meaning, and splendour and beauty of perception, he combined the most searching, the most inimitable loveliness of verse-music; and he stands at this day, and perhaps will always remain, the poet who, by instincts of verbal selection and charm of sound, comes nearest to expressing the half-inexpressible—the secret things of beauty, the intolerable light of the æreane. Besides this unparagoned merit, Shelley is admirably great in the poetic-familiar, as in *Julian and Maddalo*; the tragic, as in *The Cenci*; the fantastic-grotesque, as in *Peter Bell the Third*; and in poetic translation generally. He is, therefore, very far indeed from being (as the popular notion tends too much to supposing) a mere vague idealist, who is pretty nearly at the end of his tether when he has no metaphysical abstractions to talk about, no anti-actual impersonations to present, and no indeterminate magnitudes of the natural world to spatiate



a. Not the less true is it that Shelley is often too hazy in thought and phrase, and hence indifferently qualified for narrative work, and too ready to lose himself in the fascinations rather than to follow out the structural contours of his subjects. He is also, from first to last, a somewhat loose and haphazard writer, considered strictly as such, apart from the impulses of poetic genius. He comes right continually through instinct and power; if he does not thus come right, neither does he keep himself right through heedfulness, or the resolute will for artistic perfection. To sum up, there is no poet—and no man either—in whose behalf it is more befitting for all natures, and for some natures more inevitable, to feel the privileges and the delights of enthusiasm. The very soul rushes out towards Shelley as an unapproached poet, and embraces him as a dearest friend." See DEFENCE OF POETRY, A; NICHOLSON, MARGARET; SKYLARK, TO A; VICTOR AND CAZIRE; WANDERING JEW, THE.

**Shenstone, William**, poet and essayist (b. 1714, d. 1763), published *Poems upon Several Occasions* (1737); *The Schoolmistress* (1737 and 1742), (q.v.); *Essays on Men and Manners*; and some minor pieces. His *Works* in prose and verse appeared, complete, in 1764—9; his poetical works in 1798. *Recollections of some Particulars in his Life*, by William Seward, were published in 1788. "His poems," says Hazlitt, "are indifferent and tasteless, except his *Pastoral Ballad*, his *Lines on Jemmy Dawson*, and his *Schoolmistress*, which last is a perfect piece of writing." "His divine elegies," wrote Burns, "do honour to our language, our nation, and our species." "He was," says Howitt, "a man rather of taste than genius, and may claim a full alliance with the poets of Nature, but is as far from association with great poets as the glow-worm is with the comet." See DAWSON, JEMMY; ELEGIES; INN AT HENLEY; PASTORAL BALLAD, A; PROGRESS OF TASTE, THE.

**Shepherds Holiday, The**. A "pastorall tragi-comedie," reprinted by Carew Hazlitt in his edition of Dodsley's *Old Plays*. It was printed in 1635, and was commended by Ben Jonson.

**Shepherd's Legacy, The**: "or, John Clearidge his Forty Years' Experience of the Weather; being an excellent Treatise, wherein is showed the knowledge of the Weather. 1, By the Rising and Setting of the Sun; 2, How the Weather is known by the Moon; 3, By the Stars; 4, By the Clouds; 5, By the Mists; 6, By the Rainbow; 7, And especially by the Winds, whereby the Weather may be exactly known from Time to Time, which Observation was never heretofore published by any author; 8, Also how to keep your Sheep sound when they be sound; 9, And how to cure them if they be rotten; 10, is shewed the Antiquity and Honour of Shepherds. With some certain and assured Cures for the Horse, Cow, and Sheep." This, published in 1670, was the original of *The Shepherd of Banbury's Weather-rules*, which was at one time exceedingly

popular among the lower orders, and was republished, with additions, in 1744, by Dr. John Campbell, and again in 1827. Dr. Campbell was probably largely indebted to the Rev. John Pointer's *Rational Account of the Weather*, published in 1723 and 1738.

**"Shepherd Lord, The,"** referred to by WORDSWORTH in his *White Doe of Rylstone*, was the Lord Henry Clifford (d. 1543), whom his mother, during the Wars of the Roses, entrusted to a shepherd to bring up as his own son, and who was eventually restored to his proper sphere in society.

**Shepherd of Salisbury Plain, The**. A tract by HANNAH MORE (1745—1833), published in 1791, celebrating the virtues of one David Saunders, who, with his father, kept sheep upon Salisbury Plain for one hundred years.

**Shepherd of the Ocean, The**. A name bestowed by SPENSER, in his poem of *Colin Clout's Come Home Again* (q.v.), on Sir Walter Raleigh, in allusion to his maritime journeys and discoveries.

**Shepherd, The Ettrick**. See ETTRICK SHEPHERD, THE.

**"Shepherd, what's love? I pray thee tell."**—"The Shepherd's Description of Love," by Sir WALTER RALEIGH, in *England's Helicon* (q.v.).

**Shepherd's Address to his Muse, The**. A poem by NICHOLAS BRETON, in *England's Helicon* (q.v.).

**"Shepherd's boy (Here's a) piping as though he should never grow old."** See "PIPING AS THOUGH," &c.

**Shepherd's Calendar, The**: containing twelve eclogues, proportionable to the twelve months. A pastoral poem by EDMUND SPENSER, dedicated to Sir Philip Sidney, and published in 1579. In the first eclogue, the poet, under the guise of Colin Clout, bewails the unfortunate issue of his passion for "a country lass" named Rosalind (q.v.). Tityrus is Chaucer; Algrind, Archbishop Grindal.

**Shepherd's Description of Love, The**. See "SHEPHERD, WHAT'S LOVE?"

**Shepherd's Garland, The**. A poem, in nine eclogues, by MICHAEL DRAYTON, published in 1593.

**Shepherd's Hunting, The**. A poem by GEORGE WITHER (1588—1667), published in 1615, "containing, perhaps, the very finest touches," says Campbell, "that ever came from his hasty and irregular pen."

**"Shepherds, I have lost my love."** First line of *Anna*, a lyric by THOMAS BLACKLOCK.

**Shepherd's Pipe, The**. A pastoral poem, in seven eclogues, by WILLIAM BROWNE, published in 1614. The first eclogue is copied from Occleve (q.v.). In the fourth the poet laments the death of his friend, Thomas Manwood, under the name of Philarete (q.v.). This poem is said to have suggested Milton's *Lycidas*.



**Shepherds' Play, The**, Professor Morley thinks, "perhaps rose out of a custom, which certainly existed in the Netherlands, of blending the performance of a great mystery in the Church with the daily life of the people outside. The first notion was a homely realisation of the record that 'there were in the same country shepherds abiding in the field, keeping watch over their flocks by night.' Simple shepherds were represented first, talking together, and their talk was sometimes of the hardships of the poor, of wrongs to be righted; then came one who was especially the comic shepherd, and jesting began, with wrestling or some other rough country sport. After that, each would bring out his supper. Jest having been made over the rude feast, there floated through the air, from concealed choristers, the song of the angels. At first the shepherds were still in their jesting mood, and mimicked the singing; then they became filled with religious awe, went with their rustic gifts to the stable in which the infant lay, and, after they had made their offerings, rose up exalted into saints. In the Wakefield series there are two *Shepherds' Plays*, so that the actors might take either. In one of them the comic shepherd is a sheep-stealer; and an incident, which must have excited roars of laughter from a rough and hearty Yorkshire audience, is so cleverly dramatised that, apart from the religious close, which can be completely separated from it, this Wakefield *Shepherds' Play* may justly be accounted the first English farce." See *WAKEFIELD PLAYS, THE*.

**Shepherd's Sirena, The**. A poem by MICHAEL DRAYTON (1563—1631).

**Shepherd's Week, The**. Six pastorals, by JOHN GAY (1688—1732,) published in 1714. These are lively and amusing transcripts of actual rural life and manners, in ridicule of the affected simplicity of those authors who sought to paint English country life as an ideal Arcadia. The six pastorals are entitled, respectively, "Monday: or, the Squabble;" "Tuesday: or, the Ditty;" "Wednesday: or, the Dumps;" "Thursday: or, the Spell;" "Friday: or, the Dirge;" and "Saturday: or, the Flights." "Thou wilt not," says Gay to the "courteous reader," "find my shepherdesses idly piping on their reeds, but milking the kine, tying up the sheaves; or, if the hogs are astray, driving them into their sties. My shepherd gathereth none other nosegays but what are the growth of our fields; he sleepeth not under myrtle shades, but under a hedge; nor doth he vigilantly defend his flock from wolves, because there are none."

**Sherborne**, in *Vivian Grey* (q.v.), is supposed to be intended for the elder Disraeli (q.v.).

**Sherburne, Sir Edward**, poet (b. 1618, d. 1702), published, in 1651, *Salmaeis, Lyrian and Silvia, Forsaken Lydia, The Rape of Helen, A Comment thereon, with several Other Poems and Translations*; and, in 1675, *The Sphere of Mareus*

*Mamilius*, besides translating the *Medea* (1648) and *Troades* (1679) of Seneca.

**Sheridan, Mrs. Frances**, romancist and dramatist (b. 1724, d. 1766), produced *Memoirs of Miss Sidney Biddulph*, a novel (1761); *Nour-jahad*, a romance (1767); and two comedies, *The Discovery*, and *The Dupe*. *Memoirs of the Life and Writings of Mrs. Frances Sheridan, Mother of Richard Brinsley, with Biographical Anecdotes of her Family and Contemporaries*, by Alicia Lefanu, appeared in 1824. See *SIDNEY BIDDULPH*.

**Sheridan, Richard Brinsley**, dramatist and politician (b. 1751, d. 1816), wrote *The Rivals* (1775), (q.v.); *St. Patrick's Day: or, the Scheming Lieutenant* (1775), (q.v.); *The Duenna* (1775), (q.v.); *The School for Scandal* (1777), (q.v.); *A Trip to Scarborough* (1777); *The Critic: or, a Tragedy Rehearsed* (1779), (q.v.); and *Pizarro* (1799). His dramatic *Works* were published, with a critical essay by Leigh Hunt, in 1846, and in Bohn's Library in 1848. See also the edition by Browne (1873). His *Life* was written by Thomas Moore, the poet (1825). *Apocryph* of this standard biography, the story is told that some one remarked to George IV. that "Moore has been murdering Sheridan!" "No," replied the king; "but he has certainly attempted his life!" See also the *Lives*, by Watkins (1817), and Browne (1873). "Sheridan," says Hazlitt, "has been justly called 'a dramatic star of the first magnitude;' and indeed, among the comic writers of the last century, he 'shines like Hesperus among the lesser lights.' He has left four several dramas behind him, all different, or of different kinds, and all excellent in their way: *The School for Scandal*, *The Rivals*, *The Duenna*, and *The Critic*. The attraction of this last piece is, however, less in the mock tragedy rehearsed, than in the dialogue of the comic scenes and in the character of Sir Fretful Plagiary, which is supposed to have been intended for Cumberland. If some of the characters in *The School for Scandal* were contained in Murphy's comedy of *Know Your Own Mind*, yet they were buried in it for want of grouping and relief, like the colours of a well-drawn picture sunk in the canvas. Sheridan brought them out, and exhibited them in all their glory. If that gem, the character of Joseph Surface, was Murphy's, the splendid and more valuable setting was Sheridan's. He took Murphy's Malvil from his lurking-place in the closet, and 'dragged the struggling monster into day' upon the stage; that is, he gave interest, life, and action—or, in other words, its dramatic—to the mere conception and written specimens of a character. This is the merit of Sheridan's comedies, that everything in them tells—there is no labour in vain. His Comic Muse does not go prying about into obscure corners, or collecting idle curiosities, but shows her laughing face, and points to her rich treasure—the follies of mankind. She is garlanded and crowned with roses and vine-leaves; her eyes sparkle with delight, and her heart runs over with good-natured



ice; her step is light, and her ornaments con-  
nate!" "No writers," says Macaulay, "have  
ired the Comedy of England so deeply as Con-  
ve and Sheridan. Both were men of splendid  
and polished taste. Unhappily, they made all  
ir characters in their own likeness. Their works  
r the same relation to the legitimate drama  
ich a transparency bears to a painting. There  
no delicate touches, no hues imperceptibly  
ing into each other: the whole is lighted up  
h a universal glare. The flowers and fruits of  
intellect abound; but it is the abundance of the  
agle, not of a garden, unwholesome, bewildering,  
s, unprofitable from its very plenty, rank from  
very fragrance. Every fop, every boor, every  
let, is a man of wit. The very butts and dupes—  
ttle, Witwould, Puff, and Acres—outshine the  
ole Hotel of Rambouillet. It was not surely  
om want of wit that Shakespeare adopted so dif-  
rent a manner. All the good sayings of the  
etious houses of Absolute and Surface might  
ve been clipped from the single character of  
alstaff, without being missed."

**Sheridan, Monody on the Death of**  
**the Right Hon. R. B.** Written by Lord  
YRON (1788—1824) at Diodati, in July, 1816, and  
spoken at Drury Lane Theatre. It was published  
in 1817. The concluding lines run:—

"Long shall we seek his likeness—long in vain,  
And turn to all of him which may remain,  
Sighing that Nature form'd but one such man,  
And broke the die—in moulding Sheridan!"

See "NATURE FORMED," &c.

**Sherlock, Richard**, divine (b. 1613, d. 1689),  
wrote *The Practieal Christian*, and other works.

**Sherlock, Thomas**, Bishop of London (b.  
1678, d. 1761), wrote *The Use and Intent of Pro-  
phesy in the several Ages of the World* (1725); *The  
Trial of the Witnesses of the Resurrection of Jesus*  
(1729); *Discourses at the Temple Chureh* (1754);  
and other works, published by Hughes in 1830.

**Sherlock, William, D.D.**, father of the  
preceding (b. 1641, d. 1707), wrote practical *Dis-  
courses* concerning Death (1689), a *Vindication of  
the Doctrine of the Trinity* (1690), *A Future Judg-  
ment* (1692), and *The Divine Providence* (1694).

**Sherwood, Mrs. Mary Martha**, novelist  
(b. 1775, d. 1851), wrote *The Lady of the Manor*;  
*The Fairehild Family*; *Waste not, Want not*; *Charles  
Lorraine*, and other tales. Her *Life* appeared in 1864.

**Shields, Robert.** See CIBBER, THEOPHILUS.

"Shifted his trumpet, and only took  
snuff, He." Line 146, in GOLDSMITH's poem of  
*Retaliation* (q.v.). It refers to Sir Joshua Reynolds.

"When they talked of their Raphaels, Correggios, and stuff."

"Shikspur? Shikspur? Who wrote  
it? No, I never read Shikspur."—Kitty, in  
the farce of *High Life Below Stairs* (q.v.), act ii.,  
scene 1. "Then you have an immense pleasure  
to come," says a fellow-servant.

**Shillaber, P. B.** See PARTINGTON, MRS.

**Shimei**, in DRYDEN's *Absalom and Achitophel*  
(q.v.) is intended for Bothel, the Lord Mayor.

**Shimei.** The name under which DRYDEN is  
satirised in PORDAGE's *Azaria and Hushai* (q.v.):—

"Sweet was the muse that did his wit inspire,  
Had he not let his hackney muse to hire;  
But variously his knowing muse could sing,  
Could Doeg praise, and could blaspheme the King:  
The bad make good, good bad, and bad make worse,  
Bless in heroics, and in satyrs curse."

**Ship of Fools, The.** See SHYP OF FOLYS.

**Ship, The Building of the.** A poem by  
HENRY WADSWORTH LONGFELLOW (b. 1807), con-  
cluding with an apostrophe to the United States—

"Thou too, sail on, O Ship of State!  
Sail on, O Union, strong and great!  
Humanity with all its fears,  
With all the hopes of future years,  
Is hanging breathless on thy fate!"

"Ships, dim discovered, dropping  
from the clouds."—THOMSON's *Seasons* ("Summer,"  
line 946).

**Shipton, Mother, The Strange and  
Wonderful History and Prophecies of**,  
"plainly setting forth her birth, life, death, and  
burial," by RICHARD HEAD (d. 1678), printed in  
1677. For a list of the other works bearing the  
name of Mother Shipton, see Lowndes' *Biblio-  
grapher's Manual*.

**Shipwreck, The.** A poem in the heroic  
couplet by WILLIAM FALCONER (1730—1769), pub-  
lished in 1762. A second edition appeared in 1764,  
enriched by the addition of about nine hundred  
lines, and the characters of Albert, Rodmond,  
Palemon, and Anna. To the third edition (1769),  
the author added about two hundred lines more,  
and made various transpositions and other altera-  
tions. In the edition of 1804, edited by Stanier  
Clarke, the text is given as compounded from the  
three previous editions, and this arrangement is  
now generally adopted. Anna is the daughter of  
Albert, the captain of the ship *Britannia*, whose  
wreck forms the motive of the poem; Palemon is  
her lover. The catastrophe of the poem is repre-  
sented as taking place off Cape Colonna.

**Shirley.** A novel, by CHARLOTTE BRONTË  
(1816—1855), published in 1849.

**Shirley, James**, dramatist (b. 1594, d. 1666),  
produced the following plays:—*The Wedding*  
(1629); *The Grateful Servant* (1630); *The Schoole  
of Complement* (1631); *The Changes* (1632); *A  
Contention for Honour and Riches* (1633); *The Wittie  
Faire One* (1633); *The Triumph of Peace* (1633);  
*The Bird in a Cage* (1633); *The Night Walkers*  
(corrected from Fletcher, 1633); *The Traytor* (1635),  
(q.v.); *The Lady of Pleasure* (1637); *The Young  
Admirall* (1637), (q.v.); *The Example* (1637); *Hide  
Parke* (1637), (q.v.); *The Gamester* (q.v.); *The  
Royal Master* (1638); *The Duke's Mistris* (1638);  
*The Maides Revenge* (1639); *The Tragedie of Chabot*,  
*Admiral of France* (1639); *The Ball* (1639); *The  
Arcadia* (1640), (q.v.); *The Humorous Courtier*



(1640); *The Opportunitie* (1640); *St. Patrick for Ireland* (1640); *Loves Crueltie* (1640); *The Constant Maid* (1640); *The Coronation* (1640); *The Triumph of Beautie* (1646); *The Brothers* (1652); *The Sisters* (1652); *The Doubtful Heir* (1652); *The Imposture* (1652); *The Cardinal* (1652); *The Court Seeret* (1653); *Cupid and Death* (1653); *The General* (1653); *Love's Victory* (1653); *The Politician* (1655); *The Gentleman of Veniee* (1655); *The Contention of Ajax and Achilles* (1659); *Honorio and Mammon* (1659); and *Andromana* (attributed to Shirley, 1660). Also *Eecho: or, the Infortunate Lovers* (1618), (q.v.); *Narcissus, or the Self Lover* (1646); *Via ad Latinam Linguam Complinata* (1649); *Grammatica Anglo-Latina* (1651); *The Rudiments of Grammar* (1656); and *An Essay towards an Universal and Rational Grammar* (1726). Shirley's *Dramatic Works and Poems* were edited, with notes by Gifford, and some account of his life and writings by Alexander Dyce, in 1833. See **BEAUTIE, THE TRIUMPH OF**; **CHABOT, PHILIP**.

**"Shoe (Her very) has power to wound."**—MOORE, *Fables* ("The Spider and the Bee").

**"Shoot folly as it flies."** See **"FOLLY AS IT FLIES."**

**Shooting.** A poem by HENRY JAMES PYE (1745—1813), published in 1784.

**Shooting Niagara—and After.** A prose pamphlet by THOMAS CARLYLE (q.v.), published in 1867.

**Shore, Jane.** See **JANE SHORE**.

**Shore, John.** See **TEIGNMOUTH, LORD**.

**Shoreham, William of.** See **PSALMS, THE**.

**"Short measure (In) life may perfect be."**—BEN JONSON, *Underwoods*.

**Shortest Way with Dissenters, The.** A pamphlet by DANIEL DEFOE (1663—1731), published in 1702. "In this playful piece of irony the author gravely proposed, as the easiest and speediest way of ridding the land of Dissenters, to hang their ministers and banish the people. But both Churchmen and Dissenters viewed the whole in a serious light; and while many of the former applauded the author as a staunch and worthy Churchman, as many of the latter, filled with apprehensions dire, began to prepare for Tyburn and Smithfield." There was a reaction, however, when it was discovered that the pamphlet was a satire in defence of liberty of conscience, though the Dissenters did not relax their wrath against the author. The result was that the book was declared to be a libel, and was ordered to be burnt by the public hangman; and Defoe himself had to suffer for his boldness in the pillory and as a prisoner in Newgate. His *Hymn to the Pillory* (q.v.) appeared on the first of the three days of his exposure in the former.

**"Should auld acquaintance be forgot."** First line of *Auld Lang Syne* (q.v.), by

ROBERT BURNS. "This song," says Chambers, "has found a lodgment in the hearts of Scotsmen in all parts of the earth, and must there remain while the words continue to be understood." It was preceded by two songs with the same refrain, one printed by Watson in 1711, and the other written by Allan Ramsay (q.v.).

**"Shreds and patches."** See **"KING OF SHREDS AND PATCHES."**

**"Shrine of the mighty!"**—BYRON, *The Giaour*, line 106.

**Shufflebottom, Abel.** See **ABEL SHUFFLEBOTTOM**.

**"Shuffled off this mortal coil, When we have."**—HAMLET, act iii., scene 1.

**"Shut (And) the gates of mercy on mankind."**—GRAY, *Elegy in a Country Churchyard*.

**Shylock**, in *The Merchant of Venice* (q.v.), is "one of the inimitable masterpieces of characterisation which," says Schlegel, "are to be found only in Shakespeare. He is everything but a common Jew. He possesses a strongly-marked and original individuality, and yet we perceive a light touch of Judaism in everything he says or does. . . . The letter of the law is his idol; he refuses to lend an ear to the voice of mercy, which, from the mouth of Portia [q.v.], speaks to him with heavenly eloquence; he insists on rigid and inflexible justice, and at last it recoils on his own head." The reader should compare the great Shakespearian creation with Barabas (q.v.).

**Shyp of Folys of the Worlde, The.** A poem, in the octave stanza, by ALEXANDER BARCLAY (q.v.), paraphrased "out of Laten, Frenche, and Doche, into Englyishe tongue;" that is, from the original German, by Sebastian Brandt, written in 1494, and from two translations into Latin and French. To these, says Warton, he made "considerable additions gleaned from the follies of his countrymen. The design was to ridicule the reigning vices and follies of every rank and profession, under the allegory of a ship freighted with fools of all kinds, but without any variety of incident or artificiality of fable. Our author's stanza is verbose, prosaic, and tedious." The *Shyp* was printed in 1509 and 1570, and some extracts from it may be found in Warton's *History* and *The Muses' Library*.

**Siamese Twins, The.** A satirical poem by EDWARD, Lord LYTTON, published in 1831.

**Sibbald, James**, antiquarian and miscellaneous writer (b. 1747, d. 1803), produced a *Chronicle of Scottish Poetry*, and *Glossary of the Scottish Language* (1802), and edited *The Edinburgh Magazine* (1783), and *Edinburgh Herald* (1792).

**Sibbald, Sir Robert** (b. 1643, d. 1712), wrote a large number of historical and antiquarian tracts, the titles of which are given in Lowndes' *Bibliographer's Manual*, and which were republished in 1739 under the general title of *A Collection of*



veral Treatises, in folio, concerning Scotland, as it was of old and also of later times.

**Sibbes, Richard** (or **Sibbs**), devotional writer (b. 1577, d. 1635), wrote *The Fountain Sealed* (1627); *Saints Cordials in Sundry Sermons on Special Occasions* (1629); *Bruised Reede and Smoaking lax* (1631), (q.v.); *Soule's Conflict with itselfe and Victory over itselfe by Faith* (1635), (q.v.); *Light from Heaven* (1638); *Divine Meditation and Holy contemplations* (1638); and many other works, published in a collected edition in 1809, again in 1812, and more recently under the editorship of the Rev. A. B. Grosart.

**Sicilian Romance, The**, by MRS. RADCLIFFE (q.v.), was published in 1790. "This work," says Scott, "exhibits the exuberance and fertility of imagination which was the author's principal characteristic. Adventures heaped on adventures, with all the hair-breadth charms of escape or capture, hurry the reader along with them, and the imagery and scenery are like those of an oriental tale."

**Sicilian Summer, A**. A comedy by Sir HENRY TAYLOR (b. 1800), produced in 1850, and characterised by Trollope as "a pretty play, well told, always readable, giving assurance that it has come from a poet's mint, but it leaves no mark behind."

**Sick King of Bokhara, The**. A tale in verse by MATTHEW ARNOLD (b. 1822); told in a conversation between the king and his vizier.

"Sicklied o'er with the pale cast of thought."—*Hamlet*, act iii., scene i.

**Siddons, Life of Mrs.** Attributed to THOMAS CAMPBELL (1777—1844), but evidently only edited by him. Rossetti calls the book, which was brought out in 1834, a "slovenly performance."

**Sidney, Algernon**, Republican politician (b. 1622, d. 1683), wrote *Discourses on Government* (1698), an *Apology*, and other works, which, with a *Life* by Willis, appeared in 1751. See the *Life* by Meadley (1813).

**Sidney Biddulph, The Memoirs of Miss**. A novel by Mrs. FRANCES SHERIDAN (1724—1766), published in 1761. "I know not, madam," said Dr. Johnson to the authoress, "that you have a right, upon moral principles, to make your readers suffer so much."

**Sidney, Mary**. See PEMBROKE, COUNTESS OF.

**Sidney, Sir Philip**, poet and prose writer (b. 1554, d. 1586), wrote *The Countess of Pembroke's Arcadia* (q.v.), (1590); *Astrophel and Stella* (1591), (q.v.); *An Apologie for Poetrie* (1595); various miscellaneous poems, and some fugitive treatises reprinted by Collins in the *Sidney Papers*. His *Works* were edited by Gray in 1829. His *Correspondence with Hubert Languet* was translated from the Latin and published by Pears in 1845.

See the *Biographies* by Fulke Greville (1652), Zouch (1808), Lloyd (1862), and H. R. Fox-Bourne (1862). See also Walpole's *Royal and Noble Authors*, Lamb's prose *Works*, Hallam's *Literary History*, Hazlitt's *Age of Elizabeth*, Masson's *English Novelists*, and *Cambridge Essays* (1858). Spenser describes Sidney as

"That most heroick spirit,  
The heavens' pride, the glory of our day."

Drayton has this reference to him:

"The noble Sidney . . .  
That heroe for numbers and for prose,  
That thoroughly pac'd our language as to show  
The plenteous English hand in hand might goe  
With Greek and Latin."

Southey has the lines:

"Sidney, than whom a gentler braver man  
His own delightful genius never feigned,  
Illustrating the vales of Arcady  
With courteous courage and with loyal loves."

Cowper's description of Sidney as "warbler of poetic prose" (q.v.) is well known. "Sidney's prose," says Professor Craik, "is the most flowing and poetical that had yet been written in English; but its graces are rather these of artful elaboration than of vivid natural expressiveness. The thought, in fact, is generally more poetical than the language; it is a spirit of poetry encased in a rhetorical form. Yet notwithstanding the conceits into which it frequently runs—and which, after all, are worthy rather the frolics of a nimble wit somewhat solicitous of display, than the sickly perversities of a coxcombical or effeminate taste—and notwithstanding also some want of animation and variety, Sidney's is a wonderful style—always flexible, harmonious, and luminous, and on fit occasions rising to great stateliness and splendour; while a breath of beauty and noble feeling lives in and exhales from the whole of his great work, like the fragrance from a garden of flowers." See ALMANZOR AND ALMANZAIDA; CALIDORE; IRELAND, VIEW OF THE STATE OF; PETRARCH, THE ENGLISH; POETRIE, AN APOLOGY FOR.

**Sidonia**, in DISRAELI's novel of *Coningsby* (q.v.), is, says *The North British Review*, "a strange, mysterious Spanish Jew, a perfect Rothschild for money, and a Disraeli for philosophy, who appears and disappears during the story in rather a startling fashion, and has an air of indefinite power and grandeur stamped upon his countenance." Sidonia may be described as first cousin to the Syrian in *Lothair* (q.v.).

**Sidonia, Ben**, in *Anti-Coningsby* (q.v.), is intended for the author of *Coningsby* (q.v.).

**Sidrophel**. A name given by BUTLER in his *Hudibras* (q.v.) to William Lilly, the famous astrologer and magician of the seventeenth century.

**Siege of Corinth, The**. A narrative poem, in octosyllabic metre, by Lord BYRON (1788—1824), published in 1816, and founded on an historical incident which took place in 1715.



**Siege of Rhodes.** A play by Sir WILLIAM DAVENANT, produced in 1656.

**"Sigh no more, ladies, sigh no more,"**  
—First line of a song in *Much Ado About Nothing*, act ii., scene 3—

"Men were deceivers ever,  
One foot in sea, and one on shore,  
To one thing constant never."

Percy includes this stanza in his ballad of *The Friars of Order Grey* (q.v.).

**"Sighed and looked, and sighed again."**—DRYDEN, *Alexander's Feast*.

**"Sighed, and looked unutterable things."** See "LOOKED UNUTTERABLE THINGS."

**"Sight (A) to dream of, not to tell."**  
See part i. of COLERIDGE'S poem of *Christabel* (q.v.).

**Sigismunda.** The heroine of THOMSON'S tragedy of *Tancred and Sigismunda* (q.v.).

**Sigismunda and Guiscardo.** A story related by Boccaccio, versified in the octave stanza by WILLIAM WALTER in 1532, and afterwards "beautifully paraphrased," says Warton, by JOHN DRYDEN (q.v.).

**"Signifying nothing."** See "TALE TOLD BY AN IDIOT."

**Sigourney, Mrs. Lydia Huntley,** an American poetess and prose writer (b. 1797, d. 1865), wrote, among many other works, *Letters to Young Ladies*, *Pocahontas and Other Poems*, and *Pleasant Memories of Pleasant Lands*.

**Sikes, Bill.** A thief, in DICKENS'S novel of *Oliver Twist* (q.v.). See NANCY.

**Silas Marner.** A novel by GEORGE ELIOT (b. about 1820), published in 1861. *The Quarterly Review* referred to this novel as "one of the authoress's most beautiful stories, the most poetical of them all—the tale of Silas Marner, who deems himself deserted and rejected utterly of God and man, and to whom, in his deepest misery, in place of lost gold, a little foundling girl is sent. This tale is the most hopeful of all her books. The contemplation of the renewal of enterprise and energy, which comes with little children, and of the promise with which each new generation gilds the crown of honour for its sires, is pleasant and grateful to her. She writes upon her title page the lines of Wordsworth:—

"A child, more than all other gifts  
That earth can offer to declining man,  
Brings hope with it and forward-looking thoughts."

The weaver of Raveloe and Eppie are creations after Wordsworth's own heart.

**Silence.** A country justice, in *King Henry IV*.

**"Silence gives consent."**—FULLER, *Wise Sentences*.

**"Silence in love bewrays more woe."**  
First line of a poem by Sir WALTER RALEIGH (1552—1618).

**"Silence is a virtue."**—HENRY CHETTLE'S *Patient Grissel*, act i., scene 1.

**"Silence is the perfectest herald of joy."**—*Much Ado About Nothing*, act ii., scene 1.

**"Silent finger points to heaven."** See "SPIRES WHOSE SILENT FINGER," &c.

**Silent Land, Song of the.** A lyric translated from the German of Salis by HENRY WADSWORTH LONGFELLOW (b. 1807):—

"Ah! who shall lead us thither?  
Clouds in the evening sky more darkly gather,  
And shattered wrecks lie thicker on the strand.  
Who leads us with a gentle hand  
Thither, oh thither,  
Into the Silent Land?"

**Silent Lover, The.** A lyric by Sir WALTER RALEIGH. See Hannah's *Courtly Poets*.

**Silent Woman, The.** See EPICENE.

**"Silently as a dream the fabric rose."**  
See "NO HAMMERS FELL," &c.

**Silex Scintillans, i.e.,** "sparks from the flint stone." "Sacred Poems and Private Ejaculations," by HENRY VAUGHAN (1621—1695); published in 1650—5.

**"Silk attire, In."** A phrase occurring in the ballad by SUSANNA BLAMIRE (q.v.), which begins:—

"And ye sall walk in silk attire,  
And siller hae to spare."

*In Silk Attire* forms the title of a novel by WILLIAM BLACK (q.v.).

**Siller Croun, The.** The title given to the ballad beginning

"And ye sall walk in silk attire."

See "SILK ATTIRE."

**Siller Gun, The.** A poem by JOHN MAYNE (1759—1836), the first draft of which, in twelve stanzas, was published in 1777; in 1778 it was expanded into two cantos; in 1780 it was issued in three cantos in *Ruddiman's Magazine*; and on its publication in four cantos in 1808 Sir Walter Scott said of it that "it surpassed the efforts of Fergusson, and came near to that of Burns." The subject of the poem is an ancient custom in Dumfries, called "Shooting for the Siller Gun"—the Siller Gun being a silver tube presented by King James VI. to the best marksman in the incorporated trades.

**"Siloa's brook,"**—*Paradise Lost*, book i., line 10—

"That flow'd  
Fast by the oracle of God."

Bishop HEBER has a reference to "cool Siloam's shady rill" in his verses on *the First Sunday After Epiphany*.

**Silurist, The.** The name applied to HENRY VAUGHAN, the poet (1621—1695), because he was born among the Silures, or people of South Wales.

**Silva, Don.** Duke of Bedmar, in GEORGE ELIOT'S dramatic poem of *The Spanish Gypsy* (q.v.); in love with Fedalma:—

"A goodly knight,  
A noble caballero, broad of chest  
And long of limb."



**Silver Age, The:** "including the Love of piter to Alcmena, the Birth of Hercules, and the rape of Proserpine." A play by THOMAS HEX-  
WOOD (d. 1640), published in 1613. Two com-  
mon pieces, entitled *The Brazen Age* and *The  
on Age*, were printed in 1613 and 1632 respec-  
tely. HARRIET PARR (Holme Lee) published a  
volume of essays, entitled *In the Silver Age*, in  
64.

**"Silver bells of rhyme, Cheered by  
e."**—PATMORE, *The Angel in the House*.

**"Silver lining."**—MILTON, *Comus*, line 222.

**Silverfork School, The.** A nickname  
applied to that body of novelists, of whom, per-  
haps, Theodore Hook, Mrs. Trollope, Lady Bles-  
ington, Lord Lytton, and Lord Beaconsfield, are  
fair examples, which lays so much stress upon the  
fiquette and scenery of the drawing-room, and  
deals so largely of fashionable life and manners.

**Silverman's Explanation, George.** A  
story by CHARLES DICKENS (1812—1870); origi-  
nally published in America, and afterwards re-  
published in *All the Year Round* for 1868.

**Silverpen.** The *nom de plume* of ELIZA METE-  
ARD (b. 1824), (q.v.). It was bestowed upon her  
by Douglas Jerrold, and afterwards adopted by  
her.

**Silver-tongued, The.** An epithet which has  
been applied to JOSHUA SYLVESTER (1563—1618),  
translator of Du Bartas' *Divine Weeks and Works*;  
and to WILLIAM BATES, the Puritan divine (1625—  
699).

**Silvia, in *The Two Gentlemen of Verona*,** is the  
Duke's daughter, and beloved by Valentine (q.v.).  
It is of her the song is sung, in act iv., scene 2:—

"Who is Sylvia? What is she?  
That all our swains commend her?  
Holy, fair, and wise is she;  
The heavens such grace did lend her,  
That she might admired be."

**Simcox, George Augustus,** poet and prose  
writer, has published *Prometheus Unbound, a Tra-  
gedy* (1867); and *Poems and Romances* (1869). Sted-  
man speaks of the latter as "elaborate and curious  
studies."

**Simeon, Charles,** vicar of Trinity Church,  
Cambridge (b. 1759, d. 1836), wrote *Horæ Homile-  
ticæ* (1832), (q.v.); *The Excellence of the Liturgy*  
(1812); *The Offices of the Holy Spirit* (1838);  
*Appeals to Men of Wisdom and Candour* (1839);  
*Humiliation of the Son of God* (1839); *Discourses on  
behalf of the Jews* (1839); *The Christian's Armour*  
(1840); and other *Works* published in a collective  
form in 1832 and 1851. His *Memoirs, with a Col-  
lection of his Writings and Correspondence*, were  
edited by the Rev. W. Carus, in 1847. *Memoranda*  
and *Brief Memoirs* of Simeon were published by  
M. M. Preston and the Rev. J. Williamson respec-  
tively, in 1840 and 1848.

**Simeon of Durham** (temp. 12th century),  
wrote a history of the kings of England from 616  
to 1130, which was continued to the year 1156 by  
John, prior of Hexham. It is included among  
the *Decem Scriptores* of Twysden. Simeon is also  
credited with an *Historia Ecclesiæ Dunhelmensis*,  
which Selden says was really written by Arch-  
bishop Turgot.

**"Simile that solitary shines, A."** Line  
111, book ii., epistle i., of POPE's *Imitations of  
Horace* (q.v.).

**Similes, A New Song of New.** By JOHN  
GAY (1688—1732).

**"Similes are like songs in love,"**—  
PRIOR, *Alma*, canto iii., line 314—

"They much describe; they nothing prove."

**Simms, William Gillmore,** American poet  
and prose writer (b. 1806), has published *Lyrical  
Poems and Early Lays* (1827); *The Vision of Cortes,  
and other Poems* (1829); *The Tri-Colour* (1830);  
*Atalantis, a Drama of the Sea* (1832); *Passages and  
Pictures* (1839); *Border Romances* (1859); *A His-  
tory of South Carolina*; and various biographies.

**Simon Lee, the Old Huntsman.** A lyric  
by WILLIAM WORDSWORTH, written in 1798.

**Simon Pure.** See PURE, SIMON.

**Simon, Simple.** The hero of a well-known  
nursery song.

**Simonides, Don, The Straunge and  
Wonderfull Adventures of:** "conteyning  
verie pleasaunte discourse, gathered as well for the  
recreation of our noble yong gentilmen as our  
honourable courtlye ladies," by BARNABE RICH,  
printed in 1581. "Much poetry," says Warton,  
"is intermixed."

**Simple.** Servant to Slender (q.v.), in *The  
Merry Wives of Windsor* (q.v.).

**"Simple child That lightly draws its  
breath, A."** The first two lines of *We are Seven*  
(q.v.), a lyric by WILLIAM WORDSWORTH, the first  
verse of which was contributed by COLERIDGE.

**"Simple Christ to simple men."** See  
"PREACHING SIMPLE CHRIST," &c.

**Simple, Peter.** A novel by Captain MARRYAT  
(1792—1848). "The greatest hit he had yet  
made. The perpetual liveliness," says Hannay,  
"and succession of adventures and incidents, the  
crowd of characters, at once as amusing as cari-  
catures and as real as living people, delighted  
everybody." It was published in 1834.

**"Simple plan, The."** A phrase in WORDS-  
WORTH's poem of *Rob Roy's Grave* (q.v.).

**Simple Story, A.** A novel by ELIZABETH  
INCHBALD (1753—1821), published in 1791.



**Simple, The Adventures of David.** A novel by SARAH FIELDING (1714—1768), published in two volumes in 1744, a third volume being added in 1752. *Familiar Letters between the Characters in David Simple* appeared in 1747. David Simple himself is a young man who travels through London and Westminster "in search for a faithful friend;" with what success may be seen from the novel.

**Simplicity, Ode to,** by WILLIAM COLLINS (1721—1756), was published in 1747.

**Simpson, John Palgrave,** novelist and dramatist, has published *Second Love, and other Tales* (1846); *Gisella, a Novel* (1847); and other volumes. Among his original plays are *The World and the Stage*, *Second Love*, and *Sybilla*; among his adaptations, *A Scrap of Paper*, from *Les Pattes de Mouche*. He has written a *Life of Weber* (1865).

**"Sin who tell us Love can die, They."** See stanza 10, canto x., of SOUTHEY'S poem, *The Curse of Kchama* :—

"With life all other passions fly;  
All others are but vanity."

**Sinai, The New.** A lyric by ARTHUR HUGH CLOUGH (1819—1861).

**Sinbad the Sailor.** A famous character in *The Arabian Nights' Entertainments* (q.v.), in which the story of his seven voyages and wonderful adventures is related.

**Sinclair, Catherine,** novelist (b. 1800, d. 1864), wrote *Modern Accomplishments* (1836); *Modern Society* (1837); *Holiday House* (1839); *Hill and Valley* (descriptive of a tour in Wales, 1840); *Scotland and the Scotch* (1840); *Shetland and the Shetlanders* (1840); *The Journey of Life* (1847); *Modern Flirtations* (1855); *Beatrice; Lord and Lady Harcourt; The Business of Life; Charlie Seymour; The Heirs of the Cæsars*; and other stories.

**Sindall, Sir Thomas.** A character in MACKENZIE'S novel of *The Man of the World* (q.v.), who endeavours to seduce the heroine, Lucy.

**"Sinews of war, The."** A description applied to money in FLETCHER'S *Fair Maid*, act i., scene 2. Cicero is said to have been the first to use the expression—

"Nervos belli pecuniam."

**"Sinful (A) heart makes feeble hand."**—SCOTT, *Marmion*, canto vi., stanza 31.

**"Sing on, sing on, my bonnie bird."** First line of *Bonnie Jean*, a lyric by JAMES HOGG. The "Jean" in question was a Miss Jane Cunningham.

**Singer, Samuel Weller,** literary antiquary (b. 1783, d. 1858), published an edition of the plays of Shakespeare in 1826. He also edited the works of Bacon, and wrote *Researches into the History of Playing Cards* (1816).

**"Singing of anthems."**—*King Henry IV.*, part ii., act i., scene 2.

**"Single gentlemen rolled into one, Two."** A line in COLMAN'S humorous poem, entitled *Lodgings for Single Gentlemen*.

**Singleton, Captain, The Adventures of.** A novel by DANIEL DEFOE (1663—1721), published in 1720.

**Singleton Fontenoy.** See HANNAY, JAMES.

**Singular Doctor, The.** A title sometimes given to WILLIAM of OCCAM (q.v.).

**Sinking in Poetry, The Art of.** See BATHOS, &c.

**"Sinned against than sinning, More."** See "MORE SINNED," &c.

**Sinner's Guide, The,** by FRANCIS MERES (d. 1646), was printed in 1596.

**Sir John Grehme and Barbara Allen.** A Scottish ballad, given by Bishop Percy in his *Reliques*. See BARBARA ALLEN'S CRUELTY.

**Sir Oracle.** See "ORACLE; I AM SIR."

**Siris:** "a Chain of Philosophical Reflections and Inquiries respecting the Virtues of Tar-water in the Plague," by BISHOP BERKELEY (1684—1753); written in 1747.

**Sirventes.** Satirical and declamatory remarks in verse on certain of his foes and rivals, attributed to RICHARD I. (q.v.).

**"Sister spirit, come away!"**—POPE, *The Dying Christian to his Soul*.

**Sisters, The.** A prurient novel, written by Dr. WILLIAM DODD (1729—1777), and published, in 1754, anonymously. Also the title of a ballad by ALFRED TENNYSON, published in 1830.

**"Sit (I) as God, holding no form of creed."**—TENNYSON, *The Palace of Art*.

**"Sits the wind in that corner?"**—*Much Ado About Nothing*, act ii., scene 3.

**Situ Terræ Sanctæ, De:** or, "De Locis Sanctis." See LOCIS SANCTIS.

**Siward,** Earl of Northumberland, and General of the English forces, figures in *Macbeth* (q.v.).

**Skeat, Walter William,** clergyman (b. 1835), has published editions of *Lancelot of the Laik* (1865), *The Tale of Melusine* (1866), *Piers the Plowman* (1867—73), *Pierce the Ploughman's Crede* (1867), *Havlok the Dane* (1868), *Barbour's Bruce* (1870), *Joseph of Arimathea* (1871), *The Gospels in Anglo-Saxon* (1872), *Plutarch's Lives* (1875), and numerous similar works, for the Early Dialect Society which he founded (1873), and the Oxford and Cambridge Presses. He is also the compiler of several school manuals. He is the author of *The Tale of Ludlow Castle*, a poem (1866), and of a translation of *The Songs and Ballads of Umland* (1864).



**Skeggs, Miss Carolina Wilhelmina melia.** A "false pretender to gentility," in OLDSMITH'S *Vicar of Wakefield* (q.v.).

**Skeleton in Armour, The.** A lyric by HENRY WADSWORTH LONGFELLOW (b. 1807), suggested to the writer while riding on the sea-shore at Newport. A year or two previous a skeleton had been dug up at Fall River, clad in broken and corroded armour; and the idea occurred to him of connecting it with the Round Tower at Newport, generally known hitherto as the Old Windmill, though now claimed by the Danes as a work of their early ancestors.

**Skelton, John,** poet-laureate (b. about 1460, d. 1529), wrote *On the Death of King Edward IV.* (1484); *An Elegy on the Death of the Earl of Northumberland* (1489); *The Nigramansir* (1504); *A Goodly Garland or Chapelet of Laurell* (1523); *Merie Tales* (1575); *Magnifyeence* (q.v.); *The Bouge of Courte*; *Collyn Clout*; *Phyllyp Sparowe*; *Why come ye not to Courte?* (q.v.); *Speake Parot* (q.v.); *Ware the Hawke*; *The Tunning of Elynour Rum-mung*; *The Maner of the World Nowadays*; *Mannerly Mistress Margery*; *Speculum Principis*; *Agaynste a comely Coystrowne*; and many other *Works* reprinted in the edition by Dyce (1843). See also Wood's *Athenæ Oxonienses*, Tanner's *Bibliotheca Britannica*, Warton's *History of English Poetry*, Ritson's *Bibliographia Poetica*, Brydges' *Censura Literaria*, and the *Retrospective Review*. "There is certainly," says Campbell, "a vehemence and vivacity in Skelton which was worthy of being guided by a better taste, and the objects of his satire bespeak some degree of public spirit. But his eccentricity in attempts at humour is at once vulgar and flippant; and his style is almost a texture of slang phrases, patched with shreds of French and Latin." See BOUGE OF COURT; CLOUT, COLIN; DOLOROUS DETTIE; SPAROWE, PHYLLYP; TRIALL OF PLEASURE.

**Skene, William Forbes,** antiquarian (b. 1809), has published *The Highlanders of Scotland, their Origin and History* (1837); *The Dean of Lismore's Book* (1862); *Chronicles of the Picts and Scots* (1868); *The Four Ancient Books of Wales* (1869); *Fordun's Chronicles* (1871); and other works.

**Sketch-Book, The.** A series of short tales, sketches, and essays, published by WASHINGTON IRVING (1783—1859) in 1820. They are chiefly descriptive of English manners and scenery, and have often been reprinted. See CRAYON, &c.

**Sketches and Travels in London,** by WILLIAM MAKEPEACE THACKERAY (1811—1863); supposed to be written by a Mr. Brown to his nephew. They include papers on *The Influence of a Lovely Woman upon Society*, on *The Pleasures of being a Fogy*, on *Going to see a Man Hanged*, &c.

**Sketches by Boz.** See BOZ, SKETCHES BY.

**Sketches of Irish Character.** See IRISH CHARACTER, SKETCHES OF.

**Sketchley, Arthur.** The *nom de plume* of the Rev. GEORGE ROSE, whose *Mrs. Brown* has become familiar to the public through the comic papers and by separate publications. Mr. Rose has also written *The Great Country: or, Impressions of America* (1868), and some plays.

**Skewton, Mrs.,** in DICKENS'S novel of *Dombey and Son* (q.v.), is the mother of Edith (q.v.), afterwards Mrs. Dombey.

**Skialetheia.** A collection of epigrams, published in 1598 and again in 1641.

**Skimpole, Harold,** in DICKENS'S novel of *Bleak House* (q.v.), is intended, in some points of his character, as a portrait of James Henry Leigh Hunt, the essayist and poet (q.v.). "Exactly those graces and charms of manner which are remembered," says Dickens, "in the words we have quoted, were remembered by the author of the work of fiction in question when he drew the character in question. He no more thought, God forgive him! that the admired original would ever be charged" [as he frequently was charged] "with the imaginary vices of the fictitious creature than he has himself ever thought of charging the blood of Desdemona and Othello on the innocent Academy model who sat for Iago's leg in the picture."

**Skinner, John,** Scottish clergyman and poet (b. 1721, d. 1807), wrote *A Dissertation on Job's Prophecy* (1757), an *Ecclesiastical History of Scotland* (1788), *A Reservation against Presbytery*, and numerous poems, of which the best known and most popular is *Tulloehgorum* (q.v.). The last-named were published under the title of *Amusements of Leisure Hours, or Poetical Pieces chiefly in the Scottish Dialect*. His theological treatises and numerous compositions in Latin verse were published in 1809, with a *Memoir* by his son. An edition of his *Poems* appeared in 1859, with a *Memoir* by H. G. Reid. See also Grant Wilson's *Poets and Poetry of Scotland*.

**"Skirmish of wit between them, A."**  
—*Much Ado about Nothing*, act i., scene 1.

**Skylark, Ode to the,** by PERCY BYSSHE SHELLEY (q.v.); written in 1820. "In sweetness," says Leigh Hunt, "and not even there in passages, the *Ode to the Skylark* is inferior only to Coleridge—in rapturous passion to no man. It is like the bird it sings—enchancing, profuse, continuous, and alone—small, but filling the heavens."

"Hail to thee, blithe spirit!  
Bird thou never wert,  
That, from heaven, or near it,  
Pourest thy full heart  
In profuse strains of unpremeditated art."

**Skylark, The.** A lyric by JAMES HOGG (1772—1835), beginning—

"Bird of the wilderness,  
Blithesome and cumberless,  
Sweet be thy matin o'er moorland and lea!"

**Slammer, Dr.,** of the Ninety-seventh. A character in DICKENS'S novel of the *Posthumous*



*Papers of the Pickwick Club*, with whom Mr. Winkle is on the brink of fighting a duel. See chap. ii.

**Slater, William**, poet and divine (b. 1587, d. 1647), published *Threnodia* (1619), *Palæ-Albion*, a history of Great Britain in Latin and English verse; *Genethliacon*, a genealogy of James I. in Latin and English; and *The Psalms of David* in Hebrew, Greek, Latin, and English.

**Slatins, Henry**. See *FUR PRÆDESTINATUS*.

"Slave of the dark and dirty mine!"  
—LEYDEN, *On an Indian Gold Coin*.

**Slave Trade, Poems concerning the**, by ROBERT SOUTHEY (1774—1843); including six sonnets, *To the Genius of Africa*, and *The Sailor*, written respectively in 1794, 1795, and 1798.

**Slavery, Poems on**, by HENRY WADSWORTH LONGFELLOW (b. 1807); written in the latter part of October, 1842, and published in the following year. They include *The Slave's Dream*, *The Good Part*, *The Slave in the Dismal Swamp*, *To William E. Channing*, and others.

"Slavery, said I, still thou art a bitter draught."—STERNE, *Sentimental Journey*.

"Slaves cannot breathe in England,"  
—COWPER, *The Task*, bk. ii., *The Timepiece*—

"If their lungs  
Receive our air, that moment they are free;  
They touch our country, and their shackles fall."

**Slawkenbergius, Hafen**, in STERNE'S *Life and Opinions of Tristram Shandy, Gent.*, is an imaginary author, who is represented as a great authority on the subject of noses, and a passage from whose writings, detailing the story of a man with an enormously long nasal organ, is incorporated into the novel.

**Slay-Good, Giant**, in BUNYAN'S *Pilgrim's Progress* (q.v.), is slain by Mr. Greatheart (q.v.).

**Sleek, Aminadab**. A character in MORRIS BARNETT'S comedy of *The Serious Family*.

"Sleep (And) in dull cold marble."—*King Henry VIII.*, act iii., scene 2.

**Sleep and Poetry**. A poem by JOHN KEATS.

"Sleep, the friend of woe."—SOUTHEY, *The Curse of Kehama*, canto xv.

**Sleep, The Pains of**. A poem by SAMUEL TAYLOR COLERIDGE, first published, with *Kubla Khan* (q.v.), in 1816, with the following notice:—"As a contrast to this vision, I have annexed a fragment of a very different character, describing with equal fidelity the dream of pain and disease." It was written in 1803.

"Sleep (The) that knows not breaking."—SCOTT, *The Lady of the Lake*, canto i., stanza 31.

"Sleepless themselves to give their readers sleep."—POPE, *The Dunciad*, bk. i., line 94.

**Slender**. Consin to Shallow (q.v.), in *The Merry Wives of Windsor* (q.v.).

"Slew the slain, Thrice he slew."—*DRYDEN, Alexander's Feast*.

**Slick, Sam**. A clockmaker, of Slickville; the pretended author of various works written by THOMAS CHANDLER HALIBURTON (q.v.). Sam is represented as having a very distinctive style and humour of his own.

"Slings and arrows of outrageous fortune, The."—*Hamlet*, act iii., scene 1.

**Slingsby, Jonathan Freke**. The pseudonym under which DR. JOHN FRANCIS WALLER (b. 1810), (q.v.) has published *The Slingsby Papers*, and other works.

**Slinkton, Julius**, in DICKENS'S story of *Hunted Down* (q.v.), is the attempted murderer of Alfred Beckwith, and finally destroys himself.

**Slop, Doctor**. See *DOCTOR SLOP*.

**Sloper, Mace**. A *nom de plume* of the American humorist, CHARLES G. LELAND (b. 1824). See BREITMANN, HANS.

**Slough of Despond, The**, in BUNYAN'S *Pilgrim's Progress* (q.v.), is the name of a bog into which Christian falls by accident, and from which he is extricated by Help.

"Slow and steady wins the race."—LLOYD, *Fables* ("Hare and Tortoise").

"Slow rises worth by poverty depressed."—JOHNSON, *London*, line 176.

"Slow wise smile, The."—TENNYSON, *The Miller's Daughter*.

**Slowboy, Tilly**. Dot's servant-maid, in DICKENS'S story of *The Cricket on the Hearth* (q.v.).

**Sludge, Dickon**. A dwarf in Sir WALTER SCOTT'S *Kenilworth* who goes by the name Flibbertigibbet. See FLIBBERTIGIBBET.

**Slum, Mr.** A "poet" in DICKENS'S *Old Curiosity Shop*.

"Slumber did my spirit steal, A." First line of a lyric by WILLIAM WORDSWORTH, written in 1799.

**Slurk, Mr.** Editor of *The Eatanswill Independent*, in DICKENS'S novel of the *Pickwick Papers* (q.v.). See POTT.

**Sly, Christopher**. A tinker, in the "induction" to *The Taming of the Shrew* (q.v.).

**Smalbroke, Richard**, Bishop successively of St. David's, and Lichfield and Coventry (b. 1673, d. 1749), was the author of *A Vindication of Our Saviour's Miracles*, and other works.

**Small Beer Poet, The**. A name bestowed by WILLIAM COBBETT upon WILLIAM THOMAS FITZGERALD (1759—1829), a versifier ridiculed by Byron



in his *English Bards and Scotch Reviewers*, and parodied by Horace Smith in his *Rejected Addresses*.

**"Small beer, To chronicle."**—*Othello*, act ii., scene 1. So, in *King Henry IV.*, act ii., scene 2, Prince Hal says:—"Doth it not show vilely in me to desire small beer."

**"Small sands the mountains, moments make the year."** Line 208, satire vi., of YOUNG's poem, *The Love of Fame*.

**Small-Endians.** See BIG-ENDIANS.

**"Smallest (The) worm will turn, being trodden on."**—*King Henry VI.*, part iii., act ii., scene 2.

**Smart, Christopher**, poet and dramatist (b. 1722, d. 1770), wrote *A Trip to Cambridge: or, the Grateful Fair* (about 1747); contributions to *The Student* (1748); *Poetical Essays on the Divine Attributes* (1750, 1751, 1752, 1753, and 1755); *Poems on Several Occasions* (1752); *The Hilliad* (1753), (q.v.); *The Smartiad* (1753); the works of Horace in English prose (1756); *A Hymn to the Supreme Being* (1756); a prologue and an epilogue to the tragedy of *Othello* (1761); *A Song to David* (1763); *Poems* (1763); *Hannah* (1764); *Ode to the Earl of Northumberland* (1764); *A New Version of the Psalms* (1765); *A Poetical Translation of the Fables of Phædrus* (1765); *The Parables in Familiar Verse* (1768); and other works, the best edition of which is that of 1791, to which is prefixed *An Account of his Life and Writings*. See DAVID, A SONG TO; DIVINE ATTRIBUTES, ON THE; GRATEFUL FAIR, THE; HOP-GARDEN, THE.

**Smart, Hawley**, novelist, has published *Breezie Langton* (1869), *A Race for a Wife* (1870), *Ceeile* (1871), *Bitter is the Rhind* (1871), *False Cards* (1872), *Broken Bonds* (1874), *Two Kisses* (1875), *Courtship in 1720; in 1860* (1876), and *Bound to Win* (1877).

**"Smarts so little as a fool, No creature."** A line by POPE in his *Epistle to Dr. Arbuthnot*.

**Smauker, Mr. John.** A footman who figures in the famous "swarry" in chapter xxxvii. of DICKENS's *Pickwick Papers* (q.v.).

**Smectymnuus.** A once-famous attack upon English episcopacy, published in 1641, and written by five Presbyterian divines, the initial letters of whose names furnished the title—STEPHEN MARSHALL, EDMUND CALAMY, THOMAS YOUNG, MATTHEW NEWCOME, and WILLIAM SPINSTOW, all of whom see. In 1642 Milton published *An Apology for Smectymnuus*.

**Smedley, Edward**, clergyman (b. about 1789, d. 1836); wrote, among other works, *Religio Clerici* (q.v.), a *History of the Reformed Religion in France* (1832—34), and several poems.

**Smedley, Francis Edward**, novelist and miscellaneous writer (b. 1819, d. 1864), wrote,

among other stories, *Frank Fairleigh* (1850), *Harry Coverdale's Courtship* (1854), and *Miles Coverdale's Courtship*. See FAIRLEIGH, FRANK.

**Smedley, Menella Bute**, poet and prose writer, published *Twice Lost, and other Tales* (1863), *Linnet's Trial* (1864), *Poems* (1869), *A Mere Story* (1869), *Other Folks' Lives* (1869), *Two Dramatic Poems* (1874), and other works.

**Smelfungus.** A nickname applied by STERNE (q.v.) to SMOLLETT (q.v.), whose description of his *Travels through France and Italy* is described by Fitzgerald as "one prolonged snarl." "The lamented Smelfungus," says Sterne, "travelled from Boulogne to Paris, from Paris to Rome, and so on; but he set out with the spleen and jaundice, and every object he passed by was discoloured or distorted. He wrote an account of them, but 'twas nothing but the account of his miserable feelings."

**"Smell a rat, I."** Line 821, canto i., part i., of BUTLER's *Hudibras* (q.v.).

**Smike.** A character in DICKENS's novel of *Nicholas Nickleby* (q.v.). He becomes the protégé of Nicholas, after a boyhood of misery at Dotheboys' Hall (q.v.).

**"Smile, and smile, and be a villain, One may."**—*Hamlet*, act i., scene 5.

**"Smile (The) from partial beauty won."**—CAMPBELL, *The Pleasures of Hope*, part ii., line 21.

**"Smiles from reason flow."**—*Paradise Lost*, book ix., line 239.

**Smiles, Samuel**, biographer and historian (b. 1816), has written a *Life of George Stephenson* (1857), *Self-Help* (1860), *Lives of the Engineers* (1862), *Industrial Biography* (1863), *Lives of Boulton and Watt* (1865), *The Huguenots in England and Ireland* (1867), *Character* (1871), *The Huguenots in France* (1874), *Thrift* (1875), *Life of a Scotch Naturalist* (Thomas Edward) (1876), and other works.

**Smirke, Mr.:** "or, the Divine in Mode." A prose work by ANDREW MARVELL (1620—1678), in which he defends Dr. Croft, Bishop of Hereford, from the attacks of the ultra-High Church party, who disliked the Bishop's theological liberalism and toleration. To this work, which was published in 1674, was appended a short *Historical Essay concerning General Councils, Creeds, and impositions in matters of Religion*.

**Smith, Adam, LL.D.**, economical and philosophical writer (b. 1723, d. 1790), wrote *The Theory of Moral Sentiments* (1759); *An Enquiry into the Nature and Causes of the Wealth of Nations* (1776); *The Rights of Great Britain asserted against the Claims of America* (1776); *Letter to Mr. Strahan on the Last Illness of David Hume* (1777); and *Essays on Philosophical Subjects* (1795). See the *Life* by Lord Brougham in his *Men of Letters and Science*, by Playfair (1805), and by Smellie (1800). A biographical and critical memoir was prefixed, by



Dugald Stewart, to an edition of *The Theory of Moral Sentiments* published in 1853. See MORAL SENTIMENTS, &c.; and WEALTH OF NATIONS.

**Smith, Albert Richard**, novelist and miscellaneous writer (b. 1816, d. 1860), contributed *Sketches in Paris* to *The Mirror*; *Confessions of Jasper Buddle*, a dissecting-room porter, to *The Medical Times*; and numerous papers to *Bentley's Miscellany* and *Punch*; besides editing *The Man of the Moon* in conjunction with Angus B. Reach (1847—9), *The Month*, and other periodicals; and publishing *The Adventures of Mr. Ledbury*, *The Scattergood Family*, *The Marchioness of Brinvilliers*, *Christopher Tadpole*, *The Pottleton Legacy*, *A Month in Constantinople*, and other works.

**Smith, Alexander**, poet and essayist (b. 1830, d. 1867), published *A Life-Drama* (q.v.), and other Poems (1852); *Sonnets on the Crimean War* (with Sydney Dobell, 1854); *City Poems* (1857); *Edwin of Deira* (1861); *Dreamthorpe*, (1863), (q.v.); *A Summer in Skye* (1865); *Alfred Hagart's Household*, a novel (1866); *Last Leaves*, essays and poems (1868); and various contributions to encyclopædias, reviews, and magazines. His *Life* has been written by P. P. Alexander (1868) in a Memoir prefixed to his *Last Leaves*. Miss Mitford writes in one of her letters:—"Alfred Tennyson says that Alexander Smith's poems show fancy, but not imagination; and on my repeating this to Mrs. Browning, she said it was exactly her impression." "His prose essays," says Stedman, "were charming, and his *City Poems*, marked by sins of omission only, may be rated as negatively good. *Glasgow* and *The Night before the Wedding* really are excellent."

**Smith, Charlotte**, novelist (b. 1749, d. 1806), wrote *Elegiac Sonnets* (1784); *Emmeline* (1788), (q.v.); *Ethelinda* (1789), (q.v.); *Celestina* (1791); *Desmond* (1792); *The Old Manor House* (1793), (q.v.); *Marchmont* (1796); *The Young Philosopher* (1798); *The Solitary Wanderer*; *The Wanderings of Warwick*; *The Banished Man*; *Montalbert*; and other works.

**Smith, Edmund**, poet (b. 1668, d. 1710), wrote *Phædra*, a tragedy (q.v.), a translation of the *Sublime* of Longinus, and other works. See his Biography in Johnson's *Lives of the Poets*. His real name was Neale.

**Smith, Gamaliel**. A pseudonym used by JEREMY BENTHAM (q.v.) in the publication of his *Not Paul but Jesus* (1823).

**Smith, Goldwin, LL.D.**, miscellaneous writer (b. 1823), has published *Three English Statesmen: Pym, Cromwell, and Pitt* (1867); *Empire*; *Irish History and Irish Character*; *The Study of History*; and many other works.

**Smith, Horace**, novelist and miscellaneous writer (b. 1779, d. 1849), wrote *Horatio: or, Memoirs of the Davenport Family* (1807); *Rejected Addresses* (with his brother James, 1812), (q.v.); *Horace in London* (1813), (q.v.); *First Impressions* (1813); *Trevanion: or, Matrimonial Errors* (1813); *The Runaway* (1813); *Gaieties and Gravities* (1825);

*Brambletye House* (1826); *Reuben Apsley* (1827); *The Slor Hill* (1827); *Zillah: a Tale of the Holy City* (1828); *The New Forest* (1829); *Walter Colyton: a Tale of 1638* (1830); *Midsummer Medley* (1830); *Festivals, Games, and Amusements of all Nations* (1831); *Tales of the Early Ages* (1832); *Gale Middleton* (1833); *The Involuntary Prophet* (1835); *The Tin Trumpet* (1836); *Jane Lomax: or, a Mother's Crime* (1837); *Oliver Cromwell* (1840); *The Moneyed Man, and the Lesson of a Life* (1841); *Adam Brown, the Merchant* (1843); *Arthur Arundel* (1844); *Love's Mesmerism* (1845); and *Poetical Works* (collected, 1846).

**Smith, Isaac Gregory**, divine (b. 1826), has written *Faith and Philosophy* (1867), *The Silver Bells* (1869), *Fra Angelico and other Poems* (1871), *Characteristics of Christian Morality* (1873), and other works.

**Smith, James** (b. 1775, d. 1839), was joint-author, with his brother Horace (q.v.), of *Rejected Addresses* (1812), (q.v.), and *Horace in London* (1813), (q.v.). His *Memoirs, Letters, and Comic Miscellanies* were edited by his brother in 1840.

**Smith, James**, Scottish poet and prose writer (b. 1824), is the author of *Poems, Songs, and Ballads* (1866), and five volumes of fiction entitled *Humorous Scotch Stories*, *Jenny Blair's Maunderings*, *Habbie and Madge*, *Peggy Pinkerton's Recollections*, and *Archie and Bess*.

**Smith, James.** See MUSARUM DELICIE.

**Smith, John**, divine (b. 1563, d. 1616), wrote *The Essex Dove presenting the World with a few of her Olive Branches* (1629), and an *Exposition of the Creed and Explanation of the Articles of our Christian Faith* (1632).

**Smith, John**, divine (b. 1618, d. 1652), was the author of *Ten Select Discourses*, and other works. See the *Biographies* by Patriek (1660) and Hailes (1821).

**Smith, John Pye**, theological writer (b. 1775, d. 1851), wrote *Letters to Belsham* (1804), *The Scripture Testimony to the Messiah* (1818—21), *Scripture and Geology* (1839), *First Lines of Christian Theology* (1854), and other works. His *Life* was written by Medway in 1853, and by Dr. Eadie in an introduction to the fifth edition of *The Scripture Testimony*, published in 1859.

**Smith, Miles**, Bishop of Gloucester (b. about 1568, d. 1624), was chosen, along with Bishop Bilson, to give the final revision to the Authorised Version of the Bible, for which he wrote "The Translators' Preface"—"a comely gate," says Fuller, "to a glorious city." His *Sermons* were published in 1632.

**Smith, Mr.**, in Madame D'ARBLAY's *Estlin* (q.v.), is a character of whom Miss Kavanagh says that his "folly, his confident impudence, his 'vulgarness,' as Madame Duval would say, seemed to Dr. Johnson the very height of art. He would not admit that Fielding could have drawn such a character."



**Smith, Robert Payne, D.D.**, Dean of anterbury (b. 1818), is the author of *Messianic Interpretation of the Prophecies of Isaiah* (1862), *Prophecy as a Preparation for Christ* (1869), and various other works.

**Smith, Samuel**, religious writer (1588—663), wrote *David's Blessed Man: an Exposition of the First Psalm*; *The Great Assize*; *A Fold for Christ's Sheep*; *The Christian's Guide*; and other tracts and sermons.

**Smith, Seba.** See DOWNING, MAJOR JACK.

**Smith, Sydney**, clergyman and miscellaneous writer (b. 1771, d. 1845), wrote *Six Sermons preached at Charlotte Chapel, Edinburgh* (1800); *Letters on the Catholics from Peter Plymley to his brother Abraham* (1808); *Sermons* (1809); *The Judge that smites contrary to the Law* (1824); *A Letter to the Electors on the Catholic Question* (1826); *Three Letters to Archdeacon Singleton on the Ecclesiastical Commission* (1837—9); *The Ballot* (1837); *Letter to Lord John Russell on the Church Bills* (1838); *Letters on American Debts* (1844); *Fragment on the Irish Roman Catholic Church* (1845); *Sermons* (1846); and *Elementary Sketches of Moral Philosophy* (1849). A *Selection from his Writings* appeared in 1855; his *Wit and Wisdom* in 1861. His *Works*, including his *Contributions to the Edinburgh Review*, were published in 1839—40. See the *Life* by Lady Holland, and the *Letters*, edited by Mrs. Austen; also, *The Edinburgh Review*, No. cii., and *Fraser's Magazine*, No. xvii. See PLYMLEY, PETER.

**Smith, Thomas Southwood**, physician (b. 1788, d. 1861), wrote *The Philosophy of Health* (1834), *The Divine Government*, *A Treatise on Fever*, and numerous papers in *The Westminster Review*.

**Smith, Walter C.**, Scotch Free Church minister, has published *Hymns of Christ and the Christian Life* (1867), and a volume of verse under the signature of "Orwell." He is also the reputed author of two poems entitled *Olrig Grange* (1872) and *Borland Hall* (1874).

**Smith, William**, Dean of Chester (b. 1711, d. 1787), translated Longinus *On the Sublime*, the works of Thucydides, and Xenophon's *History of Greece*, besides publishing a volume of sermons on the Beatitudes, and some poems.

**Smith, William**, geologist (b. 1769, d. 1839), was the author of the first geological map published in England, and wrote *A Mineral Survey: or, Delineations of the Strata of England, Wales, and part of Scotland* (1815); *Strata Identified by Organised Fossils* (1816—19); *Stratigraphical System of Organised Fossils* (1817); and other works. His *Life* was published by John Phillips in 1844.

**Smith, William, LL.D., D.C.L.**, classical editor and scholar (b. 1813), has edited *The Dictionary of Greek and Roman Antiquities* (1840—2), *The Dictionary of Greek and Roman Biography and Mythology* (1843—9), *The Dictionary of Greek and*

*Roman Geography* (1852—7), Gibbon's *Decline and Fall of the Roman Empire* (1854), a *Latin-English Dictionary* (1855), a *Dictionary of the Bible* (1860—3), an *English-Latin Dictionary* (1870), an *Atlas of Biblical and Classical Geography* (1875), and (with Professor Wace) a *Dictionary of Christian Biography* (vol. i., 1876), besides compiling a number of school manuals. He was appointed editor of *The Quarterly Review* in 1867.

**Smollett, Tobias George, M.D.**, novelist and poet (b. 1721, d. 1771), wrote *The Tears of Caledonia* (1746); *The Advice: a Satire* (1746); *The Reproof: a Satire* (1747); *The Adventures of Roderick Random* (1748); *The Regicide: a Tragedy* (1749); *An Essay on the External Use of Water, with particular Remarks on the Mineral Waters of Bath* (1750); *The Adventures of Peregrine Pickle* (1751); *The Adventures of Ferdinand, Count Fathom* (1753); a translation of *Don Quixote* (1755); *The Reprisals: or, Tars of Old England* (1757); *A Compleat History of England* (1757); *A Compendium of Voyages and Travels* (1757); *The Adventures of Sir Launcelet Greaves* (1762); *The Present State of all Nations* (1764); *Travels through France and Italy* (1766); *The History and Adventures of an Atom* (1769); *The Expedition of Humphrey Clinker* (1771); *Ode to Independence* (1773); and some miscellaneous poems and essays contributed to *The Critical Review*. His *Plays and Poems, with Memoirs of the Life and Writings of the Author*, were published in 1777; his *Miscellaneous Works* in 1790, 1796, 1797, and 1845; the second and last of these editions including notices of his *Life* by Dr. Anderson and W. Roseoe respectively. His complete *Works* appeared in 1872, with a *Memoir* by J. Moore. See also the *Biographies* by Sir Walter Scott and Robert Chambers. For *Criticism*, see Hazlitt's *Comic Writers*, Thackeray's *English Humourists*, Forsyth's *Novelists of the Eighteenth Century*, Masson's *Novelists and their Styles*, and Notices of most of Smollett's works will be found under their respective titles. "Smollett's humour," says Hazlitt, "often arises from the situation of the persons, or the peculiarity of their external appearance, as from Roderick Random's carrotty locks, which hung down over his shoulders like a pound of candles, or Strap's ignorance of London, and the blunders that follow from it. There is a tone of vulgarity about all his productions. The incidents frequently resemble detached anecdotes taken from a newspaper or magazine; and, like those in *Gil Blas*, might happen to a hundred other characters. He exhibits the ridiculous accidents and reverses to which human life is liable, not 'the stuff' of which it is composed. He seldom probes to the quick, or penetrates beyond the surface; and therefore he leaves no stings in the minds of his readers, and in this respect is far less interesting than Fielding. His novels always enliven, and never tire us; we take them up with pleasure, and lay them down without any strong feeling of regret. We look on and laugh, as spectators of a highly amusing scene, without closing in with the combatants, or being



made parties in the ovent." "He did not," says Thackeray, "invent much, as I fancy, but had the keenest poreceptive faculty, and described what he saw with wonderful rolish, and delightful broad humour. I think Unclo Bowling in *Roderick Random* is as good a character as Squire Western himself; and Mr. Morgan, the Welsh apothecary, as pleasant as Dr. Caius. What man who made his inestimable acquaintance—what novel-reader who loves Don Quixote and Major Dalgetty—will refuse his most cordial acknowledgments to the admirable Lieutenant Lismahago? The novel of *Humphrey Clinker* is, I do think, the most laughable story that has ever been written since the goodly art of novel-writing began. Winifred Jenkins and Tabitha Bramble must keep Englishmen on the grin for ages yet to come; and in their letters and the story of their loves there is a perpetual fount of sparkling laughter, as inexhaustible as Bladud's well." "On a comparison," says Masson, "of Fielding with Smollett it is easy to point out subordinate differences between them. Critics have done this abundantly and accurately enough. Smollett, they tell us, is even more historical in his method, deals more in actual observation and reminiscence, and less in invention and combination of reminiscence, than Fielding. His notion of a story, still more than Fielding's, is that of a traveller moving over a certain amount of ground, and through a succession of places, each full of things to be seen, and of odd physiognomies to be quizzed. Fielding's construction is more careful and well considered, his evolution of his story the more perfect and harmonious, his art altogether the more classic and exquisite; his humour, too, is the finer and more subtle, like that of a well-wrought comedy, while Smollett's is the coarser and more outrageous, like that of a broad farce. Both are satirists, but Fielding's satire is that of a man of joyous and self-possessed temperament, who has come to definite conclusions as to what is to be expected in the world, while Smollett writes with pain, and under irritation. Fielding has little scruple in hanging his villains, as if he had made up his mind that the proper treatment of villains was their physical annihilation. Smollett, with all his fiercer indignation, punishes his villains too, but generally deals with them in the end as if they might be curable. If Fielding's, on the whole, as Thackeray and most critics argue, is the 'greater hand,' there are peculiarities in Smollett in virtue of which Scott and others have hesitated to admit absolute inferiority so easily as might be expected, and have ranked him, all in all, as Fielding's rival. Some of Smollett's characters are as powerful creations as any in Fielding; and he has given us a range of sea characters in Tom Bowling, Trunnion, Hatchway, &c., to which there is nothing similar in the works of the other. In sheerly ludicrous episode, also—in the accumulation of absurd and grotesque detail till the power of laughter can endure no more—Smollett has, perhaps, surpassed Fielding. There is also a rhetorical

strength of language in Smollett which Fielding rarely exhibits; a power of melodramatic effect to which Fielding does not pretend; and a greater constitutional tendency to the sombre and the terrible. There was potentially more of the poet in Smollett than in Fielding; and there are passages in his writings approaching nearer, both in feeling and in rhythm, to lyric beauty."

**Smuggler, The.** A tale by JOHN BANIM (1798—1842).

**Smyth, William,** Professor of Modern History at Cambridge (b. 1766, d. 1849), published *English Lyrics* (1806), *Memoirs of Mr. Sheridan* (1840), *Lectures on Modern History* (1840), and *Evidences of Christianity* (1845).

**Smythe, George Sydney.** See ANGELA PISANI, and STRANGFORD, VISCOUNT.

**Snake,** in SHERIDAN's comedy of *The School for Scandal* (q.v.), is a scandal-monger.

**Snare.** A sheriff's officer, in the second part of *King Henry IV.*

"**Snatch a grace beyond the reach of art, And.**"—POPE's *Essay on Criticism*, i., 153.

**Sneak, Jerry.** A pin-maker, in FOOTE's farce of *The Mayor of Garrat*.

**Sneer** figures in SHERIDAN's farce of *The Critic* (q.v.). His character is indicated by his name.

**Sneerwell, Lady,** in SHERIDAN's comedy of *The School for Scandal* (q.v.), is a member of the Scandal Club, in love with Charles Surface (q.v.).

**Snevellicci, Miss.** An actress in Mr. Crummles' company, in DICKENS's novel of *Nicholas Nickleby* (q.v.).

**Snob, The:** "a Literary and Scientific Journal, not 'Conducted by Members of the University.'" A series of humorous papers, published weekly for eleven weeks at Oxford, in the year 1829, beginning on April 9. It was edited by W. M. THACKERAY and a friend of his called LETTSOM, and contains some very amusing things in a vein Thackeray afterwards worked with success and popularity.

**Snobs, The Book of,** by WILLIAM MAKEPEACE THACKERAY (1811—1863), originally appeared in *Punch*. "It contains," says James Hannay, "Thackeray's best satirical writing. Before it appeared, the word 'snob' belonged to the world of slang, and was indeed chiefly applied, by those whom we now describe as snobs, to people who mainly differed from themselves by being poorer. Thackeray raised the word out of slang into literature, and attached to it a new meaning, not very easy to define, but which everybody understands, nevertheless." It appeared separately in 1848.

**Snodgrass, Mr. Augustus.** The "poet," in DICKENS's *Pickwick Papers* (q.v.).

**Snout.** "A tinker," in *A Midsummer Night's Dream* (q.v.). See WALL.

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**Snubbin, Sergeant,** in DICKENS'S *Pickwick Papers* (q.v.), is counsel for the defendant in the famous trial of "Bardell v. Pickwick."

**Snuff.** See ARBUCKLE, JAMES.

**Snug.** "A joiner," in *A Midsummer Night's Dream* (q.v.).

"**Snug little island, Oh! it's a.**" A line in one of DIBDIN'S songs, in which there also occurs the line—

"A right little, tight little island."

"**So all day long the noise of battle roll'd.**"—*Morte d'Arthur* (q.v.), by ALFRED TENNYSON.

"**So Hector spake; the Trojans roar'd applause.**" First line of a "Specimen of a translation of *The Iliad* into blank verse," by ALFRED TENNYSON.

"**So many worlds, so much to do,**"—TENNYSON, *In Memoriam*, stanza lxxii.—

"So little done, such things to be."

**Sobrino.** A Saracen soldier, called the Sage, in ARIOSTO'S *Orlando Furioso*.

**Sociable Companions:** "or, the Female Wits." A comedy by MARGARET, Duchess of NEWCASTLE (1624—1673).

**Society and Solitude.** Twelve essays by RALPH WALDO EMERSON (q.v.), published in 1870.

"**Society is now one polished horde,**"—Stanza 95, canto xiii., of BYRON'S poem of *Don Juan*—

"Formed of two mighty tribes, the Bores and Bored."

"**Society where none intrudes, There is.**" See stanza 178, canto iv., of BYRON'S poem of *Childe Harold's Pilgrimage* (q.v.). See "PLEASURE IN THE PATHLESS WOODS."

"**Soft blue sky (The) did never melt into his heart.**"—WORDSWORTH, *Peter Bell*, part i., stanza 15.

"**Soft impeachment; I own the.**"—Mrs. Malaprop, in SHERIDAN'S comedy of *The Rivals* (q.v.), act v., scene 3.

"**Soft words with nothing in them make a song.**"—WALLER, *To Creech*, line 10.

**Sohrab and Rustum.** "An episode," or narrative in verse, by MATTHEW ARNOLD (b. 1822). The story is told in prose in Sir John Malcolm's *History of Persia*. "The powerful conception of the relations between the two chieftains, and the slaying of the son by the father, are," says Stedman, "tragical and heroic. The descriptive passage at the close [beginning—

"But the majestic river floated on"],

for diction and breadth of tone would do honour to any living poet."

**Soldier's Dream, The.** A lyric, by

THOMAS CAMPBELL. See "OUR BUGLES SANG TRUCE;" and "SENTINEL STARS."

**Soldier's Home, The.** A poem by ROBERT BLOOMFIELD (1766—1823), of which Professor Wilson wrote:—"The topic is trite, but in Bloomfield's hands it almost assumes a character of novelty. Burns's *Soldier's Return* is not, to our taste, one whit superior."

**Soldier's Return, The.** See SOLDIER'S HOME, THE.

**Soldier's Tear, The.** A song by THOMAS HAYNES BAYLY (q.v.), which was remarkably popular in its day.

"**Solemn mockery, This.**"—IRELAND, *Vortigern*, act iii.

**Solid Doctor, The.** A title bestowed upon RICHARD MIDDLETON (d. 1304), on account of his great learning.

"**Solid pudding against empty praise, And.**" Line 52, book i., of POPE'S satire of *The Dunciad* (q.v.).

**Soliloquy:** "or, Advice to an Author," by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713); published in 1710, and forming the Third Treatise of his *Characteristics* (q.v.).

**Soliman and Perseda, The Tragedye of,** "wherein is laid open Love's constancy, Fortune's inconstancy, and Death's triumphs;" printed in 1599. "The introduction," however, "of a portion of the story into Kyd's *Spanish Tragedy* [q.v.], licensed in 1592, would seem to show that the play had been written, partly or wholly, several years before." "The author having concealed his name," says Hawkins, "we cannot pronounce by whom it was written; though might I be allowed to conjecture, I would ascribe it to Kyd, as it carries with it many internal marks of that author's manner of composition. The plan is similar to that of *The Spanish Tragedy*, and the same phrases frequently occur in both. It is farther observable that in *The Spanish Tragedy* the story of Erastus and Perseda is introduced by Hieronimo [q.v.], in order, it would seem, to bespeak the attention of the audience to a more regular and more perfect representation of their tragical catastrophe. Shakespeare has frequently quoted passages out of this play." See Carew Hazlitt's edition of Dodsley's *Old Plays*.

**Solinus, Duke of Ephesus.** A character in *The Comedy of Errors* (q.v.).

**Solitude, Hymn on,** by JAMES THOMSON (1700—1748); beginning:—

"Hail mildly-pleasing solitude,  
Companion of the wise and good . . .  
Oh! how I love with thee to walk,  
And listen to thy whisper'd talk."

"**Solitude (O)! where are thy charms?**" A line in COWPER'S poem of *Lines Supposed to be written by Alexander Selkirk*.



**Solitude, Ode to**, by ALEXANDER POPE (1688—1744); written when the author was about twelve years old. It begins:—

"Happy the man whose wish and care  
A few paternal acres bound,  
Content to breathe his native air,  
In his own ground."

**Solitude, Ode to**, by JAMES GRAINGER (1723—1767); beginning:—

"O Solitude, romantic maid!"

**"Solitude sometimes is best society, For."** Line 249, book ix., of MILTON's poem of *Paradise Lost* (q.v.).

**Solomon and Saturn.** A poem by CYNEWULF (q.v.), "which consists," says Warton, "of a variety of gnomic sentences, mixed, however, with a variety of other matter, in the form of a dialogue." It "treats of the divine virtue, personified under the mystic names of 'Pater-noster,' of 'vasa mortis,' the bird of death, of the fall of the angels, of the good and evil spirits which watch over men to encourage them to virtue or tempt to evil, of fate, old age, and various moral and religious subjects. Many passages of the poem are of high poetic beauty."

**Solomon on the Vanity of the World.** A poem, in three books, by MATTHEW PRIOR (1664—1721), the first book of which treats of *Knowledge*, the second of *Pleasure*, and the third of *Power*. It is written in the heroic couplet, and according to Johnson, its author "has infused into it much knowledge and much thought, has often polished it into excellence, often dignified it into splendour, and sometimes heightened it to sublimity. Its tediousness," he says, "proceeds, not from the uniformity of the subject—for it is sufficiently diversified—but from the continued tenour of the narration, in which Solomon relates the successive vicissitudes of his own mind, without the intervention of any other speaker, or the mention of any other agent, unless it be Abra."

**Solomon's House.** "The College of the Six Day's Works," the description of which occupies so large a portion of Lord BACON's unfinished work, *The New Atlantis* (q.v.).

**Solomons, Ikey, jun.** The *nom de plume* adopted by WILLIAM MAKEPEACE THACKERAY (q.v.), in contributing to *Fraser's Magazine* his story of *Catherine* (q.v.).

**Solomon's Song** was a favourite subject of versification with the old writers. A version was made by DUDLEY FENNER in 1587, and another by ROBERT FLETCHER in 1586. Warton mentions several others in his *History of English Poetry*.

**"Some ask'd me where the rubies grew."**—First line of a lyric by ROBERT HERRICK (q.v.), followed by:—

"Nothing I did say,  
But with my finger pointed to  
The lips of Julia."

**"Some mute inglorious Milton."** See "MUTE INGLORIOUS MILTON."

**Somebody, For the Sake of.** A song by ROBERT BURNS (1759—1796), beginning—

"My heart is sair, I dare na tell,  
My heart is sair for somebody;  
I could range the world around,  
For the sake o' somebody."

**Somebody's Luggage.** The title of the Christmas number of *All the Year Round* for 1864, written by CHARLES DICKENS (1812—1870). The story of Christopher, the head-waiter, is very amusingly told.

**Somerville, Mrs. Mary**, scientific writer (b. 1780, d. 1872), was the author of *The Mechanism of the Heavens* (1831), *The Connection of the Physical Sciences* (1834), *Physical Geography* (1848), *Molecular and Microscopic Science*, and other works. Her *Personal Recollections and Correspondence* appeared in 1873.

**Somerville, Thomas, D.D.**, Presbyterian minister (b. 1741, d. 1830), published a *History of the Political Transactions in the Reign of William III.* (1792), and a *History of Great Britain in the Reign of Queen Anne* (1798). His autobiography was published in 1861 under the title of *My Own Life and Times in 1741—1814*.

**Somerville, William**, poet (b. 1692, d. 1742), wrote *The Two Springs* (1725); *Occasional Poems* (1727); *The Chase* (1735), (q.v.); *Field Sports* (1742), (q.v.); and *Hobbinol* (q.v.). His *Works* are included in Anderson's edition of *The British Poets*. For *Criticism*, see Johnson's *Lives of the Poets*.

**"Something in me dangerous."** See "SPLENETIVE AND RASH."

**"Sometimes counsel take (Dost), and sometimes tea."**—POPE, *The Rape of the Lock*, canto iii., line 7.

**Somnambulus.** The pseudonym adopted by Sir WALTER SCOTT (1771—1832) in contributing some political satires, entitled *The Visionary*, to *The Edinburgh Weekly Journal* in 1819.

**Somnium.** A poem by GEORGE BUCHANAN (1506—1582), in which he severely reflects upon the vices and irregularities of the Franciscan monks. St. Francis appears to the poet in a dream, and endeavours, by describing the character and pleasures of the order, to induce him to enter it. *Somnium* was followed very shortly by *Franciscanus*, in which the satire is even more bitter than in the former poem; and the anger of his enemies was so great that Cardinal Beaton offered a price for his head, and he was compelled to flee for safety to London.

**Sompnour, The**, or Summoner, in CHAUCER's *Canterbury Tales*, tells the story of a friar who was outwitted by a dying man. "The tale is cousin," says Morley, "to a fabliau by Jacques de Baisieux."



**Song:** "by a Person of Quality." Written in 1733, by ALEXANDER POPE, in ridicule of the uphuistic songs popular at the time.

**Song, A New:** "showing the cruelty of hernutus, a Jew, who, lending to a merchant an hundred crowns, would have a pounce of his fleshe, because he could not pay him at the time appointed. To the tune of Black and Yellow." A once popular ballad, which was probably known to Shakespeare, and may have furnished a hint for his *Merchant of Venice* (q.v.).

"**Song charms the sense.**" Line 556, book ii., of MILTON's poem of *Paradise Lost* (q.v.).

**Song of Italy, A,** by ALGERNON CHARLES SWINBURNE (q.v.); published in 1867. "It is marked by sonorous eloquence, and carries us buoyantly along; yet, despite its splendid apostrophes to Mazzini and Garibaldi, it was not a poem to be widely received and to stir the common heart."

**Song of Lady Bessy, The most pleasant.** An historical poem on the movements of Elizabeth of York, afterwards Queen of England, from Christmas, 1484, to the battle of Bosworth Field. "In a literary point of view," says Warton, "the poem is interesting and valuable. The supposed author is Humphrey Brereton, the lady's squire."

**Song of Seaven Straines of the Soul.** A hymn by WILLIAM LISLE (d. 1637), which exists only in manuscript.

**Song of the Chyld-Byshop, The,** "as it was sung before the quenes majestie [Mary I. of England] by the chylde byshope of Paules church with his company." A poem of thirty-six stanzas, celebrating a ceremony much in vogue in the Middle Ages, in which a boy dressed in episcopal robes "went abroad in most parts of London, singing after the old fashion, and was received with many ignorant but well-disposed people into their houses, and had much good cheer." The music is of that species of composition called "Canon in the unison," and is supposed to be of the fifteenth century. See Chappell's *Popular Music of the Olden Time*, and Ellis's edition of the *Song*.

**Song of the Cuckoo, The,** is the oldest English song, says Warton, that appears in our manuscripts, with the musical notes annexed. It begins:—

"Summer is i-comen in,  
Lhude sing cucku:  
Groweth fed, and bloweth med,  
And springeth the wde nu.  
Sing cucku."

**Song of the Shirt, The.** A lyric by THOMAS HOOD, which appeared in the Christmas number of *Punch* for 1843. The opening lines are familiar:—

"With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat, in unwomanly rags,  
Plying her needle and thread."

Stitch—stitch—stitch!  
In poverty, hunger, and dirt,  
And still, with a voice of dolorous pitch,  
She sang the 'Song of a Shirt!'"

**Song, The Dead Man's,** "whose dwelling was near Basinghall, in London," is printed in Wood's *Ballads*. It begins:—

"Sore sicke, dear friends, long tyme I was."

**Song-Writing, Essay on,** by Dr. JOHN AIKIN (1747—1822), was published in 1771.

**Songes and Sonettes,** "by HENRY HOWARD, Earl of SURREY, Sir THOMAS WYATT the Elder, NICHOLAS GRIMALD, and uncertain authors." See TOTTEL'S MISCELLANY.

**Songs and other Poems,** by ALEXANDER BROME (1620—1666); published in 1660, and including a large number of songs and lyrics in favour of the Cavalier cause, to the ultimate success of which, in the restoration of Charles II., Brome may be said to have largely contributed.

**Songs and Poems of Love and Drolery,** by THOMAS, sometimes called Captain, WEAVER (d. 1662). The volume is partly political, and against the Roundheads. For writing this book, which was declared to be a seditious libel against the Government, the author was expelled from the University of Oxford by the Presbyterians.

**Songs and Sonnets.** A work by GEORGE TURBERVILLE (circa 1530—1594); published in 1567.

**Songs before Sunrise.** A volume of poems by ALGERNON CHARLES SWINBURNE (q.v.), published in 1871. "It is a series of lofty and imposing odes, exhibiting Swinburne's varied lyrical powers, and his most earnest traits of character. The conflict of day with night before the sunrise of freedom is rehearsed in two-score pieces, which chant the democratic uprising of Continental Europe and the outbreak in Crete."

**Songs, Divine and Moral,** by Dr. ISAAC WATTS (1674—1748). "Some absurdities and many beauties," says Southey, "might be collected from his poems. He has the rare merit of being seldom dull, and except where he has purposely stooped to the capacity of children for the best and most praiseworthy motives, he usually displays a skilful ear and an active fancy; a mind well stored with knowledge, and a heart of piety and goodness." They appeared in 1720.

**Songs for the Nursery:** "or, Mother Goose's Molodies for Children." See GOOSE, MOTHER.

**Songs in Absence.** Composed by ARTHUR HUGH CLOUGH (1819—1861), during his stay in America in 1852.

**Songs of Innocence and Songs of Experience.** Poems by WILLIAM BLAKE (1757—1828), published between 1789 and 1793, with illustrations by the author. The *Songs of Innocence*



include "The Lamb;" the *Songs of Experience*, "The Tiger" (q.v.).

**Songs of two Worlds.** See MORRIS, LEWIS.

**Songs of Zion**, "being imitations of the Psalms." A work by JAMES MONTGOMERY (1771—1854); published in 1822.

**Sonnets** in English have their origin, like so much else in our literature, in Italy, where they were brought to perfection by Petrarch, Tasso, and Dante, and whence they were imported into our own country by Sir Thomas Wyatt and the Earl of Surrey, the earliest sonneteers in our language. The Italian sonnet consisted of fourteen lines, divided into two groups of eight and six lines respectively; the first eight (called the Octave) having only two rhymes between them—the first, fourth, fifth, and eighth being in one rhyme, and the second, third, sixth, and seventh being in the other. There was then a pause in the sense, and the six concluding lines (called the Sestet) had two rhymes between them, those rhymes generally alternating in the most finished specimens. In this form of sonnet Wyatt and Surrey wrote; but, since then, the only fixed rule in regard to the English sonnet has been that it should consist of fourteen lines. The great English masters of this form of verse have all differed in their arrangement of the rhymes. Spenser divides the fourteen lines thus:—The first and third lines rhyme one way; the second, fourth, fifth, and seventh another; the sixth, eighth, ninth, and eleventh another; and the tenth and twelfth another, the last two lines forming a couplet with another rhyme. Here is a specimen:—

"One day I wrote her name upon the strand:  
But came the waves and washed it away:  
Again I wrote it with a second hand,  
But came the tide and made my pains his prey.  
'Vain man!' said she, 'that dost in vain assay  
A mortal thing so to immortalize;  
For I myself shall like to this decay,  
And eke my name be wiped out likewise.'  
'Not so,' quoth I, 'let baser things devise  
To die in dust, but you shall live by fame:  
My verse your virtues fair shall eternize,  
And in the heavens write your glorious name,  
Where, whenas Death shall all the world subdue,  
Our love shall live, and later life renew."

Shakespeare's sonnets consist simply of three quatrains and a couplet, the rhymes being seven in number. Thus:—

"Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
Oh, no; it is an ever fixed mark,  
That looks on tempests, and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come:  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error, and upon me proved,  
I never writ, nor no man ever loved."

In Milton's sonnets there is the classic division into octave and sestet, the former being properly carried out, but the latter being fitted with three

rhymes—the ninth and twelfth, tenth and thirteenth, and eleventh and fourteenth rhyming together. Here is an instance, in the poet's sonnet on his blindness:—

"When I consider how my light is spent  
Ere half my days, in this dark world and wide;  
And that one talent which is death to hide,  
Lodged with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest He returning chide;—  
'Doth God exact day-labour, light denied?'  
I fondly ask: But Patience, to prevent  
That murmur, soon replies, 'God doth not need  
Either man's work, or his own gifts; who best  
Bear his mild yoke, they serve him best: his state  
Is kingly; thousands at his bidding speed,  
And post o'er land and ocean without rest;—  
They also serve who only stand and wait.'"

Wordsworth, again, is very uncertain in the arrangement he adopts. In the following specimen, for example, he gives us the ideal sonnet as conceived by the Italians:—

"The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers:  
Little we see in nature that is ours;  
We have given our hearts away, a sordid boon!  
This sea that bares her bosom to the moon,  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers,  
For this, for everything, we are out of tune;  
It moves us not—Great God! I'd rather be  
A Pagan suckled in a creed outworn,  
So might I, standing on this pleasant lea,  
Have glimpses that should make me less forlorn,  
Have sight of Proteus rising from the sea,  
Or hear old Triton blow his wreathed horn."

In other cases, he will preserve the octave, and give three rhymes to the sestet, placing them as he pleases. Two things, however, a sonnet must have, besides its fourteen lines; it must be complete in itself, and it must be perfect in expression. It must be flawless, or it is worthless; if it is flawless, it can give an undying reputation. Drayton, for example, lives more by his sonnet beginning—

"Since there's no help, come let us kiss and part,"

than by any of his larger works. Blanco White has absolutely no other place in literature than that which his sonnet on Night and Death has effectually secured for him. The sonnet was naturally a favourite form of verse with the Elizabethans, for Italian influence was then strong in England. Passing by Wyatt and Surrey, we have as sonneteers in the sixteenth century, Sir Philip Sidney, Henry Constable, Thomas Lodge, Thomas Watson, Joshua Sylvester, Samuel Daniel, and many others apart altogether from Spenser and Shakespeare. Sidney will be chiefly remembered for the sonnets beginning—

"Come Sleep, O Sleep, the certain knot of peace;"

and—

"With how sad steps, O Moon! thou climb'st the skies;"

—both of them certain of immortality. Stevens thought Watson a "much more elegant sonneteer" than Shakespeare—a judgment which depends upon what is meant by "elegant." Spenser's sonnets are eighty-eight in number, and called *Amoretti* (q.v.); they "sing the cruelty and charms of his mistress in the artificial style so frequently adopted in that age." Sir Walter Raleigh wrote a sonnet on the *Faerie Queene*, which Trench calls "about the finest



compliment ever paid by poet to poet." Conable's efforts were entirely amatory in tone, and addressed to a *Diana* (q.v.): they are "not without melody and feeling." Shakespeare's are discussed elsewhere. Daniel had a Delia for his inspiration, and wrote fifty-seven sonnets in her praise. Coming down to the seventeenth century, we have William Drummond, the most famous of whose sonnets is that commencing—

"A good that never satisfies the mind."

Mazlitt describes them as "in the highest degree elegant, harmonious, and striking," and as "more in the manner of Petrarch than any other that we have." Milton's sonnets were pooh-poohed by Johnson, whose verdict, however, is not that of the best critics. They are only eighteen in number (the English ones)—"soul-animating strains," says Wordsworth—"alas! too few!" From his time on that of Gray, the sonnet languished. The period of Italian influence passed away, and the French element became powerful. By-and-by, however, the sonnet reasserted its charm. Even Gray wrote a specimen, and a very characteristic one. Warton wrote at least one which Lamb could characterise as of first-rate excellence. It was Cowper, however, who restored it to its proper eminence among forms of poetry. Of this poet's sonnets, Palgrave says that "Shakespeare's have more passion, Milton's stand supreme in stateliness, Wordsworth's in depth and delicacy. But Cowper unites with an exquisiteness in the turn of thought, which the ancients would have called irony, an intensity of pathetic tenderness, peculiar to his loving and ingenuous nature." The work of Anna Seward and Charlotte Smith may be left without comment. The sonnets of Bowles are interesting only as having inspired Coleridge, who recompensed him in the lines beginning—

"My heart has thanked thee, Bowles, for those soft strains."

Wordsworth was perhaps the first to make a poem out of sonnets, as a bracelet is made up of separate clasps or coils. Such a poem is his *Ecclesiastical Sonnets*, devoted to the Church of England; but far greater than these are his sonnets dedicated to the cause of liberty. These include not only some of the finest things he ever wrote, but some of the finest that were ever written. Poems pulsing more nobly with exalted feeling were never composed, whilst for felicity of fancy and of diction they are unrivalled. It is curious that Wordsworth, whilst almost earning the title of our greatest sonnet writer, should have produced the most notable apology for and commendation of the Sonnet, and that too in the form of sonnets. Here is one of them:—

"Scorn not the Sonnet; Critic, you have frowned  
Mindless of its just honours; with this key  
Shakespeare unlocked his heart; the melody  
Of this small lute gave ease to Petrarch's wound;  
A thousand times this pipe did Tasso sound;  
With it Camoens soothed an exile's grief;  
The Sonnet glitt'ring like a gay myrtle leaf  
Amid the cypress with which Dante crowned  
His visionary brow; a glowworm lamp  
It cheered mild Spenser, called from Faery-land

To struggle through dark ways; and when a damp  
Fell round the path of Milton, in his hand  
The thing became a trumpet; whence he blew  
Soul-animating strains—alas, too few!"

Here is the other:—

"Nuns fret not at their convent's narrow room;  
And hermits are contented with their cells;  
And students with their pensive citadels:  
Maids at the wheel, the weaver at his loom,  
Sit blithe and happy; bees that soar for bloom,  
High as the highest peak of Furness-fells,  
Will murmur by the hour in foxglove bells.  
In truth, the prison unto which we doom  
Ourselves, no prison is: and hence for me,  
In sundry moods 't was pastime to be bound  
Within the Sonnet's scanty plot of ground;  
Pleased if some souls (for such there needs must be),  
Who have felt the weight of too much liberty  
Should find brief solace there, as I have found."

The sonnet writers among Wordsworth's contemporaries included Keats, with his—

"Much have I travelled in the realms of gold;"

Shelley, with his—

"I met a traveller from an antique land;"

Byron, with his—

"Eternal Spirit of the chainless Mind!"

Hartley Coleridge, with his—

"What was 't awakened first the untried ear;"

and others for the names of whom there is not space. Among later ones may be mentioned Mrs. Browning, whose *Sonnets from the Portuguese* are separately referred to; Arthur Hallam, with his—

"Lady, I bid thee to a sunny dome;"

W. C. Roscoe, with his—

"Like a musician with a flying finger;"

Julian Fane, with his touching sonnets *Ad Matrem*; David Gray, with his—

"Die down, O dismal day, and let me live;"

and Alexander Smith, with his—

"Beauty still walketh on the earth and air."

Among poets of our own day, Alfred Tennyson, Matthew Arnold, and Dante Rossetti are those who have treated the sonnet most successfully—the first-named only occasionally, and evidently not with a great liking for it; the others, and especially Rossetti, more largely. For a history and specimens of the English Sonnet, see Leigh Hunt's *Book of the Sonnet*; see also Dennis's *English Sonnets and Studies in English Literature*, Archbishop Trench in *Dublin Afternoon Lectures* (1867), and *The Quarterly Review* for 1873.

**Sonnets from the Portuguese.** A series of poems by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844. "From the Portuguese" is, of course, a poetie fiction. "I am disposed," says Stedman, "to consider the *Sonnets from the Portuguese* as, if not the finest, a portion of the finest subjective poetry in our literature. Their form reminds us of an English prototype, and it is no sacrilege to say that their music is showered from a higher and purer atmosphere than that of the Swan of Avon. Shakespeare's personal poems were the overflow of his impetuous youth—his broader vision, that



took a world within its ken, was absolutely objective; while Mrs. Browning's Love Sonnets are the outpourings of a woman's tenderest emotions, at an epoch when her art was most mature, and her whole nature exalted by a passion that to such a being comes but for once and for all. Here, indeed, the singer rose to her height; here she is absorbed in rapturous utterance, radiant and triumphant with her own joy. The mists have risen and her sight is clear. Her mouthing and affectation are forgotten, her lips cease to stammer, the lyrical spirit has full control. The torrent, artificial in weaker hands, becomes swift with feeling, red with a 'veined humanity,' the chosen vehicle of a royal woman's vows. Graces, felicities, vigour, glory of speech, here are so crowded as to tread each upon the other's sceptred pall. The first sonnet, equal to any in our tongue, is an overture containing the motive of the canticle—"not Death, but Love" had seized her unawares. The growth of this happiness, her worship of its bringer, her doubts of her own worthiness, are the theme of these poems. Never was a man or minstrel so honoured as her 'most gracious singer of high poems.' In fine, the Portuguese sonnets, whose title was a screen behind which the singer poured out her full heart, are the most exquisite poetry hitherto written by a woman, and of themselves justify us in pronouncing their author the greatest of her sex—on the ground that the highest mission of a female poet is the expression of love, and that no other woman approaching her in genius has essayed the ultimate form of that expression."

**Sonnets, The**, generally ascribed to WILLIAM SHAKESPEARE (1564—1616), were published in 1609, by Thomas Thorpe, a bookseller of the day, whose initials appear at the foot of the following dedication of the work:—"To the onlie begetter of these insuing sonnets Mr. W. H. all happinesse and that eternitie promised by our ever-living poet wisheth the well-wishing adventurer in setting forth." No performance of the kind, it may be safely said, has ever excited so much controversy as the above short sentence. The absence of punctuation renders it uncertain whether it is "T. T." who wishes "all happiness" to "Mr. W. H.," the "only begetter of the sonnets," or whether it is to the "only begetter of the sonnets" that "Mr. W. H." wishes "all happiness." The very identity of "Mr. W. H." is doubtful. Drake, Gervinus, Kreyssig, and others suggest Henry Wriothesley, Earl of Southampton; Boaden, Bright, A. Brown, H. Brown, and Hallam suggest William Herbert, Earl of Pembroke; but to neither of these noblemen does the description given in the *Sonnets* strictly apply. The authorship of the *Sonnets* has never been seriously questioned; the title-page describes them as "Shakspeare's Sonnets, never before imprinted," and the critics have been content to accept the testimony as conclusive, chiefly, no doubt, because

if Shakespeare did not write these poems, it would be difficult to say who did. Shakespeare, then, acknowledged as their author, the questions arise: What was his aim in writing them? and, What, as a body, do they mean? The answers to these are various. The theory held by Dyce and Morley is that they were "composed in an assumed character on different subjects, and at different times, for the amusement, if not at the suggestion, of the author's intimate associates (hence described by Meros [in his *Palladis Tamia*, 1598] as 'his sugred sonnets among his private friends;'" and though these writers "do not deny that one or two" of the sonnets "reflect Shakespeare's genuine feelings," they contend that "allusions scattered through the whole series are not to be hastily referred to the personal circumstances of Shakespeare." Somewhat allied to this notion is the opinion that some of the sonnets were addressed by the poet to Southampton, others to Southampton in Elizabeth Vernon's name, others to that lady in Southampton's name; whilst a few again were addressed in Southampton's name to Lady Rich. This was first partly broached by Mrs. Jameson, and afterwards fully argued by Gerald Massey, in *The Quarterly Review* (1864), and still more elaborately in a separate publication by that writer (1870). "The peculiarity of Henry Brown's interpretation," says Dowden, who himself expands the autobiographical theory, "is that he discovers in the sonnets the intention of Shakespeare to parody or jest at the fashionable love-poetry and love-philosophy of the day." This view is partially adopted by Delius and Friesen. The autobiographical theory has certainly an imposing array of names on its side. Besides Dowden, there are Drake, Gervinus, Kreyssig, Boaden, Bright, the two Browns, Hallam, and Furnivall. To these must be added the still more powerful support of Coleridge, who says "the sonnets could only have come from a man deeply in love, and in love with a woman;" and of Wordsworth, who declares them to be the expression of Shakespeare's "own feelings" in his "own person." See Dowden's *Shakspeare's Mind and Art*, Heraud's *Shakspeare's Inner Life*, Massey's *Shakspeare's Sonnets and his Private Friends*, Henry Brown's *Sonnets of Shakespeare Solved*, Hallam's *Literary History*, and Barnstorff's *Schlüssel zu Shakspeare's Sonnetten*, besides other authorities noted under SHAKESPEARE.

**Sonnets to the Fairest Celia**, by WILLIAM PERCY; published in 1594, and "of little or no merit," says Collier.

**Sophocles**. The chief complete translations into English of this Greek tragic poet are those by Potter (1788), Dalo (1824), and Plumptre (1865).

**Sophonisba**. A play by JOHN MARSTON (1575—after 1633), published in 1606. "It is not very probable," says Gifford, "that Mr. M. Lewis ever looked into Marston; yet some of the most loathsome parts of *The Monk* are to be found in this detestable play."



**Sophonisba.** A tragedy by JAMES THOMSON (1700—1748), produced at Drury Lane in 1729. It raised such expectations in the popular mind, that Johnson tells us "every rehearsal was dignified with a splendid audience, collected to anticipate the delight that was preparing for the public. It was observed, however, that nobody was much affected, and that the company rose as from a moral lecture. It had upon the stage no unusual degree of success." See "O SOPHONISBA!"

**Sophronia.** A Christian maiden beloved by Lindo (q.v.) in Tasso's *Jerusalem Delivered*.

**Sophronia.** See EUPHRASIA.

**Sophrosyne** figures in ARIOSTO's *Orlando Furioso*.

**Sophy, The.** A tragedy by Sir JOHN DENHAM (q.v.), printed in 1642. It is a mediocre combination of Turkish love, jealousy, revenge, and murder.

**Sordello.** A poem by ROBERT BROWNING (q.v.), published in 1840. "Sordello," says Tutton, "is an ambitious poet of the ancient troubadour type and times, divided with himself whether he should try to influence the world directly or only through his song. It is the psychological history of this conflict which Browning apparently wishes to describe." "Sordello," says Stedman, "is a fault throughout, in conception and execution; nothing is 'expressed,' not even the 'incidents in the development of a soul,' though such incidents may have had some nebulous origin in the poet's mind."

**Sorrel, Hetty.** A character in *Adam Bede* (q.v.).

"Sorrow and silence are strong, and patient endurance is god-like."—LONGFELLOW, *Evangeline*, part ii., line 60.

"Sorrow more beautiful than beauty's self."—KEATS, *Hyperion*.

"Sorrows come (When), they come not single spies."—*Hamlet*, act iv., scene 5.

"Sorrow's crown of sorrow is remembering happier things, And a." A line in TENNYSON's poem of *Locksley Hall* (q.v.). A similar idea is expressed by Boethius, Dante, and Chaucer.

**Sotheby, William**, poet (b. 1757, d. 1833), published *A Tour through Parts of Wales* (1789); a translation of Wieland's *Oberon* (1798); *A Poem commemorative of the Battle of the Nile* (1799); a translation of Virgil's *Georgics* (1800); *A Poetical Epistle on the Encouragement of the British School of Painting* (1801); *Julian and Agnes* (1801); *Orestes* (1802), (q.v.); *Saul* (1807), (q.v.); *Constance de Castile* (1810), (q.v.); four more tragedies (1814); *Italy* (1828); translations of the *Iliad* and *Odyssey* (1832); and miscellaneous poems. A short memoir of his *Life* is prefixed to his *Lines suggested by the Third Meeting of the British Association* (1834). See TOUR THROUGH PARTS OF WALES, A.

"Soul (A) in all things." See "NATURE IS BUT A NAME."

"Soul of goodness in things evil, There is some."—*King Henry V.*, act iv., scene 1.

"Soul of the age!"—BEN JONSON'S VERSES *To the Memory of Shakespeare*. See SHAKESPEARE.

**Soul, The Progress of the.** A poem by Dr. JOHN DONNE (1573—1631).

"Soul (Thy) was like a star, and dwelt apart." A description applied to MILTON by WORDSWORTH in one of his sonnets.

**Soules Conflict (The) with itselſe, and Victory over itselſe by Faith.** A devotional work by RICHARD SIBBES (1577—1635), published in 1635, and so admired by Izaak Walton that he desired it might be read by his son, "so as to be well acquainted with it."

"Souls (And) are ripened in our Northern sky."—MRS. BARBAULD, *The Invitation*.

"Soul's dark cottage (The), battered and decayed." A line in WALLER'S *Verses upon his Divine Poesy*. The next line runs:—

"Lest in new light through chinks that time has made."

**Soul's Errand, The.** (See LIE, THE.) "*The Soul's Errand*," says Campbell, "by whomsoever it was written, is a burst of genuine poetry. I know not how that short production has ever affected other readers, but it carries to my imagination an appeal which I cannot easily account for from a few simple rhymes. It places the last and inexpressibly awful hour of existence before my view, and sounds like a sentence of vanity on the things of this world, pronounced by a dying man, whose eye glares on eternity, and whose voice is raised by strength from another world."

"Souls of poets dead and gone."—*Lines on the Mermaid Tavern*, by JOHN KEATS.

"Souls that were (All the), were forfeit once."—*Measure for Measure*, act ii., scene 2.

"Soul's (The) calm sunshine and the heartfelt joy."—POPE, *Essay on Man*, epistle iv., line 168.

**Soul's Tragedy, A.** A poem by ROBERT BROWNING (q.v.); "of value and interest, first, for a masterly distinction between the action of sentiment and that founded on principle; and, secondly, for wit, satire, and knowledge of affairs. Ogoriben, the legate, is the most thorough man of the world Browning has drawn."

"Sound and fury, Full of." A phrase used in *Macbeth*, act v., scene 5:—

"It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing."

"Sound of a voice that is still, And the." See TENNYSON'S poem beginning:—

"Break, break, break" (q.v.).



"Sound of revelry by night, There was a." See stanza 21, canto iii., of BYRON's poem of *Childe Harold's Pilgrimage* (q.v.).

**Sound, On the Power of.** A poem, in fourteen stanzas, by WILLIAM WORDSWORTH. It was written in 1828.

"Sound shall triumph over sense."—COWPER, *Conversation*.

"Sound the loud timbrel o'er Egypt's dark sea." First line of a sacred lyric by THOMAS MOORE.

"Source of sympathetic tears, The sacred."—GRAY, *The Progress of Poesy*, part iii., stanza 1.

**South, Esquire.** The name under which the Archduke Charles of Austria figures in Dr. ARBUTHNOT's *History of John Bull* (q.v.).

**South, Robert, D.D.,** Canon of Christ Church, Oxford (b. 1633, d. 1716), published *Musica Incantans* (1655), *The Laitie Instructed* (1660); *Animadversions on Sherlock's Vindication of the Doctrine of the Trinity* (1693); and *Tritheism charged on Dr. Sherlock's New Notion of the Trinity* (1695). His *Opera Posthuma* appeared in 1717; a collection of his *Sermons* in 1823. More recent editions are those of 1843 and 1850.

**South Sea, History of Voyages and Discoveries in the,** by Captain JAMES BURNES, was published in 1803—17.

**Southern Night, A.** A lyric by MATTHEW ARNOLD (b. 1822), in memory of the author's brother, William Delafield Arnold (q.v.), who died at Gibraltar, on his way home from India, on the 9th of April, 1859:—

"Of thee I think, my brother! young  
In heart, high-souled."

**Southern, Thomas,** dramatist (b. 1660, d. 1746), produced *The Persian Prince: or, the Loyal Brother* (1682), (q.v.); *The Disappointment: or, the Mother in Fashion* (1684); *The Wife's Excuse* (1692); *The Spartan Dame* (1721), (q.v.); *Isabella: or, the Fatal Marriage* (q.v.); *Oronooko* (q.v.); *The Rambling Lady*; *Cleomenes*; and two other plays, the whole of which were first collected and published, with an account of the life and writings of the author, in 1774.

**Southesk, The Earl of,** poet and prose writer (b. 1827), has published *Jonas Fisher*, a poem (1875), *Saskatchewan and the Rocky Mountains* (1875), *Greenwood's Farewell and other Poems* (1876), and *The Meda Maiden and other Poems* (1877).

**Southey, Mrs. Caroline Anne Bowles,** poetess (b. 1786, d. 1854), wrote *Ellen Fitzarthur* (1820), *The Widow's Tale*, *Solitary Hours*, and a series of ballads, lyrics, and domestic tales, which, says Professor Nichol, "are marked by genuine pathos and simplicity of thought, with an unusual grace and harmony of versification."

**Southey, Robert,** poet-laureate, essayist, and historian, (b. 1774, d. 1843), published the following poems: *Wat Tyler* (1794); *Poems* (1795, 1797, 1801); *Joan of Arc* (1796); *Thalaba the Destroyer* (1801); *Madoe* (1805); *Metrical Tales and other Poems* (1805); *The Curse of Kehama* (1810); *Roderick* (1814); *Odes* (1814); *Minor Poems* (1815); *Carmon Triumphale* (1815); *The Poet's Pilgrimage to Waterloo* (1816); *The Lay of the Laureate* (1816); *A Vision of Judgment* (1821); *The Expedition of Orsua and the Crimes of Aguirre* (1821); *A Tale of Paraguay* (1825); *All for Love and the Pilgrim to Compostella* (1829); *Oliver Newman, and other Poetical Remains* (1845); and *Robin Hood, a fragment* (1847). His prose works are as follow:—*Letters written during a short Residence in Spain and Portugal, with some account of Spanish and Portuguese Poetry* (1791); *Letters from England, by Don Manuel Alvarez Espriella* (1807); *Chronicle of the Cid Rodrigo Diaz de Bivar, from the Spanish* (1808); a *History of Brazil* (1810); *Ommama: or, the Horæ Ostiosiores* (1812); a *Life of Nelson* (1813); a *Life of Wesley* (1820); a *History of the Peninsular War* (1823); *The Book of the Church* (1824); *Sir Thomas More: or, Colloquies on the Progress and Prospects of Society* (1824); *Vindiciæ Ecclesiæ Anglicanæ* (1826); *Essays, Moral and Political* (1832); *Lives of English Admirals* (1833—40); *The Doctor* (1834—38); *Lives of Cromwell and Bunyan* (1844); and a *Life of Doctor Andrew Bell* (1844). Southey also edited the *English Anthology* for 1799—1800; *Specimens of the Late English Poets, with Preliminary Notices* (1807); *Attempts at Verse, by T. Jones, with an Essay on Uneducated Poets* (1813); and *Select Works of the Early British Poets, with Biographical Notices* (1831). His *Commonplace Book*, edited by J. W. Warter, appeared in 1849—51; selections from his prose works in 1832, and from his poetical works in 1831. His *Life and Correspondence* were published by his son in 1849—50; and a Selection from his Letters by his son-in-law, Warter, in 1856. See, also, the *Life of Southey* by C. T. Browne (1854). Detailed notices of most of Southey's works will be found under their respective headings. "The most ambitious and the most voluminous author of his age, Southey," says John Dennis, "was also one of the least popular; and time, instead of changing the national verdict, as he anticipated, has apparently confirmed it. His vast epics, the acorns which he planted when his poetical contemporaries, as he said, were sowing kidney-beans, are not the trees whose majestic proportions win our admiration or to whose shade we willingly resort; his bulky histories of Brazil and the Peninsular War stand upon our shelves unread; his *Doctor*, that strange jumble of humour and nonsense, of learning and simplicity, of literary strength and weakness, is read chiefly by the curious; his *Naval History of England* is a dead book; so is the *Colloquies*. *The Book of the Church* is not dead, but it has never attained popularity; and probably the only works which keep Southey's name before



the latest generation of readers are the biographies of John Wesley and Lord Nelson. Failure, then, if any trust may be placed in the verdict we have recorded, is written upon a large proportion of Southey's works."

**Southwell, Robert**, poet (b. 1560, d. 1595), wrote *A Supplication to Queen Elizabeth* (1593); *Marie Magdalen's Funerall Teares* (1594); *St. Peter's Complaynt* (q.v.), with other Poems (1595); *Maconie* (1595); *The Triumphs over Death* (1595), (q.v.); *Epistle of Comfort to the reverend priests and others of the lay sort restrained in durance for the Catholike fayth* (1605), (q.v.); and *A Short Rule of Good Life*. The prose Works of Southwell were edited by Walter in 1828; his poetical Works by Turnbull in 1856. For *Biography*, see *The Gentleman's Magazine* for 1798, Brydges' *Censura Literaria*, Ellis's *Specimens*, and Campbell's *English Poets*. For *Criticism*, see MacDonald's *England's Antiphon*. See BURNING BABE, THE.

**"Spacious firmament on high, The."** First line of an ode generally printed among the poems of JOSEPH ADDISON (1672—1719), but by some writers attributed to ANDREW MARVELL (1620—1678).

**"Spake full well, in language quaint and olden."** First line of *Flowers*, a lyric by HENRY WADSWORTH LONGFELLOW.

**Spalding, William**, professor at St. Andrews (d. 1859), wrote *An Introduction to Logical Science*, *A History of English Literature, Italy and the Italians*, and other works.

**Spanish Curate, The.** A comedy of intrigue, by JOHN FLETCHER (1576—1625), and founded on *Gerardo: or, the Unfortunate Spaniard*, by Goncalo de Cespides, of which an English translation, by Leonard Digges, appeared in 1622.

**Spanish Father, The.** A tragedy written by HENRY MACKENZIE (q.v.) in early life, and never performed. An extract is given in Grant Wilson's *Poets and Poetry of Scotland*.

**Spanish Friar, The:** "or, The Double Discovery." A play by JOHN DRYDEN (1631—1701), written against the Roman Catholic priesthood. "It has earned," says Morley, "special praise for the dramatic skill with which it makes an under-plot unite with the main action of the piece." It was produced in 1681.

**Spanish Gypsy, The.** A dramatic poem by GEORGE ELIOT (q.v.), published in 1868. It was originally written in the winter of 1864—65, but was re-written and amplified after a visit to Spain in 1867. Some passages have already become classical: the allusion to the Mediterranean—

"The mild sea that moans with memories;"

and the lines—

"And bells make Catholic the trembling air."

"What times are little? To the sentinel  
That hour is regal when he mounts on guard."

"The soul of man is widening towards the past."

"For now the old Epic voices ring again  
And vibrate with the heat and melody,  
Stirred by the warmth of old Ionian days."

**Spanish Lady's Love, The.** A ballad of the Elizabethan time, which relates of

"A Spanish lady,  
How she wooed an English man."

The Englishman is said to have been a member of the Popham family.

**Spanish Masquerado, The.** A work by ROBERT GREENE (q.v.), written in 1589.

**Spanish Student, The.** A dramatic poem by HENRY WADSWORTH LONGFELLOW (b. 1807), published in 1845.

**Spanish Tragedy, The:** "or, Hieronimo is mad again; containing the lamentable end of Don Horatio and Belimperia; with the pitiful death of Hieronimo." A play by THOMAS KYD, printed in 1603. Charles Lamb speaks of "the wild, solemn, preternatural cast of grief" which colours several scenes. See Dodsley's *Old Plays*, ed. Carew Hazlitt. See also HIERONIMO.

**Spanish Virgin, The:** "or, the Effects of Jealousy." A ballad, the subject of which is taken from a folio collection of tragic stories called *The Theatre of God's Judgments* (q.v.).

**"Spare the rod and spoil the child, Then."** Line 843, canto i., part ii., of BUTLER's poem of *Hudibras* (q.v.).

**Sparkes, Thomas**, Puritan divine (b. 1548, d. 1616), published *A Brotherly Persuasion to Unite and Uniformitie in Judgment and Praetice touching the received and present Ecclesiastical Government, and the authorised Rites and Ceremonies of the Church of England* (1607); *A Comfortable Treatise for a Troubled Conscience*; *The Highway to Heaven*; and other works.

**Sparks, Godfrey.** A pseudonym assumed by CHARLES DICKENS (1812—1870) in publishing *The Bloomsbury Christening*.

**Sparks, Timothy.** See SUNDAY UNDER THREE HEADS.

**Sparowe, Phyllyp, The Boke of.** A poem by JOHN SKELTON (q.v.), written before the end of 1508, and apparently suggested by the Sparrow of Catullus. It is supposed to be the lament of a certain maiden named Jano Scrope for Philip, her pet sparrow, who had been killed by a cat. The poem ends with a Latin epitaph on the bird, and lines in commendation of its mistress. It is written in the characteristic verse invented by the author, and since called by his name.

**Spartan Dame, The.** A tragedy by THOMAS SOUTHERN (1660—1746), acted in 1721. The plot is taken from the life of Agis, by Plutarch, and the character of Chelonis is said to have been intended for Queen Mary, wife of William III.



**Spasmodic School of Poets, The.** A term frequently applied to a body of authors of the present century, of whom ALEXANDER SMITH (q.v.), and PHILIP JAMES BAILEY (q.v.), may be taken as the representatives, and whose writings are distinguished by a certain unreality and difficult straining after effect. They have been admirably ridiculed by Professor Aytoun in his *Firmilian* (q.v.), a *Spasmodic Tragedy*.

**Speake Parot.** A poem by JOHN SKELTON (q.v.), in Chaucer's seven-line stanza. The writer here makes his parrot speak piquant satire on men and things of the time. Henry VIII. is ridiculed as Bo-ho, and Cardinal Wolsey as Hough-ho, both being figured as dogs. The parrot was the court bird of that age.

**Specimens of the British Poets,** "with bibliographical and critical notices, and an Essay on English Poetry," by THOMAS CAMPBELL, were published in 1819, 1841, 1845, and 1848.

**Spectator Club, The.** See SPECTATOR, THE.

**Spectator, The.** A series of essays by JOSEPH ADDISON, SIR RICHARD STEELE, and others, begun on March 1st, 1711, and continued daily until December 6th, 1712, by which time it had run through 555 numbers. It was resumed in 1714, when eighty numbers were published, making 635 in all, of which Addison wrote 274, and Steele 240. Pope contributed to one of the issues his *Messiah* (q.v.). The idea of the Spectator himself was Addison's, but the notion of the periodical was certainly derived from that of *The Tatler* (q.v.), which preceded it, just as the success of *The Spectator*, in its turn suggested *The Guardian*, and other similar publications. "The Spectator," says Macaulay, "is a gentleman who, after passing a studious youth at the University, has travelled on classic ground, and has bestowed much attention upon curious points of antiquity. He has, on his return, fixed his residence in London, and has observed all the forms of life which are to be found in that great city, has daily listened to the wits of Will's, has smoked with the philosophers of the Grecian, and has mingled with the parsons at Child's, and with the politicians at the St. James's. In the morning he often listens to the hum of the Exchange; in the evening his face is constantly to be seen in the pit of Drury Lane Theatre. But an insurmountable bashfulness prevents him from opening his mouth, except in a small circle of intimate friends. These friends were first sketched by Steele. Four of the club, the Templar, the clergyman, the soldier, and the merchant, were uninteresting figures, fit only for a background. But the other two, an old county baronet, and an old town rake, though not delineated with a very delicate pencil, had some good strokes. Addison took the rude outlines into his own hands, retouched them, coloured them, and is in truth the creator of the Sir Roger do Coverley and the Will Honeycomb with whom we are all familiar. The plan of *The Spectator*

must be allowed to be both original and eminently happy; every valuable essay in the series may be read with pleasure separately; yet the five or six hundred essays form a whole, and a whole which has the interest of a novel. It must be remembered, too, that at that time no novel giving a lively and powerful picture of the common life and manners of England had appeared. Richardson was working as a compositor; Fielding was robbing birds' nests; Smollett was not yet born. The narrative, therefore, which connects together the Spectator's Essays, gave to our ancestors their first taste of an exquisite and untried pleasure. That narrative was indeed constructed with no art or labour. The events were such events as occur every day. Sir Roger comes up to town to see Eugenio, as the worthy baronet always calls Prince Eugene, goes with the Spectator on the water to Spring Gardens, walks among the tombs in the Abbey, and is frightened by the Mohawks, but conquers his apprehension so far as to go to the theatre when *The Distressed Mother* is acted. The Spectator pays a visit in the summer to Coverley Hall, is charmed with the old house, the old butler, and the old chaplain, eats a jack caught by Will Wimble, rides to the assizes, and hears a point of law discussed by Tom Touchy. At last a letter from the honest butler brings to the club the news that Sir Roger is dead. Will Honeycomb marries and reforms at sixty. The club breaks up, and the Spectator resigns his functions. Such events can hardly be said to form a plot; yet they are related with such truth, such grace, such wit, such humour, such pathos, such knowledge of the human heart, such knowledge of the ways of the world, that they charm us on the hundredth perusal." See the editions by Nichols (1786), Bisset (1793), Chalmers (1817), and Henry Morley (1868). See also Hazlitt's *Comic Writers*, Thackeray's *English Humourists*, and other authorities mentioned under ADDISON and STEELE. See COVERLEY, SIR ROGER DE.

**Spectator, The.** A weekly newspaper, started in 1828 by ROBERT STEPHEN RINTOUL (q.v.). One of its present editors is RICHARD HOLT HUTTON, author of *Essays, Theological and Literary*.

**Spectator, The Female.** See FEMALE SPECTATOR, THE.

**Spectators, A Sequel to the.** See LAY MONASTERY, THE.

**Speculation:** "or, a Defence of Mankind." A work by CHRISTOPHER ANSTEX; written in 1780.

**Speculum Christiani.** A theological tract, by JOHN WATTON, a contemporary of Dunbar; prefaced by some "miserable rhymes."

**Speculum Meditantis.** The first book of a poem by JOHN GOWER (q.v.), written in French, and never printed. It is described by a contemporary copyist as being divided into twelve books, and "treating of the vices and virtues, and of the various degrees of this age." It sought "to teach, by a right path, the way whereby a transgressed



sinner ought to return to the knowledge of his Creator." See CONFESSIO AMANTIS and VOX CLAMANTIS.

**Speculum Stultorum.** A satire in Latin elegiacs, by NIGELUS WIREKER (circa 1190), on the follies and corruptions of society in his time, and especially of the monastic orders. The hero, Brunellus, an ass—designed as a personification of the monks—becomes discontented with his evil condition and his short tail, and sets out in search of a better state and a longer appendage. He decides upon entering into holy orders; and in order to judge which monastic establishment is the best fitted for him, passes them all in review, and finds something to reprobate and condemn in every one. At last he is discovered by his old master, and is compelled to return to his former condition of servitude, with his tail even shorter than before.

**Speed.** Servant to Valentine, in *The Two Gentlemen of Verona* (q.v.).

**Speed, John,** chronicler and geographer (b. 1555, d. 1629), published *The Theatre of the Empire of Great Britain* (1611), (q.v.); *The History of Great Britaine under the Conquests of ye Romans, Saxons, Danes, and Normans* (1611); *A Clowd of Witnesses* (1616); *A Prospect of the most Famous Parts of the World* (1631); and *The Genealogies of Scripture* (q.v.), according to every Familie and Tribe (1640).

**Speed the Plough.** A comedy by THOMAS MORTON (1764—1838), which appeared in 1798.

**"Speed the soft intercourse from soul to soul,"**—Line 57 in POPE's epistle of *Eloisa to Abelard* (q.v.)—

"And waft a sigh from Indus to the Pole."

**Spelman, Sir Henry,** antiquary (b. 1562, d. 1641), published *De Sepultura; De non Temerandis Ecclesiis* (1616); *Glossarium Archæologicum* (1626 and 1664); *Concilia, Decreta, Leges, Constitutiones, in re Ecclesiarum Orbis Britannici* (1629 and 1641); *A Protestant's Account of his Orthodox Holding in Matters of Religion* (1642); *Villare Anglicanum* (1656); *History and Fate of Sacrilege discovered by Examples of Scripture, of Heathens, of Christians* (1698); and *Reliquiæ Spelmanianæ* (1698). His English *Works* were published, with a *Life*, by Gibson in 1723. See CONCILIA, &c.; ECCLESIIIS, DE NON TEMERANDIS; GLOSSARIUM ARCHÆOLOGICUM; SEPULTURA, DE.

**Spence, Joseph,** critic (b. 1698, d. 1768), wrote *Polymetis* (1747); *An Essay on Pope's Translation of Homer's Odyssey* (1727); *Moralities: or, Essays, Letters, Fables, and Translations* (1753); an *Account of the Life, Character, and Poems of Mr. Blacklock* (1754); *A Parallel, in the manner of Plutarch, between a most celebrated Man of Florence [Signor Magliabecchi], and one scarce ever heard of in England [Robert Hill]* (1758); and *Observations, Anecdotes, and Characters of Books and Men* (1820). See *The Quarterly Review*, vol. xxiii.; also, the *Life* by

Singer (1820). See BEAUMONT, SIR HARRY; PHESCECENEPS.

**Spencer, Herbert,** philosophical writer (b. 1820), is the author of *The Proper Sphere of Government* (1842); *Social Statics* (1851); *Principles of Psychology* (1855); *Essays: Scientific, Political, and Speculative* (1858—74); *Education* (1861); *First Principles* (1862); *Classification of the Sciences* (1864); *Principles of Biology* (1864); *Spontaneous Generation* (1870); *Recent Discussions in Science, Philosophy, and Morals* (1871); *The Study of Sociology* (1872); *Descriptive Sociology* (1873); and *Sins of Trade and Commerce* (1875).

**Spencer, The Hon. William Robert,** poet (b. 1770, d. 1834), published several volumes of *vers de société*. His *Works* were collected and published in 1835. See BETH-GÉLERT.

**Spens, Sir Patrick.** A famous ballad, printed in the collections of Percy, Scott, Jamieson, Buchan, and Motherwell, concerning which there has been much discussion, and of whose origin no one appears to have any accurate information. Sir Walter Scott imagines it to refer to an expedition that may have been sent for Margaret, called the Maid of Norway (daughter of Eric, King of Norway, and Margaret, daughter of Alexander III. of Scotland), after the death of her grandfather in 1285, which made her Queen of Scotland. Finlay thinks it has reference to the marriage of James III. of Scotland with Margaret, daughter of the King of Denmark; while Motherwell suggests that it sings the fate of certain Scottish nobles who accompanied Margaret, daughter of Alexander III., to her nuptials with Eric, King of Norway, and who were drowned on their return home from the voyage. Chambers, on the other hand, "feels assured that 'Sir Patrick' is a modern ballad, and suspects, or more than suspects, that the author is Lady Wardlaw." Allingham advises his readers not to trouble themselves about the connection of this or any other ballad with authentic history, and they will be gainers in comforts, and no losers otherwise.

**Spenser, Edmund,** poet-laureate (b. 1552, d. 1599), published *The Shepherd's Calendar* (1579), (q.v.); *The Faërie Queene* (1590), (q.v.); *Complaintes* (1591); *Prosopopoia: or, Mother Hubbard's Tale* (1591); *Tears of the Muses* (1591), (q.v.); *Daphnida* (1591), (q.v.); *Colin Clout's Come Home Againe* (1595), (q.v.); *Amoretti* (1595), (q.v.); *Four Hymns* (1596); *Prothalamion* (1596), (q.v.); *Britain's Ida* (1628), (q.v.); also, with Gabriel Harvey (1545—1630), *Three proper and wittie familiar Letters, lately passed between two University Men, touching the Earthquake in Aprill last, and our English Refourmed Versifying* (1580), and *Two other very Commendable Letters of the same Men's Writing, both touching the foresaid artificiaall Versifying, and certain other Particulars* (1580), both of which are reprinted in vol. ii. of Haslowood's *Ancient Critical Essays upon English*



*Poets and Poesy*; besides *A View of the State of Ireland* (1633). Spenser's Poetical Works have been edited, with Notes and Memoirs, by Hughes (1715 and 1750), Birch (1751), Church (1758), Upton (1758), Todd (1805 and 1840), Aikin (1806 and 1842), Robinson (1825), Mitford (1829), Hillard (1839), Masterman (1848), Child (1855), Gilfillan (1859), and Morris (1869). See Warton's *English Poetry*; Hazlitt's *English Poets*; *Spenser and his Poetry*, by G. L. Craik (1845); Morley's *Library of English Literature*. "Spenser's great characteristic," says Leigh Hunt, "is poetic luxury. If you go to him for a story, you will be disappointed; if for a style, classical or concise, the point against him is conceded; if for pathos, you must weep for personages half-real and too beautiful; if for mirth, you must laugh out of good breeding, and because it pleaseth the great sequestered man to be facetious. But if you love poetry well enough to enjoy it for its own sake, let no evil reports of his 'allegory' deter you from his acquaintance, for great will be your loss. His allegory itself is but one part allegory, and nine parts beauty and enjoyment; sometimes an excess of flesh and blood. His forced rhymes, and his sentences written to fill up, which in a less poet would be intolerable, are accompanied by such endless grace and dreaming pleasure, fit to

"'Make heaven drowsy with the harmony,'

that although it is to be no more expected of anybody to read him through and through at once, than to wander days and nights in a forest, thinking of nothing else, yet any true lover of poetry, when he comes to know him, would as soon quarrel with repose on the summer grass. You may get up and go away, but will return next day at noon to listen to his waterfalls, and see, 'with half-shut eye,' his visions of knights and nymphs, his gods and goddesses, whom he brought down again to earth in immortal beauty. Spenser, in some respects, is more southern than the south itself. He is more luxurious than Ariosto or Tasso, more haunted with the presence of beauty. His wholesale poetical belief, mixing up all creeds and mythologies, but with less violence, resembles that of Dante and Boccaccio. Then his versification is almost perpetual honey. Spenser is the farthest removed from the ordinary cares and haunts of the world of all the poets that ever wrote, except perhaps Ovid; and this, which is the reason why mere men of business and of the world do not like him, constitutes his most bewitching charm with the poetical. He is not so great a poet as Shakspeare or Dante; he has less imagination, though more fancy, than Milton. He does not see things so purely in their elements as Dante, neither can he combine their elements like Shakspeare, nor bring such frequent intensities of words, or of wholesale imaginative sympathy, to bear upon his subject as any one of them, though he has given noble diffused instances of the latter in his *Una*, and his *Mammon*, and his accounts of *Jealousy* and *Despair*. Take him for what he is, whether

greater or less than his fellows, the poetical faculty is so abundantly and beautifully predominant in him above every other—though he had passion, and thought, and plenty of ethics, and was as learned a man as Ben Jonson, perhaps as Milton himself—that he has always been felt by his countrymen to be what Charles Lamb called him, the 'Poets' Poet.' He has had more idolatry and imitation from his brethren than all the rest put together. The old undramatic poets, Drayton, Browne, Drummond, Giles, and Phineas Fletcher, were as full of him as the dramatic were of Shakspeare. Milton studied and used him, calling him 'Sage and serious Spenser;' and adding, that he 'dared be known to think him a better teacher than Scotus and Aquinas.' Cowley said he became a poet by reading him. Dryden claimed him for a master. Pope said he read him with as much pleasure when he was 'old, as young. Collins and Gray loved him; Thomson, Shenstone, and a host of inferior writers, expressly imitated him; Burns, Byron, Shelley, and Keats made use of his stanza; Coleridge eulogised him. Spenser has stood all the changes in critical opinion; all the logical and formal conclusions of the understanding, as opposed to imagination and lasting sympathy." "What distinguishes him," says Taine, "from all others is the mode of his imagination. Generally with a poet his mind ferments vehemently, and by fits and starts; his ideas gather, jostle each other, suddenly appear in masses and heaps, and burst forth in sharp, piercing concentrative words; it seems that they need these sudden accumulations to imitate the unity and life-like energy of the objects which they reproduce; at least, almost all the poets of that time, Shakspeare at their head, act thus. Spenser remains calm in the fervour of invention. The visions which would be fever to another leave him at peace. They come and unfold themselves before him easily, entire, uninterrupted, without starts. He is epic, that is, narrator, not a singer like an ode-writer, not a mimic like a play-writer. No modern is more like Homer. Like Homer and the great epic-writers, he only presents consecutive and noble, almost classical, images, so nearly ideas, that the mind seizes them unaided and unawares. Like Homer, he is always simple and clear: he makes no leaps, he omits no argument, he robs no word of its primitive and ordinary meaning, he preserves the natural sequence of ideas. Like Homer again, he is redundant, ingenuous, even childish. He says everything, he puts down reflections which we have made beforehand; he repeats without limit his grand ornamental epithets. We can see that he beholds objects in a beautiful uniform light, with infinite detail; that he wishes to show all this detail, never fearing to see his happy dream change or disappear; that he traces its outline with a regular movement, never hurrying or slackening. He is even a little prolix, too unmindful of the public, too ready to lose himself and dream about the things he beholds. His thought expands



a vast repeated comparisons, like those of the old epic poet. He develops all the ideas which he handles. All his phrases become periods. Instead of compressing, he expands. To bear this ample thought and its accompanying train, he requires a long stanza, ever renewed, long alternate verses, reiterated rhymes, whose uniformity and fulness recall the majestic sounds which undulate eternally through the woods and the fields. To unfold these epic faculties, and to display them in the sublime region where his soul is naturally borne, he requires an ideal stage, situated beyond the bounds of reality, with personages who could hardly exist, and in a world which could never be. He made many miscellaneous attempts in sonnets, elegies, pastorals, hymns of love, little sparkling word-pictures; they were but essays, incapable for the most part of supporting his genius. Yet already his magnificent imagination appeared in them; gods, men, landscapes, the world which he sets in motion is a thousand miles from that in which we live. His *Shepherd's Calendar* is a thought-inspiring and tender pastoral, full of delicate loves, noble sorrows, lofty ideas, where no voice is heard but of thinkers and poets. His *Visions of Petrarch and Du Bellay* are admirable dreams, in which palaces, temples of gold, splendid landscapes, sparkling rivers, marvellous birds, appear in close succession as in an Oriental fairy-tale. If he sings a "Prothalamion," he sees two beautiful swans, white as snow, who come softly swimming down amidst the songs of nymphs, and vermeil roses, while the transparent water kisses their silken feathers, and murmurs with joy. If he bewails the death of Sidney, Sidney becomes a shepherd; he is slain like Adonis; around him gather weeping nymphs. His most genuine sentiments become thus fairy-like. Magic is the mould of his mind, and impresses its shape on all that he imagines or thinks. Involuntarily he robs objects of their ordinary form. If he looks at a landscape, after an instant he sees it quite differently. He carries it, unconsciously, into an enchanted land. At last he finds a subject which suits him, the greatest joy permitted to an artist. He removes his epics from the common ground which, in the hands of Homer and Dante, gave expression to a living creed, and depicted national heroes. He leads us to the summit of fairy-land, soaring above history, on that extreme verge where objects vanish and pure idealism begins." See ASTROPHIEL; EPITHALAMION; HYMNS IN HONOUR OF LOVE, &c.; POETS' POET; POETS, PRINCE OF; PROSOPOPOIA.

**Speranza.** The pseudonym adopted by Mrs. (afterwards Lady) WILDE in the publication of *Ugo Bassi*, a tale in verse (1857), and other works.

**"Spheres, The music of the."** See "MUSIC OF THE SPHERES, THE."

**"Spice-islands (The) of youth and hope."**—COLERIDGE, *Table-Talk*.

**Spider and the Flie, The,** by JOHN HERWOOD (1506—1565); published in 1556. A

long and tedious allegorical poem in seven-line stanzas; the Spider representing the Protestants, and the Flie the Catholics. See Harrison, in Holinshed's *Chronicle*.

**"Spiders crawling upon my startled hopes."**—COLLEY CIBBER, in his adaptation of *Richard III.*, act iv., scene 3.

**Spira, Francis.** See CONFLICT OF CONSCIENCE, THE.

**"Spires whose 'silent finger points to heaven.'"** A line in book vi. of WORDSWORTH'S poem of *The Excursion* (q.v.). The quoted words are from No. 14 of Coleridge's *Friend* (q.v.), where it is said: "An instinctive taste teaches men to build their churches in flat countries with spire-steeples, which, as they cannot be referred to any other object, point as with silent finger to the sky and stars."

**"Spirit of a youth (The) that means to be of note."**—ANTONY and CLEOPATRA, act iv., scene 4.

**Spirit of the Age, The.** A series of criticisms on contemporaries published by WILLIAM HAZLITT (q.v.) in 1825. The *New Spirit of the Age*, edited and chiefly written by RICHARD HENGIST HORNE (q.v.), appeared in 1844.

**"Spirit of the worm (The) beneath the sod,"**—SHELLEY, *Episychidion*, line 124—

"In love and worship blends itself with God."

**"Spirit walks (The) of every day deceased."**—YOUNG, *Night Thoughts*, night ii., line 180.

**"Spiriting gently, And do my."**—*The Tempest*, act i., scene 3.

**"Spirits, when they please, Can either sex assume, or both."**—*Paradise Lost*, book i., line 423.

**Spleen, The.** A poem by MATTHEW GREEN (1696—1737), first published by Glover, the poet (q.v.). "It was originally a very short copy of verses, and was gradually and piecemeal increased. Pope speedily noticed its merit, Melmoth praised its strong originality in Fitzosborne's Letters, and Gray duly commended it in his correspondence with Walpole, when it appeared in Dodsley's Collection. In that walk of poetry, where fancy aspires no farther than to go hand in hand with common sense, its merit," says Campbell, "is certainly unrivalled."

**"Splendid angel (A), newly drest, Save wings, for heaven."**—KEATS, *Eve of St. Agnes*.

**Splendid Shilling, The.** A poem by JOHN PHILIPS (1676—1708), published in 1703, and written in parody of the epic style of Milton. It begins:—

"Happy the man, who, void of care and strife,  
In sliken or in leathern purse retails



A splendid shillug. He nor hears with pain  
New oysters cried, nor sighs for cheerful ale;  
But with his friends, when lightly mists arise,  
To Juniper's Magpie or Town-hall repairs:  
Where, mindful of the nymph whose wanton eye  
Transfixed his soul and kindled amorous flames,  
Chloe or Phillis, he, each circling glass,  
Wisheth her health, and joy, and equal love.  
Meanwhile he smokes, and laughs at merry tale,  
Or pun ambiguous, or conundrum quaint."

"**Splendour falls on castles walls,**  
The." A song, by ALFRED TENNYSON, in *The Princess* (q.v.); commonly called "The Buglo Song."

"**Splenetic and rash; I am not.**"—*Hamlet*, act v., scene 1:—

"Yet have I something in me dangerous."

"**Sport that is not worth the candle,**  
It is a poor." See HERBERT'S *Jacula Prudentum* (q.v.). The French proverb runs:—"Le jeu no vaut pas la chandelle."

"**Sports of children satisfy the child,**  
The." Line 154 of GOLDSMITH'S poem of *The Traveller* (q.v.).

**Sporus**, in POPE'S *Epistle to Dr. Arbuthnot* (q.v.), is a satirical portrait, intended for Lord John Hervey (q.v.), son of the Earl of Bristol, and author of the *Memoirs of the Reign of George II.* "The cause of his estrangement from Pope," says Professor Ward, "remains obscure; but the first public offence was given by Pope, in allusions in his *Miscellanies* (1727) and the first edition of *The Dunciad* (1728). Then, in 1734, appeared the *Imitation of the First Book of Horace*, where Lord Hervey was twice attacked under the sobriquet of Lord Fanny, and his friend, Lady Mary Montagu, was even more venomously aspersed. They retorted in verse and prose; and Pope wrote his prose *Letter to a Noble Lord*. The character of Sporus followed in 1734; and another attack in the satire originally called *The Epilogue to the Satires* (1738) brought out a poem, *The Difference between Verbal and Practical Virtue Exemplified*, by Lord H." "In the first edition of the *Epistle*," says Bowles, "Pope had the name 'Paris' instead of Sporus." The satire opens thus:—

"Let Sporus tremble— What? that thing of silk?  
Sporus, that mere white curd of ass's milk?  
Satire or sense, alas! can Sporus feel?  
Who breaks a butterfly upon a wheel?"

**Spottiswoode, John**, Archbishop of St. Andrews (b. 1565, d. 1639), wrote a *History of Scotland, beginning the year of our Lord 203, and continued to the end of the reign of James VI.* (1655), which was edited by Bishop Russell, with a biographical sketch of the author, and notes, in 1847—51. Spottiswoode also wrote a *Refutatio Libelli de Regimine Ecclesiæ Scotiæ* (1620), the "doctrines" of which "are opposed," says Bishop Nicolson, "by David Calderwood, in his *Altare Damascenum*" (q.v.).

**Sprat, Thomas**, Bishop of Rochester (b. 1636, d. 1713), published a *Poem on the Death of Cromwell* (1659); *The Plague of Athens* (1659); *The History of the Royal Society* (1724); *Observations on Sorbiere's Voyage into England* (1665); *A*

*True Account and Declaration of the Horrid Conspiracy [the Rye House Plot] against the Late King, his present Majesty, and the present Government* (1685); a *Life of Cowley*, some sermons, and other miscellaneous works. *Some Account of the Life and Writings of Sprat* was published in 1715.

**Sprig of Shillelah, The.** A famous Irish national song, whose authorship is attributed by some writers to a certain H. B. LODE, and by others to the poet EDWARD LYSAGHT.

**Spring.** A poem, forming one of the series of *The Seasons* (q.v.), by JAMES THOMSON (1700—1748), published in 1728.

**Spring: "a New Version."** A humorous poem by THOMAS HOOD.

"**Spring comes slowly up this way,**  
And the."—COLERIDGE, *Christabel*, part i.

**Spring, Ode to,** by ANNA LETITIA BARBAULD (1743—1825); "a happy imitation of Collins."

"**Springes to catch woodcocks.**"—*Hamlet*, act i., scene 3.

"**Springtime, the only pretty ring-**  
time." See SHAKESPEARE'S play of *As You Like It*, act v., scene 3:—

"Sweet lovers love the spring."

So TENNYSON in *Locksley Hall*:—

"In the spring a young man's fancy lightly turns to thoughts of love."

**Spudeus.** One of the interlocutors in STUBBES'S *Anatomie of Abuses* (q.v.).

**Spumador.** The name of Prince Arthur's horse in SPENSER'S *Fæerie Queene*.

**Spurgeon, Charles Haddon**, Baptist minister (b. 1834), has published, among other works, *John Ploughman's Talk*, and *The Treasury of David*, in addition to a very large number of *Sermons*.

**Spy, The.** A story by JAMES FENIMORE COOPER (1789—1851), founded on incidents in the American Revolution, and published in 1821.

**Squab, Poet.** See POET SQUAB.

**Square, Mr.** "A philosopher," in FIELDING'S novel of *Tom Jones* (q.v.).

**Squeers.** A Yorkshire schoolmaster, owner of Dotheboys' Hall, in DICKENS'S novel of *Nicholas Nickleby* (q.v.). "This picture of Squeers," says Friswell, "was so true and natural that many of the schoolmasters identified themselves with it; and one individual who happened to have but one eye, and who, therefore, resembled Squeers physically as well as mentally, threatened the author with an action at law." See the preface to the novel. Mrs., Miss Fanny, and Master Wackford Squeers all figure in the story.

**Squier, Ephraim George.** See BARD, SAMUEL, A.



**Squintum, Doctor**, in FOOTE's farce of *The Minor*, is intended for the celebrated GEORGE WHITEFIELD (1714—1770). The same nickname was bestowed by Theodoro Hook upon the Rev. EDWARD IRVING (1792—1834), who had a slight cast in his eye.

**Squire Meldrum.** See MELDRUM, SQUIRE.

**Squire of Dames, The**, figures in SPENSER's *Fairie Queene* (q.v.), book iii., canto vii., stanza 51, *et seq.*

**Squire of Low Degree, The.** A romance alluded to by CHAUCER in the *Rime of Sir Topas*; probably the same as that inserted by Ritson in his *Ancient Romances*. It is analysed by Warton in his *History*. See also Carew Hazlitt's *Remains of Early Popular Poetry*. Ritson calls the work "a strange and whimsical, but genuine English performance."

**Squire, Samuel**, Bishop of St. Davids, (b. 1714, d. 1766), wrote *A Defence of the Ancient Greek Chronology* and an *Inquiry into the Origin of the Greek Language* (1741), *The Ancient History of the Hebrews Vindicated* (1741), an *Enquiry into the Foundation of the English Constitution* (1745), *Indifference for Religion Inexcusable* (1758), and other works.

**Squire Western.** See WESTERN, SQUIRE.

**Squire's Tale, The**, in CHAUCER's *Canterbury Tales* (q.v.), is of the Tartar Cambys Khan, or Cambuscan, who warred with Russia, and had two sons, Algarsif and Camballo, and a daughter Canaee. The tale is not finished, whence the allusion by Milton in his *Il Penseroso*. See CAMBUSCAN.

**Squyr of Lowe Degre, The.** See SQUIRE OF LOW DEGREE, THE.

**Stackhouse, Thomas**, vicar of Benham (b. 1680, d. 1752), published a *Comment on the Apostles' Creed* (1747), *A Complete Body of Speculative and Practieal Divinity* (1743), *Memoirs of the Life and Writings of Bishop Atterbury* (1727), *A History of the Holy Bible*, which appeared, "corrected and improved" by Bishop Gleig, in 1817, and other works.

"Stage (A), where every man must play a part."—*The Merchant of Venice*, act i., scene 1. See "ALL THE WORLD'S A STAGE."

"Stale, flat, and unprofitable." See "WEARY, STALE," &c.

"Stand not upon the order of your going."—*Macbeth*, act iii., scene 4.

"Stand on end."—*Hamlet*, act i., scene 3.

"Stand still, true poet that you are."—First line of *Popularity*, a lyric by ROBERT BROWNING (b. 1812):—

"Some night you'll fall us; when afar  
You rise, remember one man saw you,  
Knew you, and named a star!"

**Standard, The**, a daily newspaper of Conservative politics, was started in 1827.

**Standish, Miles**, in LONGFELLOW's poem of *The Courtship* (q.v.) of that famous captain, is in love with Priseilla, who does not return his affection, and who, on the report of his death, becomes the wife of John Alden (q.v.).

"Stands Scotland where it did?"—*Macbeth*, act iv., scene 3.

**Stanhope, Earl**, Philip Henry, statesman (b. 1805, d. 1875), wrote *A History of the War of the Succession in Spain* (1832); *A History of England from the Peace of Utrecht to the Peace of Aix-la-Chapelle* (1836–52); *The Court of Spain under Charles II.* (1844); *A Life of the Great Condé* (1845); *A Life of Belisarius* (1848); *Historical Essays* (1848); *A History of the Rise of our Indian Empire* (1858); *A History of the Reign of Queen Anne to the Peace of Utrecht* (1870); an edition of the *Letters of Lord Chesterfield* (1845); *Memoirs of Sir Robert Peel*; a *Life of William Pitt*; and other works.

**Stanhope, George**, Dean of Canterbury (b. 1660, d. 1728), published *A Paraphrase and Comment upon the Epistles and Gospels, for all Sundays and Holydays* (1705), various Sermons (1700 to 1739), and translations from the writings of St. Augustine, Epictetus, à Kempis, and others. His *Life* was published in 1797.

**Stanhope, Philip Dormer.** See CHESTERFIELD, EARL OF.

**Stanihurst, Richard**, poet and scholar (d. 1618), published in 1583 a translation of the first four books of the *Æneid* into English hexameters; in 1584 an Irish chronicle in Latin, *De Rebus in Hibernica Gestis, Libri IV.*; and in 1587, in Latin also, *A Life of St. Patrick*.

**Stanley, Arthur Penrhyn, D.D.**, Dean of Westminster (b. 1815), has published a *Life of Dr. Arnold* (1844); *Stories and Essays on the Apostolic Age* (1846); *A Memoir of Bishop Stanley* (1850); *The Epistles to the Corinthians* (1854); *Historical Memorials of Canterbury* (1854); *Sinai and Palestine* (1855); *The Unity of Evangelical and Apostolical Teaching* (1859); *Sermons preached before the University of Oxford* (1860); *The History of the Eastern Church* (1861); *Sermons preached in the East* (1862); *The History of the Jewish Church* (1863); *Historical Memorials of Westminster Abbey* (1867); *The Three Irish Churches* (1869); *Essays on Church and State* (1870); *The Athanasian Creed* (1871); *The History of the Church of Scotland* (1872), many fugitive sermons, and numerous contributions to reviews and magazines.

**Stanley, Thomas**, poet and scholar (b. 1625, d. 1698), published, in 1649, a volume of poems and translations, which were republished, with additions, in 1651, and were edited by Sir Egerton Brydges in 1814; also, *Psalterium Carolinum: the Devotions of his Sacred Majestie in his Solitude and Sufferings, rendered into verse* (1657); a *History of*



*Philosophy, containing the Lives, Opinions, Actions, and Discourses of the Philosophers of every Set*, the first part of which was published in 1655, and the third in 1660, a Latin translation being published by Oleanus at Leipsic in 1711; and an edition of *Æschylus* published, with a Latin translation, in 1660, and highly praised by Hallam. A *Life* of Stanley was prefixed by Sir Egerton Brydges to the edition of his *Poems* published in 1814.

**Stanzas written in dejection near Naples**, by PERCY BYSSHE SHELLEY, in 1818. They begin—

"The sun is warm, the sky is clear,  
The waves are dancing fast and bright;  
Blue isles and snowy mountains wear  
The purple noon's transparent might."

**"Staple of his argument, The."**—*Love's Labour's Lost*, act v., scene 1.

**Staple of News, The.** A comedy by BEN JONSON, produced in 1625.

**"Star of dawn, A later."**—WORDSWORTH, *A Morning Exercise*.

**"Star that bringest home the bee."**—*The Evening Star*, by THOMAS CAMPBELL.

**Star, To the Evening.** A song by THOMAS CAMPBELL. See also part ii. of *Caroline*, by the same author.

**Star-spangled Banner, The.** One of the national songs of the United States, written by F. S. KEY:—

"And the star-spangled banner, O long may it wave  
O'er the land of the free and the home of the brave!"

**"Star-y-pointing pyramid, Under a."** Line 4 of MILTON's *Epitaph on Shakespeare*.

**Stareleigh, Mr. Justice**, in DICKENS's *Pickwick Papers* (q.v.), is the judge in the famous trial of "Bardell v. Pickwick." He is described as a most particularly short man, and so fat that he seemed all face and waistcoat.

**"Starry Galileo with his woes, The."**—BYRON, *Childe Harold's Pilgrimage*, canto iv., stanza 54.

**"Starry girdle of the year, The."**—CAMPBELL, *Pleasures of Hope*, part ii., line 194.

**"Stars are with the voyager, The."** A song, by THOMAS HOOD, written in 1827.

**"Stars that in earth's firmament do shine."** A description applied to flowers in LONGFELLOW's poem on the latter subject.

**Stars, The Light of.** A lyric by HENRY WADSWORTH LONGFELLOW (b. 1807), containing the lines:—

"O fear not in a world like this,  
And thou shalt know ere long,—  
Know how sublime a thing it is  
To suffer and be strong."

**"Started like a guilty thing, It."**—*Hamlet*, act i., scene 1.

**Starveling.** "A tailor," in *A Midsummer Night's Dream* (q.v.).

**State Considered in its Relations with the Church, The.** A prose treatise by WILLIAM EWART GLADSTONE (b. 1809), published in 1838, and reviewed by Macaulay in *The Edinburgh Review* for 1839. "The author of this volume," wrote the critic, "is a young man of unblemished character, and of distinguished parliamentary talents, the rising hope of those stern and unbending Tories, who follow, reluctantly, and mutinously, a leader whose experience and eloquence are indispensable to them. . . . We dissent from his opinions, but we admire his talents; we respect his integrity and benevolence; and we hope that he will not suffer political avocations so entirely to engross him, as to leave him no leisure for literature and philosophy."

**"States can be saved without it [the sword]; bring the pen."**—Lord LYTTON, *Richelieu*, act ii., scene 2.

**Statesman, The.** A prose treatise by Sir HENRY TAYLOR (b. 1800), published in 1836, and described by Maginn as "the art of official humbug systematically digested and familiarly explained." Crabb Robinson in his *Diary* says: "He published a book called *The Statesman*, which some thought presumptuous in a junior clerk in a Government office."

**Statesmen of the Reign of George III., Historic Sketches of**, by HENRY, Lord BROUGHAM (q.v.), were published in 1839—43.

**Statius his Thebais, The First Book of**, translated into English heroic verse by ALEXANDER POPE in 1703, was printed in Lintot's *Miscellany* in 1711. The translation had been revived by his friend Henry Cromwell. The *Thebais* consists of twelve books, and is said to have been founded on a Greek poem by Antimachus. See Merivale's *Romans under the Empire*, c. lxiv.

**"Statue that enchants the world, The."**—THOMSON, *The Seasons* ("Summer").

**"Steal us (They) from ourselves away."**—POPE, *Imitations of Horace*, bk. ii., ep. ii., line 72.

**"Steals my purse, steals trash, Who."**—*Othello*, act iii., scene 3.

**Stedfast Shepherd, The.** Stanzas by GEORGE WITHER (q.v.), forming part of his pastoral poem, called *The Mistress of Philarete*. See Percy's *Reliques*.

**Stedman, Edmund Clarence**, American poet and prose-writer, is the author of *The Blameless Prince, and other Poems* (1869), *Victorian Poets*, essays (1875), and other works. His *Poems* were published complete in 1874.

**Steele Glasse, The.** "A satyre," in blank verse, by GEORGE GASCOIGNE, published in 1576. "It is a vigorous effort in favour of truth, right, and justice." It was reprinted by Arber in 1868.



**Steele, Sir Richard**, dramatist and essayist (1671, d. 1729), produced *The Christian Hero* (1701), (q.v.); *The Funeral: or, Grief à la Mode* (1702), (q.v.); *The Tender Husband* (1703), (q.v.); *The Lying Lover* (1704); *The Crisis* (1714); *The Conscious Lovers* (1722), (q.v.); contributions to *The Tatler* (q.v.), *Guardian* (q.v.), and *Spectator* (q.v.); and some miscellaneous works, a list of which is given in Lowndes' *Bibliographer's Manual*. The *Life* of Steele may be read in Forster's *Biographical and Critical Essays*, and in the *Memoir* by Montgomery. See also Thackeray's *English Humorists* and Dennis's *Studies in English Literature*. "The great charm of Steele's writing," says Thackeray "is its naturalness. He wrote so quickly and carelessly, that he was forced to make the reader his confidant, and had not the time to deceive him. He had a small share of book-learning, but a vast acquaintance with the world. He had known men and taverns. He had lived with townsmen, with troopers, with gentlemen ushers of the Court, with men and women of fashion, and with the frequenters of all the clubs and coffee-houses in the town. He was not of those lonely ones of the earth whose greatness obliged them to be solitary; on the contrary, he was admired, I think, more than any man who ever wrote; and full of hearty applause and sympathy, wins upon you by calling you to share his delight and good humour. He has a relish for goodness and beauty, wherever he meets it. He admired Shakespeare affectionately, and more than any man of his time; and, according to his generous expansive nature, called upon all his company to like what he liked himself. He did not damn with faint praise." "Steele," says Hazlitt, "seems to have gone into his eloset chiefly to set down what he observed out of doors. Addison seems to have spent most of his time in his study, and to have spun-out and wire-drawn the hints which he borrowed from Steele, or took from nature, to the utmost. I am far from wishing to depreciate Addison's talents, but I am anxious to do justice to Steele, who was, I think, upon the whole, a less artificial and more original writer. The humorous descriptions of Steele, resemble loose sketches or fragments of a comedy; those of Addison are rather comments or ingenious paraphrases on the genuine text. Several of the incidents related by Steele have never been surpassed in the heart-rending pathos of private distress. I prefer Steele's occasional selection of beautiful poetical passages, without any affectation of analysing their beauties, to Addison's finer-spun theories. I owe this acknowledgment to a writer who has so often put me in good humour with myself, and everything about me, when few things else could." See BICKERSTAFF, ISAAC; EDGAR, SIR JOHN; LOVER, THE LYING; PACOLET.

"Steep and thorny way to heaven, The."—*Hamlet*, act i., scene 3.

**Steerforth**, in DICKENS's novel of *David Cop-*

*perfield* (q.v.), is the friend of the hero and the betrayer of little Em'ly (q.v.).

**Steevens, George**, Shakespearian editor and commentator (b. 1736, d. 1800), published editions of Shakespeare's plays (with Johnson) in 1773 and 1778, and (with Johnson and Reed) in 1785, 1793, and 1803. He also wrote the commentary on Hogarth's works prefixed to Nichols' *Biographical Anecdotes* of that painter, and contributed largely to the *Biographia Dramatica*. Gifford called him the Puck of commentators.

**Stella**, in the poetry of Sir PHILIP SIDNEY, is the name under which he celebrates his love for the Lady Penelope Devereux. The latter lady is celebrated by SPENSER in his *Astrophel* (q.v.). See PHILOCLEA.

**Stella**. The poetical name bestowed by Dean Swift upon Miss Esther Johnson, whose tutor he was, and whom he married privately in 1716. The word "Esther," from the Greek ἑσθήρ, means "a star;" in Latin "stella."

**Stella**. The authoress of some verses called *My Queen*, which, allied to a charming melody by Blumenthal, have had and still have a wide-spread popularity. Stella's real name was Mrs. BOWEN-GRAVES.

**Step-Mother, The Ambitious**. A play by NICHOLAS ROWE (1673—1718), produced in 1700.

**Stephano**. A butler, in *The Tempest* (q.v.).

**Stephano**. Servant to Portia, in *The Merchant of Venice* (q.v.).

**Stephano**. A leader of the Christian army, in TASSO's *Jerusalem Delivered*.

**Stephen Guest**, in GEORGE ELIOT's novel of *The Mill on the Floss* (q.v.), is in love with and beloved by Maggie Tulliver.

**Stephen, Leslie**, miscellaneous writer; has written *The Playground of Europe* (1871), *Essays on Free Thinking and Plain Speaking* (1873), *Hours in a Library* (1874—5), and a *History of English Thought in the Eighteenth Century* (1876).

**Stephen, Master**. A character in BEN JONSON's comedy of *Every Man in his Humour* (q.v.).

**Stephen of Amboise**. A military commander,—"impetuous in attack, but soon repulsed,"—in TASSO's *Jerusalem Delivered*.

**Stephen, Sir James**, essayist and historian (b. 1789, d. 1859), published, in 1849, a series of *Essays in Ecclesiastical Biography*, contributed to the *Edinburgh Review* between 1838 and 1848; and *Lectures on the History of France* (1851), delivered at Cambridge in 1850. His *Life*, by his son, was published in 1860.

**Stephen, Sir James Fitzjames**, barrister (b. 1829), is the author of a work on *Liberty, Equality, and Fraternity* (1873). See BARRISTER, A.



**Stephen's, St.** A poem by EDWARD, Lord LYTTON (q.v.), published in *Blackwood's Magazine* in 1860, in which the writer characterises the famous Parliamentary orators of England from the Georgian period to the present day.

**Stepney, George**, poet (b. 1663, d. 1707), wrote various pieces, which are found in the collections of his time. His *Life* was briefly written by Dr. Johnson, who says that, "in his original poems now and then a happy line may perhaps be found, and now and then a short composition may give pleasure; but there is, in the whole, little either of the grace of wit or the vigour of nature."

**Steps to the Temple**, by RICHARD CRASHAW (1616—1650); published in 1646. A collection of sacred poems, characterised by great opulence of diction, luxuriance of fancy, and power of invention. They were so entitled, "because," says his earliest editor "in the temple of God, under His wing, he led his life in St. Mary's Church, near to Peter-House (Cambridge). There he lodged under Tertulian's roof of angels. There he made his rest, more gladly than David's swallow, near the house of God, where, like a primitive saint, he offered more prayers in the night than others usually offer in the day. There he penned the said poems for happy souls to climb to heaven by."

**Sterline, Lord.** See ALEXANDER, WILLIAM, EARL OF STIRLING.

**Sterling, Edward**, journalist (b. 1773, d. 1847), was for some time a leading contributor to *The Times* (q.v.). Some notices of his *Life* are included in Thomas Carlyle's memoir of his son, John Sterling (see next paragraph). See THUNDERER and VETUS.

**Sterling, John**, essayist and critic (b. 1806, d. 1844), wrote *Arthur Coningsby*, a novel (1830); *Poems* (1839); *The Election* (1841); and *Strafford*, a tragedy (1843); besides various contributions to magazines and reviews. His *Works* were collected in 1848. See the *Lives* by Hare (1848) and Carlyle (1851). "He falls, to my appreciation," says Mrs. Browning, "into the class of respectable poets; good sense and good feeling, somewhat dry and cold, and very level, smooth writing being what I discern in him." "A few of Sterling's minor lyrics," says Stedman, "are eloquent; and while defaced by conceits and prosaic expressions, show flashes of imagination which brighten the even twilight of a meditative poet." See CONINGSBY, ARTHUR; and ELECTION, THE.

**"Stern daughter of the voice of God!"** A line in an *Ode to Duty*, by WILLIAM WORDSWORTH, written in 1805.

**"Stern joy which warriors feel, And the."** See stanza 10, canto v., of SCOTT's poem of *The Lady of the Lake* (q.v.).

**Sterne, Laurence**, clergyman and novelist (b. 1713, d. 1768), published *The Life and Opinions of Tristram Shandy, Gent.* (1759); *Sermons* (1760);

*A Sentimental Journey through France and Italy* (1768), (q.v.); and *The History of a Warm Watch-coat* (1769). His *Letters to his most Intimate Friends* were published by his daughter in 1775; his *Letters to Eliza* [Mrs. Draper], in the same year; other portions of his correspondence appeared in 1788 and 1844. For a list of *Sterneiana*, see Lowndes' *Bibliographer's Manual*. For *Biography*, see *The Quarterly Review*, vol. xlix., Sir Walter Scott's *Lives of the Novelists*, and Fitzgerald's *Life of Laurence Sterne*. For *Criticism*, see Thackeray's *Lectures on the Humourists*, Taine's *English Literature*, and Masson's *English Novelists*. See also Ferriar's *Illustrations of Sterne*. "The humour of Sterne," says Professor Masson, "is not only very different from that of Fielding and Smollett, but is something unique in our literature. He also was a professed admirer of Cervantes; to as large an extent as Swift, the whimsical and perpetually digressive manner of Rabelais; and there is proof that he was well acquainted with the works of preceding humorists, less familiarly known in England. But he was himself a humorist by nature—a British or Irish Yorick, with differences from any of those who might have borne that name before him, after their imaginary Danish prototype; and, perpetually as he reminds us of Rabelais, his Shandean vein of wit and fancy is not for a moment to be regarded as a mere variety of Pantagruelism. There is scarcely anything more intellectually exquisite than the humour of Sterne. To very fastidious readers, much of the humour of Fielding or of Smollett might come at last to seem but buffoonery; but Shakespeare himself, as one fancies, would have read Sterne with admiration and pleasure. *Tristram Shandy* and the *Sentimental Journey* were certainly novelties in English prose writing. The first peculiarity that strikes us in them, considered as novels, is the thin style of the fiction in comparison either with that of Fielding or with that of Smollett. There is little or no continuous story. That special constituent of epic interest which arises from the fable or the action, is altogether discarded, and is even turned into jest; and all is made to depend on what the critics called the character, the sentiments, and the diction. As to the characters, who knows not that group of originals, Shandy the elder, Unele Toby, Corporal Trim, Dr. Slop, the Widow Wadman, &c.? These were characters of nature, and not characters of manners, creations of a fine fancy, working in an ideal element, and not mere copies or caricatures of individualities actually observed. And how good they all are! what heart as well as oddity there is in them! One feels that one could have lived cheerfully and freely in the vicinity of Shandy Hall, whereas it is only now and then among the characters of Fielding and Smollett that this attraction is felt by the reader. Coleridge, who has noted as one of Sterne's great merits this faith in moral good as exhibited in his favourite characters, noted also his physiognomic skill and his



t in bringing forward, and giving significance to the most evanescent minutiae in thought, feeling, look and gesture. In the dissertations, digressions, and interspersed whimsicalities of Sterne, we see the same art of minute observation displayed; while we are perpetually entertained and surprised by reminiscences from out-of-the-way authors (many of them plagiarisms from Burton), by remarks full of wit and sense, by subtleties of a metaphysical intellect, and by quaint flights of fancy and delicate, but bold imagination. The tenderness of Sterne, his power of pathetic writing, all his readers have confessed; nor even can the artificiality of much of his pathos take away the effect on our sympathies. Sensibility—a capacity for being easily moved—was the quality he gave himself out as possessing personally in a high degree, and as most desirous of representing and diffusing by his writings, and he certainly succeeded. So far as sensibility can be taught by fiction, his works teach it, and perhaps it was one of his uses at the time when he lived that he had chosen to be the apostle of a quality which was otherwise greatly at a discount in contemporary literature. Add to all, the exquisite accuracy and finish of Sterne's diction. Even the grace, the insinuating delicacy, the light lucidity, the diamond-like sparkle of Sterne's style, make reading him a peculiar literary pleasure. One could cull from his pages, and especially from his *Tristram Shandy*, a far greater number of passages for a book of elegant extracts, than from the works of Fielding or Smollett." "Sterne," says Taine, "is a sickly and eccentric humorist, a clergyman, and a libertine, who preferred [said Byron] 'whining over a dead ass, to relieving a living mother,' selfish in act, selfish in word, who in everything takes a contrary view of himself and of others. His book is like a great storehouse of articles of *vertu*, where curiosities of all ages, kinds, and countries lie jumbled in a heap; forms of excommunication, medical consultations, passages of unknown or imaginary authors, seraps of scholastic erudition, strings of absurd histories, dissertations, addresses to the reader. His pen leads him; he has neither sequence, nor plan; nay, when he lights upon anything orderly, he purposedly distorts it; with a kick he sends the pile of folios next to him over the history he has commenced, and dances on the top of them. He delights in disappointing us, in sending us astray by interruptions and delays. Gravity displeases him; he treats it as a hypocrite—to his liking folly is better, and he paints himself in Yorick. In a well-constituted mind, ideas march one after another, with uniform motion and acceleration; in this odd brain they jump about like a rout of masks at a carnival, in troops, each dragging his neighbour by the feet, head, coat, amidst the most general and unforeseen hubbub. The tone is never for two minutes the same; laughter comes, then the beginning of emotion, then scandal, then wonder, then sensibility, then laughter again. Like all men who have nerves,

he is subject to sensibility; not that he is really kindly and tender-hearted; on the contrary, his life is that of an egotist; but on certain days he must needs weep, and he makes us weep with him. What still more increases this sad sweetness is the contrast of the free and easy waggeries which, like a hedge of nettles, encircle it on all sides. Sterne, like all men whose mechanism is over-excited, has odd desires. If he goes into dirty places, it is because they are forbidden and not frequented. What he seeks there is singularity and scandal. The allurements of this forbidden fruit is not the fruit, but the prohibition; for he bites by preference where the fruit is half-rotten or worm-eaten. Thus, to read Sterne, we should wait for days when we are in a peculiar kind of humour, days of spleen, rain, or when through nervous irritation we are disgusted with rationality." See BRAMINE, THE; ELIZA, LETTERS TO; SHANDY, TRISTRAM.

**Sternhold, Thomas**, versifier (d. 1549), translated fifty-one of the Psalms of David into English metre. See Warton's *History of English Poetry*, iii., 146—156. Campbell says of him and Hopkins (q.v.) that, "with the best intentions and the worst taste, they degraded the spirit of Hebrew psalmody by flat and homely phraseology, and, mistaking vulgarity for simplicity, turned into bathos what they found sublime." See PSALMS, A METRICAL VERSION OF.

**Stevens, George Alexander**, actor and author (b. 1720, d. 1784), wrote several songs, *A Lecture on Heads*, and an operatic comedy called *A Trip to Portsmouth*.

**Stevenson, John Hall**, poet (b. 1718, d. 1785), published *Crazy Tales* (1762), *Fables for Grown Gentlemen*, *Lyric Epistles*, *Moral Tales*, and other pieces, the whole of which were re-published collectively in 1795. For his *Biography*, see the memoir prefixed to the *Works*, and Nichols' *Literary Anecdotes*. See EUGENIUS.

**Stewart, Dugald**, philosophical writer (b. 1753, d. 1828), published *Elements of the Philosophy of the Human Mind* (1792, 1814, and 1827); *Account of the Life and Writings of William Robertson, D.D.* (1801); *Account of the Life and Writings of Thomas Reid, D.D.* (1803); *Philosophical Essays* (1810); *Account of the Life and Writings of Adam Smith* (1811); *Dissertation exhibiting the Progress of Metaphysical, Ethical, and Political Philosophy since the Revival of Letters in Europe* (1815 and 1821); *The Philosophy of the Active and Moral Powers* (1828); and *Lectures on Political Economy*, published in 1855, with the remainder of Stewart's *Works*, and an account of his *Life and Writings*, edited by Sir William Hamilton. For *Criticism*, see *The Edinburgh Review*, vols. xxvii. and xxxvi.; *The Quarterly Review*, vols. xvii. and xxvi.

**Stewart, The.** A poem by JOHN BARBOUR (1316—1396), not now in existence.



**Steyne, The Marquis of.** A character in THACKERAY's novel of *Vanity Fair* (q.v.). "Cannot wo name some clever novelists," says Hannay, "who, given the figuro of tho Wicked Old Nobleman, Lord Steyne, would have made him talk cynical epigrams far too clever for life; and others who would havo exaggerated him into a mero monster of iniquity from another point of view? Thackoray takes neither course, and yet he makes it perfectly clear that the marquis is both a clever and a bad man."

**Stickney, Sarah.** See ELLIS, MRS. WILLIAM.

**"Stiff in opinions, always in the wrong."** A line in DRYDEN's poem of *Absalom and Achitophel* (q.v.), descriptive of the Duke of Buckingham.

**Stigand, William,** poet and prose writer (b. 1827), is the author of *A Vision of Barbarossa, and other Poems* (1860); *Athenais: or, the First Crusade* (1866); a *Life of Heinrich Heine*; and various contributions to the reviews.

**Stiggins, Mr.,** in DICKENS's *Pickwick Papers* (q.v.), is the Dissenting "shepherd" who administers consolation to Mrs. Weller, and is the horror and execration of Tony Weller and his son Sam.

**"Still achieving, still pursuing."**—LONGFELLOW, *A Psalm of Life*.

**Still, John,** Bishop of Bath and Wells, and dramatist (b. 1543, d. 1607), wrote *A ryght pithy, pleasaunt, and merie comedie, intytuled Gammer Gurton's Nedle* (q.v.), played on the stage not long ago in Christe's Colledge, Cambridge. Made by Mr. S., Master of Arts. See Hawkins's *Origin of the English Drama*, Collier's *Dramatic Poetry*, Dodsley's *Old Plays*, Hazlitt's *Age of Elizabeth*, and other authorities.

**"Still, sad music of humanity, The."** A line in WORDSWORTH's verses upon Tintern Abbey.

**"Still small voice spake unto me, A."**—*The Two Voices*, by ALFRED TENNYSON. The phrase, "A still small voice," occurs in 1 Kings xix. 12. See "GRATITUDE," &c.

**"Still to be neat, still to be drest."** A song by BEN JONSON in *The Silent Woman*; imitated, apparently, from a Latin poem beginning—

"Semper munditias, semper Basilissa, decoras."

**"Still to ourselves, in every place con-signed,"**—First line of a couplet in GOLDSMITH's poem of *The Traveller* (q.v.), contributed by Dr. JOHNSON:—

"Our own felicity we make or find."

**Stillingfleet, Edward,** Bishop of Worcester (b. 1635, d. 1699), was the author of *Irenicum* (q.v.); *Origines Sacrae* (1662), (q.v.); *Rational Account of the Grounds of the Protestant Religion* (1665); *The Reason of Christ's Suffering for Us* (1678); *Origines Britannicae* (1685); *Sermons*

preached on several Occasions (1696—98); *A Vindication of the Doctrine of the Trinity* (1697); *Directions for the Conversations of the Clergy* (1710); *Miscellaneous Discourses on several Occasions* (1735); *Discourses on the Church of Rome*; and other works. *The Life and Character of Bishop Stillingfleet, together with some account of his Works*, by Timothy Goodwin, appeared in 1710; and in the same year was published a complete edition of his *Works* in ten volumes. See Tulloch's *Rational Theology in England*. Hallam describes Stillingfleet as "a man deeply versed in ecclesiastical antiquity, of an argumentative mind, excellently fitted for polemical dispute, but perhaps by these habits of his life rendered too much of an advocate to satisfy an impartial reader. In the critical reign of James II. he may be considered as the leader on the Protestant side." See SEPARATION, DISCOURSE ON.

**Stirling, Earl of.** See ALEXANDER, WILLIAM.

**Stirling-Maxwell, Sir William.** See MAXWELL, SIR WILLIAM STIRLING.

**Stitch, Tom.** The subject of a "merry history," which attained great popularity in the seventeenth century. The hero is a young tailor, famous for his gallantries.

**Stoddard, Richard Henry,** American writer (b. 1825), has published *Footprints* (1849); *Poems* (1852); *Songs of Summer* (1857); *A Life of Alexander Von Humboldt* (1859); *Loves and Heroines of the Poets* (1860); *Under Green Leaves* (1865); *Late English Poets* (1865); *The Book of the East, and other Poems* (1871); *Female Poets of America* (1874); *Poets and Poetry of England in the Nineteenth Century* (1875); *A Memoir of Edgar Allan Poe* (1875); and other works. His wife, ELIZABETH, has published three novels:—*The Morgesons* (1862), *Two Men* (1865), and *Temple House* (1867).

**Stoddart, Sir John,** journalist (b. 1773, d. 1856), was for some time a leading contributor to the *London Times*, leaving it, in 1817, to establish *The New Times*, which, after being combined with *The Day*, was discontinued in 1828. See DOCTOR SLOP.

**"Stoic of the woods (A)—a man without a tear."**—CAMPBELL, *Gertrude of Wyoming*, part i., stanza 23.

**Stokers and Pokers—Highways and Byways.** The title of a volume of essays republished by Sir FRANCIS BOND HEAD (q.v.) from *The Quarterly Review*.

**"Stone (The) that is rolling can gather no moss."**—TUSSER, *Five Hundred Points of Good Husbandry*.

**"Stone walls do not a prison make,"**—A line in LOVELACE's poem *To Althea* (q.v.)—

"Nor iron bars a cage;  
Minds innocent and quiet take  
That for an hermitage."



**Stonehenge.** The *nom de plume* of JOHN HENRY WALSH, a writer on sports and pastimes.

**"Stop!—not to me at this bitter parting."**—*Separation*, in *Faded Leaves*, a series of lyrics by MATTHEW ARNOLD (b. 1822).

**Stordilano.** A leader of the Moorish army in RIOSO's *Orlando Furioso*.

**Storer, Thomas**, poet (d. 1604), was the author of several compositions, of which *The Life and Death of Thomas Wolsey, Cardinall*, published in 1599 (q.v.), is the best known and the most important. See *The Retrospective Review*, vol. v.

**"Storied urn, or animated bust, Can."** See stanza 11 of GRAY's *Elegy written in a Country Churchyard* (q.v.).

**"Story? God bless you, I have none to tell, sir!"**—CANNING's *Needy Knife Grinder*.

**Story, Joseph**, American judge (b. 1799, d. 1845), wrote *Commentaries on the Constitution of the United States* (1833), *Commentaries on the Conflict of Laws* (1834), and other works.

**Story, William Wetmore**, poet, prose writer, and sculptor (b. 1819), has published *Poems* (1847); *Roba di Roma*, being Italian sketches in prose (1862); *Graffiti d'Italia*, poems (1869); *The Roman Lawyer in Jerusalem*, a poem (1870); *Nero: an Historical Play* (1875); and other works.

**Stow, John**, chronicler and antiquarian (b. 1525, d. 1605), published *A Summarie of Englysh Chronicles* (1561); an edition of Chaucer (1561); *Annales: or, a Generall Chronicle of England* (1580), (q.v.); *A Survey of London* (1598); *Flores Historiarum* (1606); and *The Successions of the History of England* (1638). A *Life of Stow* is prefixed to Strype's edition of the *Survey*. See LONDON, A SURVEY OF.

**Stowe, Mrs. Harriet Beecher**, American writer (b. 1812), has written *The May Flower* (1849); *Uncle Tom's Cabin* (q.v.); *A Peep into Uncle Tom's Cabin for Children* (1853); *A Key to Uncle Tom's Cabin* (1853); *Sunny Memories of Foreign Lands* (1854); *The Christian Slave*, a drama (1855); *Dred: a Tale of the Dismal Swamp* (1856); *Our Charley, and What to Do with Him* (1859); *The Minister's Wooing* (1859); *The Pearl of Orr's Island* (1862); *Agnes of Sorrento* (1862); *Little Foxes: or, the Insignificant Little Habits which mar Domestic Happiness* (1865); *Men of our Times* (1868); *The True Story of Lady Byron's Life* (1869); *Pink and White Tyranny* (1871); *Palmetto Leaves* (1873); *Betty's Bright Idea* (1876); *Footsteps of the Master* (1877); and many other works. See CROWFIELD, CHRISTOPHER; and TOM, UNCLE.

**Strafford.** An historical tragedy by ROBERT BROWNING (b. 1812), performed at Covent Garden, on May 1, 1837. Macready played Strafford; and Helen Faucit, Lady Carlisle. "The action," says Stedman, "moves with sufficient rapidity, yet in a confused and turbulent way. The characters are

eccentrically drawn, and are more serious and mystical than even the gloom of their period would demand. It is hard to perceive the motives of Lady Carlisle and the Queen; there is no underplot of love in the play, to develop the womanly element, nor has it the humour of the great playwrights, so essential to dramatic contrast, and for which the Puritans and the London populace might afford rich material. The language is more natural than usual with Browning." JOHN STERLING (q.v.) wrote a tragedy on this subject in 1843.

**Strange Gentleman, The.** A burletta by CHARLES DICKENS (q.v.), first played at St. James's Theatre, London, on September 29, 1836; J. P. Harley playing the *title rôle*. It ran till December, when it was superseded by an operatic burletta by the same author, called *The Village Coquettes* (q.v.).

**Strange Histories:** "or, Songs and Sonnets of Kinges, Princes, Dukes, Lords, Ladyes, Knights, and Gentlemen," by THOMAS DELONEY (cirea 1560—1600); published in 1607. This volume consists of twelve ballads, chiefly of a socio-political character, "very pleasant either to read or songe, and a most excellent warning for all estates." It has been reprinted by the Percy Society.

**Strange Newes of the intercepting Certaine Letters.** A satirical piece by THOMAS NASH; printed in 1592, and directed against Gabriel Harvey and the Puritans. See HAVE WITH YOU AT SAFFRON WALDEN; and HARVEY, GABRIEL.

**Strange Story, A.** A novel by EDWARD, Lord LYTTON (1805—1873), which appeared originally in *All the Year Round*, and was re-published in 1862. "Zanoni," it has been said, "is the contemplation of our positive life through a spiritual medium. *A Strange Story* is written to show that, without some gleams of the supernatural, man is not man and nature is not nature. Both works illustrate and supplement each other. Both of them—but the *Strange Story* in a far higher degree—produce terror, a sense of a vast unknown, a world of which we are not denizens, a universal life around us. . . . The introductory chapters of *A Strange Story*—Mrs. Colonel Poyntz and the *ecoterie* of the Hill—are among the happiest of the writer's sketches of provincial English society."

**Stranger in Ireland, The:** "or, a Tour in the Southern and Western parts of that Country in 1805." Published by Sir JOHN CARR (1772—1832) in 1806, and severely satirised in a *jeu d'esprit* by EDWARD DUBOIS, entitled, *My Pocket Book: or, Hints for a righte merrie and conceitede Tour, to be called The Stranger in Ireland* (1807).

**Stranger, The.** A play by the German dramatist, Kotzebue, said to be translated by BENJAMIN THOMPSON, but more probably adapted by RICHARD BRINSLEY SHERIDAN (q.v.), who also adapted Kotzebue's *Pizarro*.

**Strangford, Viscount** (Percy Clinton Sydney Smythe), diplomatist and poet (b. 1780,



d. 1855), published *Poems from the Portuguese of Camoëns, with Remarks on his Life and Writings* (1803). A sarcastic reference to Strangford may be read in Byron's *English Bards and Scotch Reviewers*.

**Strangford, Viscount** (George Sydney Smythe), son of the above (b. 1818, d. 1857), was the author of *Historic Fancies* (1844), *Angela Pisani* (1875), and various contributions to periodical literature. See ANGELA PISANI.

**Strap, Hugh.** A friend and adherent of Roderick Random, in Smollett's novel of the latter name (q.v.).

**Stratagem, The Beaux's.** See BEAUX'S STRATAGEM, THE.

**Strayed Reveller, The.** A poem by MATTHEW ARNOLD (b. 1822), consisting of a conversation between Circe, Ulysses, and a youth.

**"Streaming to the wind, Shone like a meteor."** See "METEOR TO THE TROUBLED AIR."

**Strephon.** A shepherd, in Sir PHILIP SIDNEY'S *Arcadia* (q.v.); in love with a shepherdess called Urania. His name became synonymous with that of any lover in the so-called pastoral poetry of the eighteenth century.

**"Stretched forefinger of all time, The."** See "JEWELS FIVE WORDS LONG."

**Stretton, Hesba.** The pseudonym adopted by SARAH SMITH, a novelist of the present day, author of *The Doctor's Dilemma*, *Hester Morley's Promise*, and many other works.

**Strickland, Agnes,** biographer and miscellaneous writer (b. 1801, d. 1874), produced *The Pilgrims of Walsingham* (1835); *Lives of the Queens of England from the Norman Conquest* (1840—9); *Lives of the Queens of Scotland and English Princesses connected with the Regal Succession of Great Britain* (1850—9); *Lives of the Seven Bishops* (1866); and other works.

**"Strike while the iron is hot."** A proverbial phrase, of which some illustrations will be found in WEBSTER'S play of *Westward Ho!* act ii., scene 1, and FARQUHAR'S comedy of *The Beaux's Stratagem*, act iv., scene 1.

**"Striving to better, oft we mar what's well."**—*King Lear*, act i., scene 4.

**Strode, Dr. William** (d. 1644), was the author of numerous poetical pieces, not yet collected. He wrote, among other things, an answer to *The Lover's Melancholy*.

**Strode, Ralph,** called by Chaucer "the philosophical," was born about 1370, and wrote verse both in English and Latin, his works including *Fables*, *Panegyrics*, *Phantasmata*, and *Arguments against Wicklif*. Some of his writings were printed abroad in 1517.

**"Strolling tribe (The), a despicable race."**—CHURCHILL, *The Apology*, line 206.

**"Strong Son of God, immortal love."**—Introduction to *In Memoriam*, by ALFRED TENNYSON.

**Strother, David H.** See PORTE-CRAYON.

**"Strove (I) with none, for none was worth my strife,"**—First line of a quatrain by WALTER SAVAGE LANDOR (q.v.), intended as an epitaph upon himself—

"Nature I loved, and, after Nature, Art;  
I warmed both hands before the fire of life;  
It sinks, and I am ready to depart."

**Struldbrugs.** The inhabitants of Luggnagg, in SWIFT'S *Gulliver's Travels* (q.v.). They are represented as being, like Tithonus, "consumed" by "cruel immortality."

**Struthers, John,** poet (b. 1776, d. 1853), published *The Poor Man's Sabbath* (1804), *The Peasant's Death* (1806), *The Winter's Day* (1811), *The Plough* (1816), and *Deekmont* (1836); also *The History of Scotland from the Union to 1827*, and several contributions to Chambers's *Lives of Eminent Scotsmen*. He edited *The Harp of Caledonia*, to which Sir Walter Scott and Joanna Baillie were among the voluntary contributors. His poetical Works were collected and published by himself in 1850.

**Strutt, Joseph,** engraver and antiquarian writer (b. 1749, d. 1802), published *The Regal and Ecclesiastical Antiquities of England* (1773); *Horda Angel-Cynnan: or, a Complete View of the Manners, Customs, Arms, Habits, &c., of the Inhabitants of England, from the Arrival of the Saxons till the Reign of Henry VIII.* (1774—6); *The Chronicle of England, from the Arrival of Julius Cæsar to the Norman Conquest* (1777—8); *A Biographical History of Engravers* (1785—6); *A Complete View of the Dress and Habits of the People of England, from the Establishment of the Saxons in Britain to the Present Time* (1796—9); *The Sports and Pastimes of the People of England* (1801); *Queenhoo Hall* (q.v.), and *Ancient Times* (1808); *The Test of Guilt* (1808); and *Bumpkin's Disaster* (1808), (q.v.).

**Strutt, Lord,** in Dr. ARBUTHNOT'S *History of John Bull* (q.v.), is intended for King Charles II. of Spain, who, having no children, had settled the monarchy upon Philip, Duke of Anjou, who is personified as Philip Baboon (q.v.).

**"Strutted, looked big."**—CHURCHILL, *The Ghost*, book iii., line 471.

**Strype, John,** biographer (b. 1643, d. 1737), published *Annals of the Reformation and other various Occurrences in the Church of England during Q. Elizabeth's happy Reign* (1709—31); *Ecclesiastical Memorials, relating chiefly to Religion, and the Reformation of it, and the Emergencies of the Church of England, under K. Henry VIII., K. Edward VI., and Q. Mary I.* (1721—33); and biographies of Archbishop Cranmer (1694), Sir Thomas Smith (1698), John Aylmer, Bishop of London (1701), Sir John Cheke, Archbishop Grindal (1710),



Archbishop Parker (1711), and Archbishop Whitgift (1718). Strype also published an edition of *W's Survey of London* (1720).

**Stuart, Gilbert, LL.D.**, (b. 1742, d. 1786), wrote a *History of Scotland from the Establishment of the Reformation till the Death of Queen Mary* (1782).

**Stubbes, John**, political writer (b. 1541, d. 1600), published, among many other works, *The Discovery of a Gaping Gulf, whereinto England is like to be swallowed by another French Marriage, if the Lord forbid not the Banes, by letting her Majestie the Sin and Punishment thereof*; a tract written against the projected alliance of Queen Elizabeth with the Duke of Anjou, and published in 1579. Much curious information about this work is given in Park's edition of Haryngton's *Nugæ Antiquæ*. See SCÆVA.

**Stubbes, Philip**, miscellaneous writer (temp. Elizabeth), produced *Two Judgments of God* (1581); *A View of Vanitie, and Allarum to England retrait from Sinne* (1582); *The Anatomie of abuses* (1583); *The Rosarie of Christian Praiers and meditations for divers Purposes, and also at divers times, as well of the day as of the night* (1583); *The heatre of the Pope's Monarchie* (1584); *A Motive Good Workes* (1592); *The Perfect Path to Felicitie* (1592); and *A Christall Glasse for Christian Women, containing a Discourse of the Life and Christian death of Mistris Katherine Stubs* (1592). See Wood's *Athenæ Oxonienses*, and the *Shakespeare Society Papers*. See ABUSES, THE ANATOMIE OF.

**Stubbs, Thomas**, Archbishop of York (d. 1373): published an *Accounte of the Archbishops of York*; also, in Latin, *A Shield against the Opponents of Ecclesiastical Statutes*; *On the Stipends due to Preachers of the Word of God*; *On the Perfection of the Solitary Life*; and *On the Art of Dying*.

**Stubbs, William**, clergyman (b. 1825), has written *The Constitutional History of England* (1873), besides editing *Hymnæ secundum usum Sarum* (1850); *Tractatus de Santa Cruce de Waltham* (1860); Mosheim's *Institutes of Church History* (1863); *Chronicles and Memorials of Richard I.* (1864—5); Benedict of Peterborough's *Chronicle* (1867); the *Chronicle of Roger de Hoveden* (1868—71); *Select Charters and other Illustrations of English Constitutional History* (1870), and *Memorials of St. Dunstan* (1874).

**Student, The**. A series of sketches contributed by EDWARD, LORD LYTTON (q.v.), to *The New Monthly Magazine*, of which he was for some time editor, and republished in 1835.

**Studley, John**. See AGAMEMNON; HERCULES (ETREUS); HIPPOLYTUS.

**"Study what you most affect."**—*The Taming of the Shrew*, act i., scene 1:—

"No profit grows where is no pleasure taken."

**Stukeley, William, M.D.**, antiquarian writer (b. 1687, d. 1765), produced *Itinerarium Curiosum* (1724); *Stonchenge, a Temple restor'd to*

*the British Druids* (1740); *A-bury, a Temple of the Ancient Druids* (1743); *Palæographia Sacra* (1736—63); *Palæographia Britannica* (1743—52); *The Metallie History of Marcus Aurelius Valerius Carausius* (1757—59); *An Account of Richard of Cirencester* (1757); and some minor works.

**Sturdy Rock, The**. A poem reproduced by PERCY in his *Reliques* from *The Paradise of Dainty Devices*. Two out of the four stanzas appeared in 1606 in *An Howres Recreation in Musicke*.

**"Style is the dress of thoughts."** See CHESTERFIELD'S *Letters to his Son*, November 24, 1749.

**Stylites, St. Simeon**. A lyrical monologue, by ALFRED TENNYSON, written in 1842.

**Subjection of Women, The**, by JOHN STUART MILL, was published in 1867.

**Sublime and Beautiful, A Philosophical Inquiry into the Origin of our Ideas of the**, by EDMUND BURKE (1729—1797); published in 1757. It had been begun by the author in his eighteenth year, that is, in 1748, and its publication not only attracted public attention to him, but gained for him the friendship of Reynolds, Soame Jenyns, Lyttelton, Warburton, Hume, and Dr. Johnson.

**"Sublime (How) a thing it is to suffer and be strong."**—LONGFELLOW, *The Light of Stars*.

**"Sublime to the ridiculous, From the."** A proverbial phrase which arose out of a passage in PAINE'S *Age of Reason*, part ii., ad fin. (note):—"The sublime and the ridiculous are often so nearly related, that it is difficult to class them separately. One step above the sublime makes the ridiculous, and one step above the ridiculous makes the sublime again."

**Subtle**, in BEN JONSON'S comedy of *The Alchemist* (q.v.), is a cunning professor of the alchemical science, who imposes upon Sir Epicure Mammon (q.v.), a wealthy dupe, by his pretensions to the possession of the Philosopher's Stone.

**Subtle Doctor, The**. A name conferred on JOHANNES DUNS SCOTUS (q.v.).

**Such Things Are**. A comedy by Mrs. INCHBALD (1753—1821), for which she received £400. It was produced in 1787.

**"Suckle fools, and chronicle small beer, To."**—*Othello*, act ii., scene 1.

**Suckling, Sir John**, poet and dramatist (b. 1609, d. 1641). The *Works* of this writer, consisting of his poems, letters, and plays, were collected and published in 1770. A selection from them, accompanied by a *Life* of the author and remarks on his writings and genius, by the Rev. Alfred Suckling, appeared in 1836. See also Leigh Hunt's *Companion*. "Suckling," says Hallam, "is acknowledged to have left far behind him all former writers of song in gaiety and ease; it is not



equally clear that he has ever since been surpassed. His poetry aims at no higher praise; he shows no sentiment or imagination, either because he had them not, or because he did not require either in the style he chose." See *AGLAURA*; *BALLAD UPON A WEDDING*; *BRENNORALT*; *CAMPAIGNE*; *GOBLINS, THE*; *POETS, THE SESSION OF THE*.

**Suckling's Campaigne, Sir John.** See *CAMPAIGNE, SIR JOHN SUCKLING'S*.

**"Suffer and be strong, To."** See *"SUB-LIME A THING."*

**Suicides, The Purgatory of.** See *PURGATORY OF SUICIDES, THE*.

**Sullen, Squire.** A character in FARQUHAR'S comedy of *The Country Blockhead*.

**Summa Predicantium Fratris Johannis de Bromyard, Ordinis fratrum Predicatorum.** First printed in an edition without date, and again at Nürnberg in 1485; a book arranged under such heads as Abjicere, Abstinence, Absolution, Adulation, Avarice, Contrition, Conscience, Counsel, The Cross, Damnation, Detraction, Election, Faith, Judgment, Patience, Poverty, Penitence, Spiritus Sanctus, Trinity, Visitation, Vocation, and the like; ending in Christus, and forming, says Morley, an earnest, erudite, and interesting mass of mediæval practical theology.

**Summer.** A poem, forming one of the series of *The Seasons*, by JAMES THOMSON (1700—1748), and published in 1727.

**"Summer is y-comen in."** First line of a poem ascribed by Ellis to the time of Edward I., and preserved by Sir John Hawkins in his *History of Music*, vol. ii.

**Summer Islands, The Battle of.** A poem by EDMUND WALLER (1605—1687).

**Summerly, Felix.** The *nom de plume* under which Sir HENRY COLE (b. 1808) published various guide-books to the National Gallery and other places, and issued several editions of illustrated books for the young.

**Summer's Day, Thanks for a.** A poem by ALEXANDER HUME (1560—1609), in which, according to Campbell, "there is a train of images that seem peculiarly pleasing and unborrowed—the pictures of a poetical mind, humble, but genuine in its cast."

**Summer's Last Will and Testament.** "A pleasant comedie" by THOMAS NASH (1567—1600?), acted before Queen Elizabeth in 1592, and printed in 1600.

**Summerson, Esther.** The heroine of DICKENS'S novel of *Bleak House* (q.v.).

**Summum Bonum:** "a Discourse of the Felicitie of Man," written by Sir RICHARD BARCKLEY; published in 1598, and reprinted in 1603 and 1631. "It purports to be an ethical treatise on human happiness, consisting of six books. In the

first, the author offers to prove, and by example to show, that felicity consists not in pleasure; in the second, not in riches; in the third, not in honour and glory; in the fourth, not in moral virtue, after the academicks and peripateticks, nor in philosophical contemplation; in the fifth he declares his own opinion of the happiness of this life; in the sixth he shows wherein consists the true felicity and *summum bonum* of man, and the way to attain to it." His conclusion is as follows:—"To worship and glorific God in this life, that we may be joined to him in the world to come, is our beatitude, or *Summum Bonum*." See *The Retrospective Review*, vol. i.

**Sumner, Charles Richard, D.D.,** Bishop of Winchester (b. 1790, d. 1874), translated and edited Milton's treatise on *Christian Doctrine*, besides publishing in 1822 a treatise on *The Ministerial Character of Christ*. His *Life*, by the Rev. G. H. Sumner, appeared in 1876.

**Sumner, John Bird,** Archbishop of Canterbury (b. 1780, d. 1862), published *Apostolical Preaching considered in an Examination of St. Paul's Epistles* (1815); *A Treatise on the Records of the Creation, and on the Moral Attributes of the Creator, with particuler reference to the Jewish History and to the Consistency of the Principle of Population with the Wisdom and Goodness of the Deity* (1816); *Sermons on the Principle Festivals of the Christian Church* (1817); *Sermons on the Christian Faith and Character* (1821); *The Evidence of Christianity, derived from its Nature and Reception* (1824); *Charges at Chester* (1829—44); *Practical Exposition of the Gospels and the Epistles of the New Testament* (1833—40); *Sermons on Christian Charity* (1841); and *Practical Reflections* (1859).

**"Sun myself (To) in Huncamunca's eyes."**—FIELDING, *Tom Thumb*, act i., scene 2.

**"Sun of the sleepless! melancholy star!"**—First line of one of BYRON'S *Hebrew Melodies* (q.v.).

**"Sunbeams out of cucumbers, A project for extracting."** See chap. 5, part iii., of SWIFT'S *Travels of Gulliver* (q.v.).

**"Sunday shines no Sabbath-day to me, E'en."**—POPE, *Epistle to Dr. Arbuthnot*, line 12.

**Sunday under three Heads:** "As it is; As Sabbath Bills would make it; As it might be made." A pamphlet by "Timothy Sparks," i.e., CHARLES DICKENS (1812—1870), published in 1836, and now extremely rare.

**Sun's Darling, The.** A masque by JOHN FORD (1586—1639), produced in 1657.

**"Sunshine broken in the rill, The."**—MOORE, *Lalla Rookh* ("The Fire-Worshippers").

**"Sunshine of the breast, The."**—GRAY, *Ode on a Distant Prospect of Eton College*.

**Super Sententias.** A prose work "on opinions," in four books, by ROBERT HOLCOT (d.



349). The first book contains two main questions, the second four, the third one, and the fourth eight. Each main question heads a collection of subordinate questions, the object of which is, less the explanation than the settlement of faith. It is asked, for instance, whether God foreknew that he should produce the world? Whether the devils fell by their own will? Whether the Son of God could become incarnate? And so on to the last question—Whether eternal happiness is the reward of the good wayfarer through life? Holcot's works were printed at Strasburg in three volumes, and include single books on *The Seven Mortal Sins*; *The Origin, End, and Remedy of Sin*; *The Immortality of the Soul*; *The Book of Wisdom*; *The Song of Songs*, &c.

**Superannuated Man, The.** One of the *Last Essays of Elia*, by CHARLES LAMB (1775—1834), in the course of which he describes his own sensations when he was asked to accept as a pension for life the amount of two-thirds of his accustomed salary—"a magnificent offer."

**"Superfluous lags the veteran on the stage."**—JOHNSON, *The Vanity of Human Wishes*.

**Superiority.** A comedy by ANTHONY BREWER (b. circa 1580), produced in 1607; of note from the circumstance that Oliver Cromwell, as a student at Cambridge, is said to have performed in it the part of Iactus.

**Supernatural Philosopher, The:** "or, the Mysteries of Magick," by WILLIAM BOND (d. 1735); published in 1728. It is apparently an audacious piracy from Defoe's *Life of Duncan Campbell*.

**"Supped full of horrors; I have."**  
—*Macbeth*, act v., scene 5.

**Supplement to Lord Anson's Voyage round the World:** "containing a Discovery of the Island of Frivola." A satirical romance in which the French nation (Frivola) is severely ridiculed; published in 1752. See ANSON, LORD GEORGE.

**Supplication to Queen Elizabeth, A.** Published by ROBERT SOUTHWELL (1560—1595) in 1593.

**Supposes, The.** A play produced at Gray's Inn in 1566, and translated by GEORGE GASCOIGNE from *Gli Suppositi* of Ariosto; the only existing specimen of a play in English prose acted, either in public or private, up to that date. It is included in Hawkins's *Origin of the English Drama*.

**Surface, Charles.** A young rake in SHERIDAN's comedy of *The School for Scandal* (q.v.).

**Surface, Joseph,** in SHERIDAN's comedy of *The School for Scandal* (q.v.), is brother of the foregoing. He is a consummate hypocrite, and noted for his "sentiments." He pretends to admire Lady Teazle, and pursues Maria (q.v.) for her fortune. See SHERIDAN.

**Surface, Sir Oliver,** in SHERIDAN's comedy of *The School for Scandal* (q.v.), is the uncle of Charles and Joseph Surface.

**Surgeon's Daughter, The.** A tale by Sir WALTER SCOTT (q.v.), published in 1827.

**"Surgical operation (It requires a) to get a joke well into a Scotch understanding."**—SYDNEY SMITH's *Memoir*, by Lady Holland.

**Surly.** A character in BEN JONSON's comedy of *The Alchemist* (q.v.).

**Surrebutter, John, Esq.** The pseudonym under which JOHN ANSTEX, son of the author of *The New Bath Guide*, published his *Pleaser's Guide: a Didactic Poem* (q.v.).

**Surrey, Earl of.** See HOWARD, HENRY.

**Surtees, Robert,** historian (b. 1779, d. 1834), wrote *The History and Antiquities of the County Palatine of Durham* (1816—23), and a ballad entitled *The Death of Featherstonhaugh* (q.v.). His *Life* was written by the Rev. G. Taylor in 1839. See also Dr. J. H. Burton's *Book Hunter*. The Surtees Society was established in 1834 for the publication of inedited MSS., illustrating the history of the region lying between the Humber and the Forth, the Mersey and the Clyde.

**Surtees Society, The.** See SURTEES, ROBERT.

**Susanna:** "or, the Arraignment of the Two Elders." A poem by Dr. R. AYLETT, published in 1622.

**"Suspicion always haunts the guilty mind."** *King Henry VI.*, act v., scene 6, part iii.

**Suspicious Husband, The.** A comedy by BENJAMIN HOADLEY (1706—1757), produced in 1747. See RANGER.

**Swain, Charles,** poet (b. 1803, d. 1874), produced *Metrical Essays* (1827); *The Mind, and other Poems* (1831); *Dramatic Chapters, Poems, and Songs* (1847); *English Melodies* (1849); *Art and Fashion* (1863); and *Songs and Ballads* (1868). See MANCHESTER POET, THE.

**"Swan of Avon, Sweet."** See BEN JONSON's verses *To the Memory of Shakespeare*.

**Swan of Lichfield, The.** A title sometimes given to Miss ANNA SEWARD, the poetess (q.v.).

**"Swan-like, let me sing and die."**—BYRON, *Don Juan*, canto iii., stanza 86.

**"Swashing and a martial outside, A."**  
—*As You Like It*, act i., scene 3.

**"Swear not by the moon, the instant moon."**—*Romeo and Juliet*, act ii., scene 2.

**"Swear to the truth of a song? Must one."**—PRION, *A Better Answer*.



**Sweepers, The.** A poem by WILLIAM WHITEHEAD (1715—1785), beginning :—

"I sing of sweepers frequent in thy streets,  
Augusta, as the flowers which grace the spring,  
Or branches withering in autumnal shades,  
To form the brooms they wield. . . .  
Let others meanly chant in tuneful song  
The black-shoe race, whose mercenary tribes,  
Allur'd by halfpence, take their morning stand  
Where streets divide, and to their proffer'd stools  
Solicit wandering feet. . . .

"Not so you pour  
Your blessings on mankind. Nor traffic vile  
Be your employment deem'd," &c.

**"Sweet after showers, ambrosial air."**  
—Sect. lxxxv. of *In Memoriam*, by ALFRED TENNYSON.

**"Sweet and low, sweet and low."** A song by ALFRED TENNYSON, in *The Princess*.

**"Sweet are the thoughts that savour of content."** A sonnet by ROBERT GREENE (q.v.).

**"Sweet are the uses of adversity."**—*As You Like It*, act ii., scene 1.

**"Sweet Auburn! loveliest village of the plain."** See AUBURN; DESERTED VILLAGE.

**"Sweet, be not proud of those eyes."**  
—A lyric by ROBERT HERRICK.

**"Sweet day, so cool, so calm, so bright."** First line of HERBERT's verses on *Virtue*.

**"Sweet disorder in the dress, A."** First line of some stanzas by ROBERT HERRICK (1591—1674). Compare with Ben Jonson's "Still to be neat, still to be drest" (q.v.).

**"Sweet Emma Moreland of yonder town."**—*Edward Gray*, by ALFRED TENNYSON.

**"Sweet is true love, tho' given in vain, in vain."**—Elaine's song in TENNYSON's *Idylls of the King*. "A little song . . . the song of Love and Death . . . sweetly could she make and sing." See ELAINE.

**"Sweet little cherub that sits up aloft, There's a."** A line in DIBDIN's song, *Poor Jack*.

**"Sweet looks! I thought them love."**  
—A lyric by WILLIAM ALLINGHAM :—

"Alas! how much mistaken!"

**"Sweet mood when pleasant thoughts, In that."** See WORDSWORTH's *Lines written in Early Spring* :—

"Bring sad thoughts to the mind."

**"Sweet neglect more taketh me, Such."**  
A line in BEN JONSON's song, beginning :—

"Still to be neat, still to be drest."

**Sweet William's Farewell.** The title sometimes given to the ballad better known as *Black-Eyed Susan* (q.v.).

**Sweet William's Ghost.** A ballad, first published in Allan Ramsay's *Tea Table Miscellany* (q.v.); also by Kinloch, under the title of *Sweet William and May Margaret*; and by Motherwell,

under that of *William and Marjorie*. "It is very dreamlike and awful," says Allingham. "The need of getting back the faith and troth once plighted is one of the strange laws of the ghostly kingdom." See FAIR MARGARET.

**"Sweetness and Light."** "The two noblest things," says SWIFT, in that passage of *The Battle of the Books* (q.v.) from which the phrase, made celebrated by MATTHEW ARNOLD, is taken. See *Culture and Anarchy*, by the latter author.

**"Sweetness long drawn out."** See "LINKED SWEETNESS."

**"Sweets to the sweet."**—*Hamlet*, act v., scene 1.

**Sweno.** Son of the King of Denmark, in TASSO's *Jerusalem Delivered*.

**Swidger, William,** with his wife Molly, and his father Philip, figures in DICKENS's *Haunted Man*.

**Swift, Dean,** in THACKERAY's novel of *Esmond* (q.v.), is a reproduction, in fiction, of the famous author of *Gulliver's Travels*, which has been severely criticised. "The Swift of the novel," says Hannay, "is a vulgar Irish bully,—a satirical conception only, and somewhat ignobly satirical into the bargain. It is not a true portrait, however admirably executed."

**Swift, Jonathan,** Dean of St. Patrick's (b. 1667, d. 1745), wrote *The Battle of the Books* (1704); *Tale of a Tub* (1704); *Sentiments of a Church of England Man in Respect to Religion and Government* (1708); *An Argument against the Abolition of Christianity* (1708); *The Conduct of the Allies* (1712); *The Public Spirit of the Whigs* (1714); *Letters by M. B. Drapier* (1724); *Travels of Lemuel Gulliver* (1726); a *History of the Four Last Years of Queen Anne*; *Polite Conversation*; *Directions to Servants*; *A Journal to Stella*, and much miscellaneous prose and poetry. His *Works* were edited, with a *Memoir*, by Sir Walter Scott, in 1814. See also the *Biographies* by Deane Swift, Hawkesworth, Sheridan, Johnson, and Forster. For *Criticism*, see Hazlitt's *Comic Writers*, Thackeray's *English Humourists*, Jeaffreson's *Novels and Novelists*, Masson's *Novelists and their Styles*, Taine's *English Literature*, and other writers. "As an author," says Sir Walter Scott, "there are three peculiarities remarkable in the character of Swift. The first of these is the distinguished attribute of originality, and it cannot be refused to Swift by the most severe critic. Even Johnson has allowed that perhaps no author can be found who has borrowed so little, or has so well maintained his claim to be considered as original. There was indeed nothing written before his time which could serve for his model. The second peculiarity is his total indifference to literary fame. He is often anxious about the success of his argument, and angrily jealous of those who debate the principles and the purpose for which he assumes the



pen, but he evinces, on all occasions, an unaffected indifference for the fate of his writings, provided the end of their publication was answered. The third distinguishing mark of Swift's literary character is that, with the exception of history (for his fugitive attempts in Pindaric and Latin verse are too unimportant to be noticed), he has never attempted any style of composition in which he has not obtained a distinguished pitch of excellence. We may often think the immediate mode of exercising his talents trifling, and sometimes coarse and offensive; but his Anglo-Latin verses, his riddles, his indelicate descriptions, and his violent political satires, are in their various departments as excellent as the subjects admitted, and only leave us room occasionally to regret that so much talent was not more uniformly employed upon nobler topics. As a poet, Swift's post is pre-eminent in the sort of poetry he cultivated. He never attempted any species of composition in which either the sublime or the pathetic was required of him, but in every department of poetry where wit was necessary, he displayed, as the subject chanced to require, either the blasting lightning of satire, or the lambent and meteor-like coruscations of frolicsome humour. His powers of versification are admirably adapted to his favourite subjects. Swift seldom elevates his tone above a satirical diatribe, a moral lesson, or a poem on manners; but the former are unrivalled in severity, and the latter in ease. Sometimes the intensity of his satire gives to his poetry a character of emphatic violence which borders upon grandeur. Yet this grandeur is founded, not on sublimity either of conception or expression, but upon the energy of both; and indicates rather ardour of temper than power of imagination. The elevation of tone arises from the strong mood of passion rather than from poetical fancy. As an historian, Swift is entitled to little notice. The *History of England* is an abridgment, written evidently in imitation of Patereulus, but without those advantages in point of information which rendered the Latin author valuable. His account of the *Four Last Years of Queen Anne* has little pretensions to the name of history; it is written with the feelings and prejudices of a party writer, and does not deserve to be separated from the *Examiners* and other political tracts of which Swift was the author. But although his political treatises raised his fame when published, and are still read as excellent models of that species of composition, it is to his *Tale of a Tub*, to *The Battle of the Books*, to his moral romance of *Gulliver*, and to his smaller, but not less exquisite satires upon men and manners, that Swift owes the extent and permanency of his popularity as an English classic of the first rank. In reference to these works, Cardinal Polignae used the remarkable expression, 'qu'il avait l'esprit créateur.' He possessed, indeed, in the highest perfection, the wonderful power of so embodying and imaging forth 'the shadowy tribes of mind,' that the fiction of the

imagination is received by the reader as if it were truth. Undoubtedly the same keen and powerful intellect, which could sound all the depths and shallows of active life, had stored his mind with facts drawn from his own acute observation, and thus supplied with materials the creative talent which he possessed; for although the knowledge of the human mind may be, in a certain extent, intuitive, and subsist without extended acquaintance with the living world, yet that acquaintance with manners, equally remarkable in Swift's productions, could only be acquired from intimate familiarity with the actual business of the world. In fiction he possessed, in the most extensive degree, the art of verisimilitude—the power, as we observe in the case of *Gulliver's Travels*, of adopting and sustaining a fictitious character, under every peculiarity of place and circumstance. A considerable part of this secret rests upon minuteness of narrative. Small and detached facts form the foreground of a narrative when told by an eye-witness, but to a distant spectator all these minute incidents are lost and blended in the general current of events, and it requires the discrimination of Swift or Defoe to select, in a fictitious narrative, such an enumeration of minute incidents as might strike the beholder of a real fact. This proposition has a corollary resting on the same principles. There is a distance as well as a foreground in narrative, as in natural perspective, and the scale of objects necessarily decreases as they are withdrawn from the vicinity of him who reports them. In this particular the art of Swift is equally manifest. The information which *Gulliver* acquires from hearsay is communicated in a more vague and general manner than that reported on his own knowledge. He does not, like other voyagers into Utopian realms, bring us back a minute account of their laws and government, but merely such general information upon these topics as a well-informed and curious stranger may be reasonably supposed to acquire, during some months' residence in a foreign country." Scott concludes by quoting with approbation the following comments by Dr. Johnson on the style of Swift:—"In his works," says the latter critic, "he has given very different specimens both of sentiment and expression. His *Tale of a Tub* has little resemblance to his other pieces. It exhibits a vehemence and rapidity of mind, a copiousness of images, and vivacity of diction, such as he afterwards never possessed, or never exerted. In his other works is found an equable tenor of easy language, which rather trickles than flows. His delight was in simplicity. That he has in his works no metaphor, as has been said, is not true; but his few metaphors seem to be received rather by necessity than choice. He studied purity. His sentences are never too much dilated, or contracted, and it will not be easy to find any embarrassment in the complication of his clauses, any inconsequence in his connections, or abruptness in his transitions. His style was well suited to his thoughts, which are never subtilised



by nice disquisitions, decorated by sparkling conceits, elevated by ambitious sentences, or variegated by far-sought learning. The peruser of Swift wants little previous knowledge; and it will be sufficient that he is acquainted with common words and common things; he is neither required to mount elevations, nor to explore profundities; his passage is always on a level, a long solid ground, without asperities, without distinction." See ARGUMENT, &c.; BAUCIS AND PHILEMON; BATTLE OF THE BOOKS, THE; BROOMSTICK, &c.; CADENUS; CONVERSATION; CREIGHTON; DRAPIER LETTERS; ENGLISH TONGUE, THE; HOSPITAL FOR INCURABLES; LETTERS; MODEST PROPOSAL, A; PROJECT FOR THE ADVANCEMENT OF RELIGION; TALE OF A TUB; THOUGHTS ON VARIOUS SUBJECTS; TRAVELS INTO SEVERAL REMOTE REGIONS OF THE WORLD.

"Swiftly walk over the western wave."—*To Night*, by PERCY BYSSHE SHELLEY, written in 1820.

"Swimmer in his agony, Of some strong." See stanza 53, canto ii., of BYRON'S *Don Juan* (q.v.).

**Swinburne, Algernon Charles**, poet and critic (b. 1837), has published *The Queen Mother and Rosamond*, plays (1861); *Atalanta in Calydon*, (1864), (q.v.); *Chastelard* (1865), (q.v.); *Poems and Ballads* (q.v.), (1866); *Notes on Poems and Reviews* (1866); *A Song of Italy* (1867), (q.v.); *William Blake*, a critical essay (1868); *Notes on the Royal Academy Exhibition* (1868); *Ode on the Proclamation of the French Republic* (1870); *Songs before Sunrise* (1871), (q.v.); *Under the Microscope* (1872); *Bothwell*, a tragedy (1874); *Essays and Studies* (1875); *George Chapman*, an essay (1875); *Ercetheus*, a tragedy (1876); and *A Note on Charlotte Brontë* (1877). For *Criticism*, see Lowell's *Study Windows*, Forman's *Living Poets*, and Clarence Stedman's *Victorian Poets*. "The one faculty," says Stedman, "in which Swinburne excels any living English poet is his miraculous gift of rhythm, his command over the unsuspected sources of a language. Before the advent of Swinburne we did not realise the full scope of English verse. In his hands it is like the violin of Paganini. The range of his fantasias, roulades, arias, new effects of measure and sound, is incomparable with anything hitherto known. The first emotion of one who studies even his immature work is that of wonder at the freedom and richness of his diction, the su-surrus of his rhythm, his unconscious alliterations, the endless change of his syllabic harmonies, resulting in the alternate softness and strength, height and fall, riotous or chastened music, of his affluent verse. In his poetry we discover qualities we did not know were in the language—a softness that seemed Italian, a rugged strength we thought was German, a blithe and *débonnaire* lightness we despaired of capturing from the French. It is safe to declare that at last a time has come when the force of expression can no farther go. I do not say it has not gone too far. The fruit may be,

and here is, too luscious; the flower is often of an odour too intoxicating to endure. Yet what execution! The voice may not be equal to the grandest music, nor trained and restrained as it should be. But the voice is there, and its possessor has the finest natural organ to which this generation has listened. Swinburne, especially in his earlier poems, has weakened his effects by cloying us with excessive richness of epithet and sound: in later works, by too elaborate expression and redundancy of treatment. Still, while Browning's amplification is wont to be harsh and obscure, Swinburne, even if obscure, or when the thought is one that he has repeated again and again, always gives us unapproachable melody and grace. It is true that his glories of speech often hang upon the slightest thread of purpose. He so constantly wants to stop and sing when he gets along slowly with a plot. As we listen to his fascinating music, the meaning, like the libretto of an opera, often passes out of mind. The melody is unbroken: in this, as in other matters, Swinburne's fault is that of excess. Until recently his voice had a narrow range; its effect resulted from changes on a few notes. The richness of these permutations was a marvel, yet a series of them blended into mannerism. His first volume, *The Queen Mother, and Rosamond*, gave him no reputation. We now see that it was of much significance. It showed the new author to be completely unaffected by the current idyllic method. Not a trace of Tennyson; just a trace, on the other hand, of Browning; above all, a true dramatic manner of the poet's own. Three years later Swinburne printed his classical tragedy, *Atalanta in Calydon*. Swinburne took up the classical dramatic form, and made the dry bones live, as even Landor and Arnold had not; as no man had, before or after Shelley. *Atalanta* reads like an inspired translation. As a work of art, it still remains the poet's flawless effort, showing the most objective purpose, and clarified by the necessity of restraint." Of *Poems and Ballads* the same critic says: "Some were content to reprehend, or smack their lips over the questionable portions of the book; but many, while perceiving the crudeness of the ruder strains, rejoiced in the lyrical splendour that broke out here and there, and welcomed the poet's unique additions to the metric and stanzaic forms of English verse. The full bloom of his lyrical genius appears not only in the choruses of *Atalanta*, but in that large moulded ode, *Ave Atque Vale*, composed in memory of Charles Bandelaire. Here is an ethereal strain of the highest elegiac order, fashioned in a severe yet flexible spirit of lyric art. *A Song of Italy* is marked by sonorous eloquence, and carries us buoyantly along. The *Ode to the French Republic* was less worthy of the author, and not equal to the occasion. *Songs before Sunrise* may be taken as the crowning effort of the author during this period. In Swinburne's poems we do not perceive the love of nature which was so passionate an element in the spirit and writings



Shelley. He has been an industrious man of letters. His prose, like his poetry, is unflagging and impetuous beyond that of other men. No modern writer, save De Quincey, has sustained himself so easily and with such cumulative force through passages which strain the reader's mental power. *Chastelard* is warm-blooded and modern, charged with lurid passion and romance. It has less mannerism than we find in most of the author's early style. The chief personages are drawn strongly and distinctly, and the language is true to the matter and the time. The whole play is intensely emotional. The second and greater portion of the Stuart trilogy required a man to write it. The time has not yet come to determine the place of *Bothwell* in English literature; but I agree with them who declare that Swinburne, by this massive and heroic composition, has placed himself in the front line of our poets; that no one can be thought his superior in true dramatic power. Considered as a dramatic epic, it has no parallel. "If," says Stedman in conclusion, "Swinburne were to write no more, and his past works should be collected in a single volume, although, as in the remains of Shelley, we might find little narrative verse, what a world of melody, and what a wealth of imaginative song! It is true that his well-known manner would pervade the book; we should find no great variety of mood, few studies of visible objects, a meagre reflection of English life as it exists to-day. Yet a subtle observer would perceive how truly he represents his own time; and to a poet this compendium would become a lyrical handbook—a treasured exposition of creative and beautiful design."

**"Swinish multitude, The."** — BURKE, *French Revolution*.

**Swiss Family Robinson, The:** "or, the Adventures of a Shipwrecked Family on a Desolate Island." Written by Joachim Heinrich Kampe, and frequently translated into English. It was obviously suggested by *Robinson Crusoe* (q.v.). "No one but a German," says Miss Yonge, "could have thought it practicable to land a whole family in a row of washing-tubs nailed together between planks—and the island did contain peculiar flora and fauna; but the book is an extremely engaging one, for all that."

**Swithun, Miracles of.** Described in Latin verse by WOLSTAN of WINCHESTER (circa 990).

**Switzerland.** A series of eight love lyrics, by MATTHEW ARNOLD (b. 1822).

**Swiveller, Dick.** A character in DICKENS'S novel of *The Old Curiosity Shop* (q.v.).

**Sword (Captain) and Captain Pen.** A poem by LEIGH HUNT, in which the writer discusses the respective powers and properties of those two powerful instruments. See "PEN IS MIGHTIER THAN THE SWORD."

**Sword Chant of Thorstein Raudi.** A lyric by WILLIAM MOTHERWELL (1797—1835).

**"Swore terribly in Flanders, Our armies."** See chapter xi., vol. iii., of STERNE'S *Tristram Shandy* (q.v.).

**Sybil:** "or, The Two Nations." A novel by BENJAMIN DISRAELI (q.v.), published in 1845. "Few," says a critic, "will read the volumes for either the story or the plot."

**Sybil Warner.** A character in Lord LYTTON'S romance of *The Last of the Barons*.

**Sycorax.** The dam of Prospero's slave, Caliban (q.v.), in *The Tempest* (q.v.).

**Sycorax,** in DIBDIN'S "bibliographical romance," called *Bibliomania* (q.v.), is intended for Joseph Ritson, the literary critic and antiquary.

**Sydney, Lord Henry.** A character in DISRAELI'S novel of *Coningsby* (q.v.).

**Sylphs, The,** figure in POPE'S poem of *The Rape of the Lock* (q.v.). See ARIEL.

**Sylva:** "or, a Discourse of Forest Trees, and the Propagation of Timber in his Majesty's Dominions," by JOHN EVELYN (1620—1706); published in 1664, and "written in consequence of an application to the Royal Society by the Commissioners of the Navy, who dreaded a scarcity of timber in the country. This work, aided by the king's example, stimulated the landowners to plant an immense number of oak trees, which, a century after, proved of the greatest service to the nation in the construction of ships of war." It was edited by Dr. Hunter in 1776, and was republished in 1825.

**Sylva Sylvarum:** "or, a Naturall Historie, in ten centuries," by Lord BACON (q.v.); published by Dr. Rawley in 1627.

**Sylvander.** The name under which ROBERT BURNS corresponded for some time with a Mrs. Maclehoose. See CLARINDA.

**Sylvanus Urban.** See URBAN, SYLVANUS.

**Sylvester, Joshua,** poet and translator (b. 1563, d. 1618), was the author of *Poems*, published in 1614—20, and of a translation of *The Divine Weeks and Works* of the French poet Du Bartas. The latter was highly esteemed by Spenser, Bishop Hall, Izaak Walton, and Milton, the last-named of whom is thought to have been slightly indebted to it for some ideas and expressions. Among Sylvester's other works are *Lachrymæ Lachrymarum: or, the Spirit of Teares Distilled* (1612); and *Tobacco Battered and the Pipes Shattered about their Eares, that idly Idolize so base and barbarous a Weed, or at least overlove so loathsome a Vanity, by a Volley of Holy Shot Thundered from Mount Helicon* (1615). See SILVER-TONGUED, THE.

**Sylvia.** See DISCOVERIES.

**Sylvia:** "or, the May Queen." A poem by GEORGE DARLEY (q.v.), published in 1827; "a crude but poetical study in the sweet pastoral manner of Jonson and Fletcher."



**Synagogue, The:** "or, Shadow of the Temple." A collection of sacred poems, "in imitation of Mr. George Herbert" (q.v.), by CHRISTOPHER HARVEY (1597—1663), published in 1647..

**Syntax, Dr., The Three Tours of.** A humorous poem, which, appearing collectively in 1855, had previously appeared in three separate parts: *The Tour in Search of the Picturesque*, in 1812; the *Tour in Search of Consolation*, in 1820; and the *Tour in Search of a Wife*, in 1821. The author was WILLIAM COOMBE (1741—1823), and they were illustrated by Rowlandson in drawings whose graphic humour had much to do with the success of the work. The following were not by Coombe:—*The Tour of Dr. Syntax through London* (1810); *Dr. Syntax in Paris, in Search of the Grotesque* (1820); and *Dr. Syntax's Life of Napoleon* (1823).

**Syphax.** A character in ADDISON's tragedy of *Cato* (q.v.).

**Syphax.** Chief of the Arabs who joined the Egyptian armament against the Crusaders, in TASSO's *Jerusalem Delivered*.

**Syrinx:** "or, a Sevenfold Historie, handled with Varietie of pleasant and profitable, both comical and tragical argument," by WILLIAM WARNER (1558—1609); printed in 1597. This work, which Warton describes as a novel or suite of stories much in the style of the adventures of Heliodorus' *Ethiopic Romance*, originally appeared in 1554, under the title of *Pan his Syrinx, or Pipe, compact of seven Reedes, including, in one, seven Tragieall and Commicall Arguments*.

## T

**Tabard, The,** is the inn, in High Street, Southwark, from which CHAUCER makes his pilgrims start on their journey to Canterbury. "At the Southwark inns," says Morley, "the companies who had agreed to make the pilgrimage together to the shrine of Canterbury usually and naturally met. Southwark was close to the highway of the Thames, which brought pilgrims also from other villages and towns upon the river." A tabard, Morley adds, is the sleeveless coat on which arms were embroidered, when it was worn by nobles, as by the heralds for their coats of arms in service. The name of the Tabard was altered into Talbot, after the famous inn, or the greater part of it, had been burnt down by the fire of 1676. The last remains of the old hostelry fell before the march of modern improvement a few years since.

"Table of my memory, The."—*Hamlet*, act i., scene 5.

"Table on a roar, To set the."—*Hamlet*, act v., scene 1.

**Table-Talk.** A poem by WILLIAM COWPER (q.v.), published in 1782.

**Table-Talk:** "being the Discourses of JOHN SELDEN, Esq.; or his Sence of Various Matters of Weight and High Consequence Relating especially to Religion and State." Published in 1689, and again in 1696, 1698, 1716, 1786 (with a *Life* of the author), 1789, 1819 (edited by Dr. Irving), 1847 (edited, with biography and notes, by Singer), 1856 (in the *Library of Old Authors*), and 1868 (in Arber's *English Reprints*). It was also edited by Archdeacon Wilkins with the other works of Selden in 1726. The original editor was the Rev. Richard Milward, who did for Selden what Boswell did for Johnson, though, unfortunately, not so copiously. The *Table-Talk* belongs chiefly, if not entirely, says Arber, to 1634—1654. It is arranged by Milward under headings alphabetically placed, and treats of such various topics as Articles, Baptism, Bible, Bishops, Books, Ceremony, Christmas, Clergy, Confession, Conscience, Creed, Duel, Epitaph, Faith and Works, Gentlemen, Holy-days, Idolatry, Jews, Juggling, King, Law, Lectures, Liturgy, Marriage, Money, Oaths, Oracles, Poetry, Popery, Presbytery, Proverbs, Religion, Sacraments, Trade, Truth, University, Wit, Women. Some of his definitions have passed into current coin of the realm. Thus he says of humility that it is "a Vertue all preach, none praetise;" and of libels that "though some make slight" of them, "yet you may see by them how the wind sets; as take a straw and throw it up into the air; you shall see by that which way the wind is." Again, of marriage, that "of all actions in a man's life his marriage does least concern other people, yet of all actions of our life, 'tis most medled with by other people;" and of pleasure, that "pleasure is nothing else but the intermission of pain, the enjoying of something I am in great trouble for till I have it." Coleridge, speaking of the *Table-Talk*, says there is "more weighty bullion sense" in it than he ever found "in the same number of pages of any uninspired writer." "Oh!" he cries, "to have been with Selden over his glass of wine, making every accident an outlet and a vehiele of wisdom!" Dr. Johnson said of the work that it was better than all the ana of the Continent. "These sayings," remarks Hallam, "are full of a vigour, raeiness, and a kind of scorn of the half-learned, far less wide, but more eutting, than that of Scaliger." "Dry, grave, and almost erabbed in his writings, Selden's conversation," says Hannay, "is homely, humorous, shrewd, vivid, even delightful! He is still the great scholar and the tough Parliamtarian, but merry, playful, and witty. He writes like the opponent of Grotius; he talks like the friend of Ben Jonson."

**Table-Talk,** by SAMUEL TAYLOR COLERIDGE, was published in 1835. It consists of specimens of his conversation as noted down from time to time by Henry Nelson Coleridge, his nephew. These specimens extend from December 29, 1822,



to July 10, 1834, and range over a very wide variety of subjects. "I know," writes the transcriber, "better than any one can tell me, how inadequately these represent the peculiar splendour and individuality of Mr. Coleridge's conversation. How should it be otherwise? Who could always follow to the turning-point his long arrow-flights of thought? Who could fix those ejaculations of light, those tones of a prophet, which at times have made me bend before him as before an inspired man? Such acts of spirits as these were too subtle to be fettered down on paper. Yet I would fain hope that these pages will prove that all is not lost; that something of the wisdom, the learning, and the eloquence of a great man's social converse has been snatched from forgetfulness, and endowed with a permanent shape for general use."

**Table-Talk of Samuel Rogers, Recollections of the,** appeared in 1856.

**Tacitus.** Among the translations of this Latin historian are those by Arthur Murphy (q.v.), A. J. Church, and W. J. Brodribb (1864 and 1868), A. H. Beesley (1869), and R. Mongan (1872). See *Ancient Classics for English Readers*.

**Tackleton.** The toy merchant, in DICKENS's story of *The Cricket on the Hearth* (q.v.).

**Tadpole.** An electioneering agent who figures in DISRAELI's *Coningsby*. He is identified with a Mr. Bonham. See **TAPER**.

**Tag, Rag, and Bobtail, Messrs.** The pseudonym adopted by ISAAC DISRAELI (1766–1848), in the publication of his *Flim-Flams! or the Life and Errors of my Unele, and the Amours of my Aunt, with Illustrations and Obscurities* (1805).

**Tain Bo Chuailgné, The** (or Cattle-Spoil of Chuailgné, a place now called Cooley, in the county of Louth), is an old Gaelic tale, an outline of which will be found in Morley's *English Writers*. Professor O'Curry regards the tale as holding towards Irish history the position held by the Argonautic Expedition, and the Seven against Thebes, towards Greek History.

**Tait, Archibald Campbell, D.D.,** Archbishop of Canterbury (b. 1804), has published *Dangers and Safeguards of Modern Theology* (1861), *The Word of God and the Ground of Faith* (1863), *Harmony of Revelation and the Sciences* (1864), *The Present Condition of the Church of England* (1872), and various charges and sermons; besides contributions to the quarterly reviews.

**Tak your auld cloak about ye.** A Scottish song, printed in *The Tea Table Miscellany* (q.v.), and supposed to belong to the sixteenth century. The following lines bear a strong resemblance to some quoted by Iago in *Othello*, act ii., scene 3:—

"In days when our King Robert rang,  
His trows they cost but half-a-crown;  
He said they were a groat ower dear,  
And ca'd the tailor thief and loon."

"Take her up tenderly, Lift her with care." See HOOD's poem, *The Bridge of Sighs*.

"Take him for all in all, I shall not look upon his like again."—*Hamlet*, act i., scene 2.

"Take no note of time (We) But from its loss."—YOUNG, *Night Thoughts*, night i., line 55.

"Take, O take those lips away." First line of a verse in *Measure for Measure*, act iv., scene 1. The same verse, and another beginning—

"Hide, O hide those hills of snow,"

occur in the spurious edition of SHAKESPEARE's *Poems* (1640), and in the play of *The Bloody Brother*, act v., scene 2.

**Tal y Moelire, Ode on the Battle of:** by GWALCHMAI, a Welsh bard (circa 1150); describing the defeat of the fleet sent to Wales in 1157, by Henry II. It has been translated by Gray, the poet, in his *Triumphs of Owen*.

"Tale in everything, A." See WORDSWORTH's poem of *Simon Lee*.

**Tale of a Trumpet, A.** A humorous poem by THOMAS HOOD.

**Tale of a Tub:** "written for the universal improvement of mankind," by JONATHAN SWIFT (1667—1745), and published, anonymously, in 1704. It had been sketched out and composed either during the author's residence at Trinity College, Dublin, or during his stay with Sir William Temple, at Moor Park, in 1692. "Under the allegory of three sons altering, neglecting, observing, or mistaking the will of their father, Swift satirises unsparingly the corruptions and pretensions of the Church of Rome, and the extremes and follies of the dissenting bodies, and describes with approval, or at least without conspicuous offensiveness, the origin and establishment of the Reformed Churches, particularly that of England. At the same time, in his Preface and Digressions, he stops, and turns aside, to deal piercing thrusts, and crushing down-strokes at arrogant, feeble, pretentious, and scurrilous critics, pedants, and authors, of his own and all time. The satire operated, however, so far injuriously against his own prospects, that it effectually prevented him from obtaining any high preferment in the English Church; and the Archbishop of York, who to a great extent had the ear of the queen, was so utterly scandalised by it that he assured her Majesty that the writer of it must be an infidel. In the same way Voltaire is said to have recommended it to his own proselytes, 'because the ludicrous combinations which are formed in the mind by the perusal tend to lower the respect due to revelation.'"

**Tale of a Tub, The.** A comedy, by BEN JONSON, produced in 1633, and the last work that he submitted to the stage.



**"Tale of Troy divine, The."**—MILTON, *Il Penseroso*, line 100.

**Tale of Two Cities, A.** A novel, by CHARLES DICKENS (1812—1870), originally produced in *All the Year Round* for 1859, and afterwards republished in a complete form. The author says he first conceived the main idea of the story when acting, with his children and friends, in Wilkie Collins's drama of *The Frozen Deep*. The scene of his narrative is the French Revolution of 1789, and it was one of Dickens's hopes, he says, to add something to the popular and picturesque means of understanding that terrible time; "though no one," he says, "can hope to add anything to the philosophy of Carlyle's wonderful book."

**"Tale told by an idiot, A."** See "SOUND AND FURY."

**"Tale unfold, I could a."**—*Hamlet*, act i., scene 5.

**"Talent of our English nation, 'Tis the,"**—GEORGE CHAPMAN, *The Widow's Tears*, act i., scene 1—

"Still to be plotting some new Reformation."

**Tales of a Grandfather**, by Sir WALTER SCOTT (q.v.), were published in 1827—30.

**Tales of Fashionable Life**, by MARIA EDGEWORTH (q.v.); three volumes of which appeared in 1809, and were followed in 1812 by three others. The best are *The Absentee* and *Vivian*.

**Tales of My Landlord**, by Sir WALTER SCOTT (q.v.), include *The Black Dwarf*, *Old Mortality*, *The Heart of Midlothian*, *The Bride of Lammermoor*, *The Legend of Montrose*, *Count Robert of Paris*, and *Castle Dangerous*.

**"Tales of sorrow done."**—GOLDSMITH, *The Deserted Village*, line 157.

**Tales of Terror**, by MATTHEW GREGORY LEWIS (1775—1818), were published in 1799. His *Tales of Wonder* appeared in 1801.

**Tales of the Crusaders**, by Sir WALTER SCOTT (q.v.), comprise *The Betrothed* and *The Talisman*.

**Tales of the Genii.** See GENII, TALES OF THE.

**Tales of the Hall.** Poems by GEORGE CRABBE (q.v.); published in 1819, and dealing with the upper classes of society. Among the better-known episodes are those of Sir Owen Dale, Ruth, and Ellen.

**Tales of the O'Hara Family.** See O'HARA FAMILY.

**Tales of Wonder.** See TALES OF TERROR.

**Talfourd, Sir Thomas Noon**, dramatic poet and miscellaneous writer (b. 1795, d. 1854), pub-

lished *Ion*, a tragedy (1835), (q.v.); *The Athenian Captive*, a tragedy (1838); *A proposed New Law of Copyright of the highest Importance to Authors* (1838); *Glencoe, or the State of the MacDonalds*, a tragedy (1839); *Three Speeches delivered in the House of Commons in favour of an Extension of Copyright* (1840); *Speech for the Defendant in the Prosecution, the Queen v. Moxon, for the Publication of Shelley's Poetical Works* (1841); *Recollections of a First Visit to the Alps* (1841); *Vacation Rambles and Thoughts* (1844); *Final Memorials of Charles Lamb* (1848); *The Castilian*, a tragedy (1853); and various contributions to *The Retrospective Review*, *London Magazine*, and *New Monthly Magazine*, besides *The History of Greek Literature* in *The Encyclopædia Metropolitana*.

**Taliesin.** A Welsh bard, who lived circa 550. A romantic history of Taliesin, supposed to have been compiled by a certain Thomas ap Einion, occurs in the *Mabinogion* (q.v.). An analysis of it is given in Morley's *English Writers*, I. ii.

**"Talk only to conceal their mind, Men."** See "MEN TALK ONLY," &c.

**Talkapace, Tibet.** A character in UDALL'S *Ralph Roister Doister* (q.v.).

**Talking Oak, The.** A lyric by ALFRED TENNYSON, published in 1842.

**Tallyho, Rob., Esq.** The hero of PIERCE EGAN'S romance, called *Real Life in London* (q.v.).

**Talvi.** The *nom de plume* of Mrs. ROBINSON, author of *Heloise* (1850), *Life's Discipline* (1851), and other tales: formed from the initials of her maiden name, Therese Albertine Louise von Jacob.

**Tam o' Shanter.** A tale in verse by ROBERT BURNS (1759—1796), which he considered his "standard performance in the poetical line." "Tis true," he says, that it "discovers a spice of roguish waggyery, that might, perhaps, be as well spared; but then it shows, in my opinion, a force of genius and a finishing polish that I despair of ever exelling." It was first published in Grose's *Antiquities of Scotland*. The following are among its most familiar lines:—

"Nursing her wrath to keep it warm."

"Auld Ayr, wham ne'er a town surpasses,  
For honest men and bonnie lasses."

"Ah, gentle dames! it gars me greet,  
To think how monie counsels sweet,  
How many lengthen'd sage advices,  
The husband frae the wife despises!"

"Inspiring bold John Barleycorn!  
What dangers thou canst make us scorn!"

The main incident in the poem is founded on the belief that "no diabolical power can pursue God beyond the middle of a running stream." Thus, Tam o' Shanter, riding in hot haste from Alloway Kirk, where he had seen the "hellish legion dancing," made for the river Doon, and was half-way across it before "Cutty Sark" could grasp his horse's tail. Alloway Kirk, it is almost unnecessary to say, is near the town of Ayr.



**Tam Samson's Elegy.** A poem by ROBERT RNS (1759—1796). "When this worthy old sportsman went out last muir-fowl season, he supposed it was to be, in Ossian's phrases, 'the last of fields,' and expressed an ardent desire to die and be buried on the moors. On this hint the author composed his Elegy and Epitaph."

**Tamburlaine the Great,** "who, from a Cyprian Shepherde by his rare and wonderfull conquests, became a most puissant and mighty monarch, and (for his tyranny, and terrour in warre) was tearmed, The Scourge of God. Dedicated into two Tragicall Discourses," &c., by CHRISTOPHER MARLOWE (1564—1593); first published, in quarto, in 1590. "Most likely a joint-stock piece, got up from the manager's chest by Marlowe, Nash, and perhaps half-a-dozen others." The play contains many fine passages amidst a bewildering wilderness of rant and bombast. Shakespeare ridicules its stilted language through the mouth of Ancient Pistol in *Henry IV.*, part ii., act ii., scene 4.

**Tamerlane.** A tragedy by NICHOLAS ROWE (1673—1718), played in 1702, in which the hero is intended to represent King William III., and Bajazet Louis XIV. "This," says Dr. Johnson, "was the tragedy which Rowe valued most, and that which probably, by the help of political auxiliaries, excited most applause."

**Taming of the Shrew, The.** A comedy by WILLIAM SHAKESPEARE (1564—1616), first printed in the folio edition of the plays (1623). It is undoubtedly founded on the "pleasant conceyted historie" called *The Tamyng of a Shrowe*, printed in 1594, and ascribed to Robert Greene (q.v.), the general structure of which it closely follows. The incident of Vincentio's personation by the pedant was borrowed by Shakespeare from George Gascoigne's *Supposes* (q.v.). The play was probably written about 1607, when its copyright was assigned to one John Smythick. Even as it stands, it is possibly not the work of Shakespeare alone. Grant White traces at least three hands in it—that of the author of the "conceyted historie," that of Shakespeare, and that of a co-labourer. "The first," he says, "appears in the structure of the plot, and in the incidents and dialogues of most of the scenes; to the last must be assigned the greater part of the love-business between Bianca and her two suitors; while to Shakespeare belong the strong, clear characterisation, the delicious humour, and the rich verbal colouring of the re-cast Induction, and all the scenes in which Katherine and Petruchio and Grumio are the prominent figures, together with the general effect produced by scattering lines and words and phrases here and there, and removing others elsewhere, throughout the play." Collier is of opinion that Shakespeare had nothing to do with any of the scenes in which Katherine and Petruchio do not appear, and that the underplot recalls the style of William Haughton (q.v.). "*The Taming of the*

*Shrew*," says Schlegel, "has the air of an Italian comedy. The characters and passions are lightly sketched; the intrigue is introduced without much preparation, and, in its rapid progress, impeded by no sort of difficulties; while in the manner in which Petruchio, though previously cautioned as to Katherine, still encounters the risks in marrying her, and contrives to tame her—in all this the character and peculiar humour of the English is distinctly visible."

**Tamora.** Queen of the Goths, in *Titus Andronicus* (q.v.).

**Tancred,** in Tasso's *Jerusalem Delivered*, was the greatest of all the Christian warriors except Rinaldo (q.v.).

**Tancred:** "or, the New Crusade." A romance by BENJAMIN DISRAELI (q.v.), published in 1847. Tancred is a young English nobleman who goes out to the Holy Land to penetrate "the Asian Mystery," but runs himself into a variety of adventures to no purpose, his career in the East being cut short by the appearance of his parents on the scene.

**Tancred and Sigismunda.** A tragedy composed by five members of the Inner Temple, and presented there before Queen Elizabeth. It was the first English play founded on the plot of an Italian novel.

**Tancred and Sigismunda.** A tragedy by JAMES THOMSON (1700—1748), produced with some success at Drury Lane in 1745.

**Tannahill, Robert,** Scottish poet (b. 1774, d. 1810), published a volume of *Songs and Poems* in 1807. This was republished in 1838 with a *Memoir* of the poet by P. A. Ramsay. A centenary edition of his poems appeared in 1874. See BALQUHITHER, THE BRAES O'; and JESSIE, THE FLOWER O' DUMBLANE.

**Tannhäuser.** See TEMPLE, NEVILLE.

**Taper.** An electioneering agent in DISRAELI's *Coningsby* (q.v.); identified with a Mr. Clarke. See TADPOLE.

**Tapley, Mark.** Body-servant to Martin Chuzzlewit, in DICKENS's novel of that name (q.v.). "At Folkestone," says M. A. Lower, "there is, or at least there was, a veritable Mark Tapley—one, too, who had been in America."

**Tappertit, Simon.** An apprentice, in DICKENS's novel of *Barnaby Rudge* (q.v.).

**Tar-water, The Virtues of, in the Plague.** See SIRIS.

**Targe, Duncan.** A Highlander, in MOORE's novel of *Zeluco* (q.v.), whose disagreement with his fellow-servant, George Buchanan, about the virtues of Mary Queen of Scots, and consequent duel with him, are among the most amusing passages in the book.

**Task, The.** A poem by WILLIAM COWPER (q.v.), which sprang out of the suggestion of his



friend, Lady Austen, that the poet should try his hand at blank verse. It was published in 1784, and became immediately popular. "*The Task*," says Southey, "was at once descriptive, moral, and satirical. The descriptive parts everywhere bore evidence of a thoughtful mind and a gentle spirit, as well as of an observant eye; and the moral sentiment which pervaded them gave a charm in which descriptive poetry is often found wanting. The best didactic poems, when compared with *The Task*, are like formal gardens in comparison with woodland scenery." "*The Task*," says Hazlitt, "has fewer blemishes than *The Seasons*, but it has not the same capital excellence, the 'unbought grace' of poetry, the power of moving and infusing the warmth of the author's mind into that of the reader."

**Tasso.** Among the leading translations of *Jerusalem Delivered* are those by Richard Carew (1594) and Edward Fairfax (1600), (q.v.). The *Aminta* was translated by Abraham Fraunce in 1591; the treatise on *Marriage and Wiving* by Tofte in 1599. See GODFREY of BULLOGNE.

**Tasso, The Lament of.** A poem by Lord BYRON, written in 1817.

"Taste of your quality, Give us a."—*Hamlet*, act ii., scene 2.

**Taste, On the Nature and Principles of.** An essay by the Rev. ARCHIBALD ALISON (1757—1839); published in 1790. "Mr. Alison," says Lord Jeffrey, "maintains that all beauty, or at least that all the beauty of material objects, depends upon the associations that may have connected them with the ordinary affections of our nature; and in this, which is the fundamental point of his theory, we conceive him to be no less clearly right, than he is convincing and judicious in the copious illustrations by which he has sought to establish its truth."

**Tate, Nahum**, poet-laureate (b. 1652, d. 1715), produced *Poems* (1677); *Memorials for the Learned* (1686); *Characters of Virtue and Vice* (1691); *A Version of the Psalms of David* (1696), *The Innocent Epicure* (1697); *Miscellanea Sacra* (1698); *Elegies* (1699); several plays, including *Brutus of Alba*, *The Loyal General*, *Richard II.*, and *Injured Love*, versions of Shakespeare's *King Lear* and *Coriolanus*, and other works. He succeeded Shadwell as laureate in 1692. Pope wrote of him:—

"The bard whom pilfered pastorals renown,  
Who turns a Persian tale for half a crown,  
Just writes to make his barrenness appear,  
And strains, from hard-bound brains, eight lines a year;  
He who still wanting, though he lived on theft,  
Steals much, spends little, yet has nothing left:  
And he who now to sense, now nonsense, leaning,  
Means not, but blunders round about a meaning,  
And he who's fustian's so sublimely bad,  
It is not poetry, but prose run mad:  
All these my modest satire bade translate,  
And owned that nine such poets made a Tate."

See ABSALOM AND ACHITOPHEL; and PSALMS OF DAVID.

**Tatler, The:** "or, Lucubrations of Isaac Bickerstaff, Esq." A serial publication, started by Sir RICHARD STEELE (1671—1729) in 1709, and published for the first time on Tuesday, the 12th of April of that year. It was issued every Tuesday, Thursday, and Saturday, and, after the first four numbers, which were given gratis, cost a penny. It was concluded on January 2, 1711. The name of Bickerstaff (q.v.) was adopted from the *nom de plume* used by Swift in a pamphlet which, as directed against the vulgar almanack makers of the time, had a great success. Of this circumstance Steele took a skilful advantage, contriving in this way to draw immediate attention to his venture. The motto taken for the serial was from Juvenal:—

"Quicquid agunt homines . . .  
Noster est farrago libelli."

"All accounts of gallantry, pleasure, and entertainment," wrote Steele, "shall be under the article of White's Coffee-house; learning, under the title of Grecian; foreign and domestic news you will have from St. James' Coffee-house; and what else I have to offer on any other subject shall be dated from my own apartment." The "general purpose" of the paper, said its conductor in the dedication of the first volume, was "to expose the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, our discourses, and our behaviour;" also, "to rally all those singularities of life, through the different professions and characters in it, which obstructed anything that was truly good and great;" and, again, "to allure the reader with the variety of his subjects, and insinuate, if he could, the weight of reason with the agreeableness of wit." Just as Defoe in his *Weekly Review* had a Scandal Club, so Steele in *The Tatler* had his club at the Trumpet, of which Isaac Bickerstaff was chairman, and which included among its members Sir Jeffrey Notch, "a decayed gentleman of ancient family;" Major Matchlock, "old Dick Reptile," and "the elderly bencher of the Temple;" besides whom Steele introduces a certain Jenny Distaff, a half-sister of Bickerstaff, who is to be regarded as the exponent of the views and interests of her sex. There are also three nephews of Bickerstaff, the *dramatis personæ* being completed by a familiar spirit, Pacolet (q.v.), who is the vehicle for conveying a variety of information beyond human ken or experience. Among other character sketches are those of Will Dactyle, Senecio, Will Courtley, Sophronius, and Jack Dimple. Forster writes of the fictitious Bickerstaff: "The humorous old gentleman who is always prying into his neighbours' concerns, when he is not gossiping of his own; to whom the young beau is made responsible for wearing red-heeled shoes, and the young belle for showing herself too long at her glass; who turns the same easy artillery of wit against the rattling dice-box and the roaring pulpit; who has early notice of most of the love affairs in town,



tell you of half the domestic quarrels, and was more of a widow with a handsome jointure than her own lawyer or next of kin; whose tastes were as wide as his experience, to whom a tarch is not less familiar than a pretty fellow, who has for his clients not only the scholars of the Grecian, but the poets at Will's, the men of fashion at White's, and the quidnuncs of the day at James's—this old humorist, you would say, is not the last man to pass for a Socrates; and yet there was something more than whim in the old man's ambition to have it thought of his lucubrations, that, whereas Socrates had brought philosophy down from heaven to inhabit among men, he had himself aimed to bring philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses." Out of the 271 numbers to which *The Tatler* extended, Addison wrote forty-one, thirty-four were written by Addison and Steele together, eight is credited with thirteen, Harrison contrived one, and John Hughes is responsible for six. The remainder were nearly all the work of Steele alone. See SPECTATOR, THE.

**Tattle.** A half-witted beau, in CONGREVE's comedy of *Love for Love* (q.v.).

**Tatwine.** Archbishop of Canterbury from 731 to 734. For notices of the works of this writer, see Wright's *Biographia Britannica*. He wrote Latin enigmas, still extant in MS. See also ENIGMATA.

"Taught us how to die."—TICKELL, *On the Death of Addison*, line 82.

**Taverner, Richard.** See BIBLE, THE.

"Tax not the royal saint with vain expense." First line of a sonnet by WORDSWORTH. The "royal saint" is Henry VI., founder of King's College, Cambridge.

**Taylor, Ann** (Mrs. Gilbert, 1782—1866). See TAYLOR, JANE.

**Taylor, Bayard,** American poet and prose writer (b. 1825), has published *Ximena, and other Poems* (1844); *Views Afoot: or, Europe seen with Knapsack and Staff* (1846); *A Voyage to California* (1850); *The Lands of the Saracen* (1854); *At Home and Abroad* (1859—62); *The Poet's Journal*, a poetical domestic autobiography (1862); *Hannah Thurston*, a story (1863); *John Godfrey's Fortunes*, a novel (1864); *The Story of Kennet*, a tale (1866); *Byeways of Europe* (1869); *The Masque of the Gods*, a poem (1872); *The Prophet*, a tragedy (1874); *Home Pastorals, and other Poems* (1875); and many other works. A collected edition of his *Poems* appeared in 1864, and of his *Travels* in 1869.

**Taylor, Isaac,** miscellaneous writer (b. 1787, d. 1865), began his literary career as a contributor to *The Eclectic Review* in 1818, afterwards publishing *The Elements of Thought* (1822); a *Memoir of his Sister Jane* (1825); a *History of the Transmission*

*of Ancient Books to Modern Times* (1827); *The Process of Historical Proof Exemplified and Explained* (1829); a *Translation of Herodotus* (1829); *The Natural History of Enthusiasm* (1829); *A New Model of Christian Mission* (1829); *The Temple of Melepartha* (1831); *Saturday Evening* (1832); *Fanaticism* (1833); *Spiritual Despotism* (1835); *The Physical Theory of Another Life* (1836); *Home Education* (1838); *Ancient Christianity and the Doctrines of the Tracts for the Times* (1839); *Man responsible for his Dispositions* (1840); *Lectures on Spiritual Christianity* (1841); *Loyola and Jesuitism in its Rudiments* (1849); *Wesley and Methodism* (1851); *The Restoration of Belief* (1855); *The World of Mind* (1857); *Logic in Theology, and other Essays* (1859); *Ultimate Civilisation, and other Essays* (1860); and *The Spirit of Hebrew Poetry* (1860). See ANOTHER LIFE, THE PHYSICAL THEORY OF; ENTHUSIASM, NATURAL HISTORY OF.

**Taylor, Jane,** second sister of the preceding (b. 1783, d. 1824), produced, in conjunction with her sister Ann, *Original Poems for Infant Minds* (1807), *Rhymes for the Nursery* (1807), *Hymns for Infant Minds*, and other works; also, unassisted, *Display: a Tale for Young People* (1815); *Essays in Rhyme on Morals and Manners* (1816); *The Contributions of Q. Q. to a Periodical Publication (The Youth's Magazine)*, (1824); and *Correspondence between a Mother and her Daughter*. Her *Memoirs, Correspondence, and Poetical Remains* were edited by her brother Isaac in 1825. The *Autobiography of Ann Taylor* (Mrs. Gilbert) appeared in 1874.

**Taylor, Jeremy,** Bishop of Down and Connor and of Dromore (b. 1613, d. 1667), published a *Sermon on the Gunpowder Treason* (1638); *Of the Sacred Order and Offices of Episcopacy by Divine Institution asserted* (1642); *Psalter of David, with titles and collects, according to the Matter of each Psalm* (1644); *Discourse concerning Prayer extempore* (1646); *A Dissuasive from Popery* (1647); *New and Easy Institution of Grammar* (1647); *A Discourse of the Liberty of Prophesying* (1647); *The Martyrdom of King Charles* (1649); *The Great Exemplar* (a "Life of Christ"), (1649); *Prayers before and after Sermon* (1651); *Holy Living and Dying* (1650), (q.v.); *Clerus Domini* (1651); *A Course of Sermons for all the Sundays in the Year* (1651—3); *A Short Catechism, with an Explication of the Apostles' Creed* (1652); *Discourse of Baptism, its institution and efficacy* (1652); *The Real Presence and Spiritual of Christ in the Blessed Sacrament proved against the Doctrine of Transubstantiation* (1654); *The Golden Grove* (1655), (q.v.); *Unum Necessarium: or, the Doctrine and Practise of Repentance* (1655), (q.v.); *Deus Justificatus, Two Discourses on Original Sin* (1656); *A Collection of Polemical and Moral Discourses* (1657); *Discourse on the Measures and Offices of Friendship* (1657); *The Worthy Communicant* (1660); *Ductor Dubitantium* (1660), (q.v.); *Rules and Advices given to the Clergy of the Diocese of Down and Connor* (1661); *Discourse of Auxiliary Beauty* (1662); *Contemplations on the State of Man*



in this *Life* and that which is to come (1684); *Toleration Tolerated*; and other works, a list of which appears in Lowndes' *Bibliographer's Manual*. Editions of Bishop Taylor's *Works* appeared in 1819, 1822 (with *Life* of the Author, and a Critical Examination of his Works, by Bishop Heber); 1825 (edited by Bradley); 1831 (edited, with a *Life*, by Hughes); 1834 (edited, with a *Life*, by Croly and Stebbing); 1841 (with a *Memoir*); 1847 (Heber's edition, revised by Eden); and 1851 (with an Essay, biographical and critical, by Henry Rogers). Other biographies of Jeremy Taylor are by Wheeldon (1793), Bonney (1815), Wilmott (1847), and Duychinck (1860). See also Principal Tulloch's *Rational Theology in England*. Hazlitt has the following contrast between Jeremy Taylor and Sir Thomas Browne (q.v.). "Taylor," he says, "had less thought, less 'stuff of the conscience,' less 'to give us pause,' in his impetuous oratory, but he had equal fancy—not the same vastness and profundity, but more richness and beauty, more warmth and tenderness. He is as rapid, as flowing and endless, as the other is stately, abrupt, and concentrated. The eloquence of the one is like a river, that of the other is more like an aqueduct. The one is as sanguine as the other is saturnine in the temper of his mind. Jeremy Taylor took obvious and admitted truths for granted, and illustrated them with an inexhaustible display of new and enchanting imagery. Sir Thomas Browne talks in sum-totals; Jeremy Taylor enumerates all the particulars of a subject. His characteristic is enthusiastic and delightful amplification. Sir Thomas Browne gives the beginning and the end of things, that you may judge of their place and magnitude; Jeremy Taylor describes their qualities and texture, and enters into all the items of the debtor and creditor account between life and death, grace and nature, faith and good works. He puts his heart into his fancy. He does not pretend to annihilate the passions and pursuits of mankind in the pride of philosophic indifference, but treats them as serious and momentous things, warring with conscience and the soul's health, or furnishing the means of grace and hopes of glory. In his writings, the frail stalk of human life reclines on the bosom of eternity. His *Holy Living and Dying* is a divine pastoral. He writes to the faithful followers of Christ as the shepherd pipes to his flock. He introduces touching and heartfelt appeals to familiar life; condescends to men of low estate; and his pious page blushes with modesty and beauty. His style is prismatic. It unfolds the colours of the rainbow; it floats like the bubble through the air; it is like innumerable dew-drops that glitter on the face of the morning, and tremble as they glitter. He does not dig his way underground, but slides upon ice, borne on the winged car of fancy. His exhortations to piety and virtue are of gay *memento mori*. He mixes up death's-heads and amaranthine flowers; makes life a procession to the grave, but crowns it with gaudy garlands, and

'rains sacrificial roses' on its path. In a word, his writings are more like fine poetry than any other prose whatever; they are a choral song in praise of virtue, and a hymn to the Spirit of the Universe. When the name of Jeremy Taylor is no longer remembered with reverence, genius will have become a mockery, and virtue an empty shade!" See EPISCOPACY ASSERTED; EXEMPLAR, THE GREAT; LIBERTY OF PROPHECYING; SHAKESPEARE OF DIVINES, THE.

**Taylor, John**, "the Water Poet" (b. 1580, d. 1654), published a long series of works, a list of which occupies eight closely-printed pages in Lowndes' *Bibliographer's Manual*, and also in Brydges' *Censura Literaria*. See Chalmers' *Biographical Dictionary*. See also DRINKE AND WELCOME; GREGORY NONSENSE, SIR; JACKE-A-BENT; JAYLE, AND JAYLERS, &C.; LINEN, THE PRAISE OF CLEAN; NEEDLE'S EXCELLENCY, THE; NONSENCE UPON SENCE; PENNYLESS PILGRIMAGE, THE; SCOURGE OF BASENESS, THE; TAYLOR'S TRAVELS; WATER-POET, THE; WATER-WORK.

**Taylor, Robert**, dramatist (temp. Queen Elizabeth), produced *The Hogge hath Lost his Pearle*, a Comedy, divers times publikely acted, by certaine London Prentiees, and published in 1614.

**Taylor, Sir Henry, D.C.L.**, essayist and dramatic poet (b. 1800), has written *Isaac Comnenus* (1827); *Philip Van Artevelde* (1834); *Edwin the Fair* (1842); *A Sicilian Summer* (1850); *St. Clement's Eve* (1862); besides *The Statesman* (1836), (q.v.); *Notes from Life*, and *Notes on Books*, in prose. See the *Criticism* by Anthony Trollope, in vol. i. of *The Fortnightly Review*. "Taylor," says Stedman, "whose noble intellect and fine constructive powers were easily affected by the teachings of Wordsworth, entered a grand protest against the sentimentalism into which Byronic passion now had degenerated. He would, I believe, have done even better work, if this very influence of Wordsworth had not deadened his genuine dramatic power. He saw the current evils, but could not substitute a potential excellence or found an original school. As it is, *Philip Van Artevelde* and *Edwin the Fair* have gained a place for him in English literature more enduring than the honours awarded to many popular authors of his time." See COMNENUS, ISAAC; EDWIN THE FAIR; VAN ARTEVELDE, PHILIP; ST. CLEMENT'S EVE; and SICILIAN SUMMER.

**Taylor, Thomas**, platonist (b. 1758, d. 1835), published *Elements of a New Method of Reasoning in Geometry* (1780); *A Dissertation on the Eleusinian and Bacchic Mysteries* (1791); *Dissertation on Nulities and Diverging Series* (1801); *The Elements of the True Arithmetic of Infinities* (1809); *The Arguments of the Emperor Julian against the Christians* (1809); *A Dissertation on the Philosophy of Aristotle* (1812); *The Elements of a New Arithmetical Notation* (1823); *History of the Restoration of Platonic Theology*; *Theoretic Arithmetic*; and various translations from Apuleius, Aristotle,



Lierocles, Iamblicus, Julian, Maximus Tyrius, Pausanias, Plato, Plotinus, Porphyry, Sallust, and other classic authors. For *Biography*, see *The Athenæum* (1835), Knight's *Penny Cyclopædia*, Barker's *Literary Anecdotes*, and *Public Characters* (1798—9).

**Taylor, Tom**, dramatist and miscellaneous writer (b. 1817), is the author of *Plot and Passion* (1852); *Diogenes and his Lantern* (1849); *The Vicar of Wakefield* (1850); *The Philosopher's Stone* (1850); *Prince Dorus* (1850); *Sir Roger de Coverley* (1851); *Our Clerks* (1852); *Wittikind and his Brothers* (1852); *To Oblige Benson* (1854); *A Blighted Being* (1854); *Still Waters Run Deep* (1855); *Helping Hands* (1855); *Retribution* (1856); *Vietims* (1856); *Going to the Bad* (1858); *Our American Cousin* (1858); *Nine Points of the Law* (1859); *The House and the Home* (1859); *The Contested Election* (1859); *The Fool's Revenge* (1859); *A Tale of Two Cities* (1860); *The Overland Route* (1860); *The Babes in the Wood* (1860); *The Ticket-of-Leave Man* (1863); *Twixt Axe and Crown* (1870); *Joan of Arc* (1870); *Clancarty* (1873); *Anne Boleyn* (1876); *An Unequal Match*, and other plays; besides being the part author of *New Men and Old Aeres*, *Masks and Faces*, *Slave Life*, and several other dramas. A volume of *Historical Plays* appeared in 1877. He has also published *The Life and Times of Sir Joshua Reynolds*, *Leicester Square*, and *Songs and Ballads of Brittany*; has edited the *Autobiographies* of B. R. Haydon and C. R. Leslie. Since 1846 he has been a constant contributor to *Punch*, of which he became editor in 1874.

**Taylor, William**, critic and translator (b. 1765, d. 1836), published *English Synonyms Discriminated* (1813); an *Historic Survey of German Poetry, interspersed with various translations* (1828—30); numerous contributions to *The Monthly Review* and *Monthly Magazine*; and versions of Bürger's *Lenore*, Lessing's *Nathan the Wise*, Goëthe's *Iphigenia*, and Schiller's *Bride of Messina*. His *Memoirs*, and *Correspondence with Robert Southey*, were published by Robberds in 1843. See *The Edinburgh Review*, lxxxvii.

**Taylor's Travels**: "Three Weeks, Three Days, and Three Hours. Observations, from London to Hamburg, in Germany, amongst Jews and Gentiles; with descriptions of Towns and Towers, Castles and Citadels, Artificial Gallowses and Natural Hangmen; dedicated for the present to the absent Odcombian knight-errant, Sir Thomas Coriat, Great Britain's Error and the World's Mirror." A work by JOHN TAYLOR, the Water-Poet (q.v.); published in 1616.

**Tea Table Miscellany, The**. A collection of Scotch and English songs, published by ALLAN RAMSAY in 1719, some of the contents being from his own pen.

"Tea, thou soft, thou sober, sage, and venerable liquid."—CIBBER, *The Lady's Last Stake*, act i., scene 1.

**Tea-Kettle, The Song of the**. A poem by ANN TAYLOR (1782—1866):—

"Slow was the world my worth to glean,  
My visible secret long unseen! . . .  
At length the day in its glory rose,  
And off on its spell—the engine goes!"

"Teach me to feel another's woe." A line in stanza 10 of PORE's *Universal Prayer*.

"Teach the young idea how to shoot, To." See "REAR (To) THE TENDER THOUGHT."

"Team of little atomies, A."—ROMEO and JULIET, act i., scene 4.

**Tear, On a**. Lines by SAMUEL ROGERS (q.v.), beginning—

"O that the chemist's magic art  
Could crystallise this sacred treasure!  
Long should it glitter near my heart,  
A secret source of pensive pleasure."

**Tear-sheet, Doll**. A courtesan who figures in the second part of SHAKESPEARE's *King Henry IV*.

"Tears, idle tears, I know not what they mean." Song by ALFRED TENNYSON, in *The Princess* (q.v.).

"Tears from the depth of some divine despair  
Rise in the heart and gather to the eyes,  
In looking on the happy Autumn-fields,  
And thinking of the days that are no more."

"Tears, If you have, prepare to shed them now."—JULIUS CÆSAR (q.v.), act iii., scene 2.

**Tears of Caledonia, The**. A poem, in which TOBIAS GEORGE SMOLLETT (1721—1771) expresses his indignation at the severities exercised upon the Highlanders by the Royal army, after the battle of Culloden, in 1745. It was published in the following year, and begins:—

"Mourn, hapless Caledonia, mourn  
Thy banished peace, thy laurels torn."

"Tears of joy."—CONGREVE, *The Mourning Bride*, act i., scene 4.

**Tears of the Muses, The**. A poem by EDMUND SPENSER, published in 1591.

"Tears of the widower, when he sees." First line of sect. xiii. of *In Memoriam*, by ALFRED TENNYSON.

"Tears of woe, The."—MOORE, *The World is all a Fleeting Show*.

"Tears such as angels weep."—PARADISE LOST, book i., line 619.

"Tears (The big round) Cours'd one another down his innocent nose In piteous chase."—As You Like It, act ii., scene 1.

**Teazle, Lady**. The heroine of SHERIDAN's comedy of *The School for Scandal* (q.v.). See next paragraph, and SURFACE, JOSEPH.

**Teazle, Sir Peter**. An uxorious character in SHERIDAN's comedy of *The School for Scandal* (q.v.); husband to Lady Teazle (q.v.).

**Teignmouth, Lord** (John Shore), statesman (b. 1751, d. 1834), published *The Life, Writings, and Correspondence of Sir William Jones*



(1799—1807). His own *Life and Correspondence*, edited by his son, appeared in 1842.

**Telfer, Jamie.** The hero of an old Scottish ballad.

**"Tell me, my soul, can this be death?"**—POPE, *The Dying Christian to his Soul*.

**"Tell me not, in mournful numbers."**  
First line of *A Psalm of Life* (q.v.) by HENRY WADSWORTH LONGFELLOW.

**"Tell me not, sweet, I am unkind,"**  
—First line of a song by RICHARD LOVELACE (q.v.)—

"That from the nunnery  
Of thy chaste breast and quiet mind  
To war and arms I fly."

**"Tell me, O soul of her I love,"**—First line of a song by JAMES THOMSON (1700—1748)—

"Ah! tell me whither art thou fled?"

**"Tell me where is fancy bred."** Song by SHAKESPEARE in *The Merchant of Venice*, act iii., scene 2:—

"Or in the heart or in the head?  
How begot, how nourished? . .  
It is engender'd in the eyes,  
With gazing fed; and Fancy dies  
In the cradle where it lies."

"Fancy" here means love.

**"Tell truth, and shame the devil."**—*King Henry IV.*, part i., act iii., scene 1.

**Tell, William.** A tragedy by JAMES SHERIDAN KNOWLES (1784—1862), produced in 1825.

**"Tell-tale women."**—*Richard III.*, act iv., scene 4.

**Temora.** An epic poem in eight books, published, in 1763, by JAMES MACPHERSON (1738—1796) as the production of Ossian (q.v.).

**"Temper (One equal) of heroic hearts,"**—TENNYSON, *Ulysses*—

"Made weak by time and fate, but strong in will,  
To strive, to seek, to find, and not to yield."

**"Tempers the wind to the shorn lamb, God."** See "GOD TEMPERS."

**Tempest, The.** A play by WILLIAM SHAKESPEARE (1564—1616), first printed in the folio of 1623, where it takes precedence of all the other dramas in the volume. That it was written after 1603 is plain from a speech by Gonzalo, in act ii., scene 1, which is evidently founded on a passage in Florio's translation of Montaigne's *Essays*, published in that year. The plot may be accepted as the poet's own invention, though Thoms, on the authority of Tieck, has suggested that Shakespeare was indebted to some obscure English play, adapted for the German stage by one Jacob Ayrrer of Nuremberg about 1818. There is much greater probability in the supposition that Ayrrer adapted from the Shakespearian work, of which he may possibly have obtained an outline. In a similarly fanciful manner, Prospero's island has

been identified with Lampedusa, which lies in the Mediterranean, between Malta and the coast of Africa. Campbell the poet adopts the theory that *The Tempest* was the last work written by Shakespeare, and says that it has consequently "a sort of sacredness." "Shakespeare," he says, "as if conscious that it would be the last, and as if inspired to typify himself, has made his hero a natural, a dignified, and benevolent magician, who could conjure up spirits from the vasty deep, and command supernatural agency by the most seemingly natural and simple means. And this final play of our poet has magic indeed; for what can be simpler than the courtship of Ferdinand and Miranda, and yet what can be more magical than the sympathy with which it subdues us? Here Shakspeare himself is Prospero, or rather the superior genius who commands both Prospero and Ariel. But the time was approaching when the potent sorcerer was to break his staff, and to bury it fathoms in the ocean—

"Deeper than did ever plummet sound."

That staff has never been, and never will be, recovered." *The Tempest*," says Hazlitt, "is one of the most original and perfect of Shakespeare's productions, and he has shown in it all the variety of his powers. It is full of grace and grandeur. The human and imaginary characters, the dramatic and the grotesque, are blended together with the greatest art, and without any appearance of it. Though he has here given to 'airy nothing a local habitation and a name,' yet that part which is only the fantastic creation of his mind has the same palpable texture, and coheres 'semblably' with the rest. As the preternatural part has the air of reality, and almost haunts the imagination with a sense of truth, the real characters and events partake of the wildness of a dream. The stately magician, Prospero, driven from his dukedom, but around whom (so potent is his art), many spirits throng numberless to do his bidding; his daughter Miranda ('worthy of that name') to whom all the power of his art points, and who seems the goddess of the isle; the princely Ferdinand, cast by fate upon the haven of his happiness; the delicate Ariel; the savage Caliban, half brute, half demon; the drunken ship's crew—are all connected parts of the story, and could not be spared from the place they fill. Even the local scenery is of a piece and character with the subject. Prospero's enchanted island seems to have risen out of the sea; the airy music, the tempest-tost vessel, the turbulent waves, all have the effect of the landscape background of some fine picture. Shakespeare's pencil is (to use an allusion of his own) 'like the dyer's hand, subdued to what it works in.' Everything in him, though it partakes 'of the liberty of wit,' is also subjected to the 'law' of the understanding. For instance, even the drunken sailors share in the disorder of their minds and bodies, in the tumult of the elements, and seem on shore to be as much at the mercy of



ance as they were before at the merey of the winds and waves. 'These fellows, with their sea-t, are the least to our taste of any part of the day, but they are as like drunken sailors as they can be, and are an indirect foil to Caliban, whose figure acquires a classical dignity in the comparison.'

**"Tempestuous petticoat, The."**—HERCK, *Delight in Disorder*.

**Temple Beau, The.** A comedy by HENRY FIELDING (1707—1754), produced in 1780.

**Temple, Henrietta.** A love story by BENJAMIN DISRAELI (q.v.), published in 1837.

**Temple, Henry, D.D.,** Bishop of Exeter (d. 1821), has published *Sermons in Rugby School* (1867—71), and *The Catholic Faith: Six Lectures on the Athanasian Creed* (1873). He was one of the contributors to *Essays and Reviews* (q.v.).

**Temple, Launcelot.** The *nom de plume* under which JOHN ARMSTRONG, the poet (1709—1779), published, in 1758, a volume of prose *Sketches*; 'some of which,' says Campbell, "are plain and sensible, without any effort at humour." Chalmers is less complimentary.

**Temple, Miss.** The governess at "Lowood's Institution" in CHARLOTTE BRONTË's novel of *Jane Eyre* (q.v.), who is represented as being the good angel of the household. She is the fictitious impersonation of a lady who was kind to the authoress while at school at Cowan's Bridge, near Leeds. See BURNS, HELEN.

**Temple, Neville, and Trevor, Edward.** The names assumed by the Hon. JULIAN CHARLES HENRY FANE (1827—1870), and the Hon. EDWARD ROBERT BULWER, afterwards Lord LYTTON (b. 1831), in publishing *Tannhäuser: or, the Battle of the Bards*, a poem (1861).

**Temple of Glasse, The.** A poem attributed to both STEPHEN HAWES (1483—1512) and JOHN LYDGATE (1375—1460). It is apparently written in imitation of Chaucer's *House of Fame*. See FAME, HOUSE OF.

**Temple of Nature, The:** "or, the Origin of Society." A poem, with philosophical notes, by ERASMUS DARWIN (1731—1802), published in 1803.

**Temple, Sir William,** statesman and miscellaneous writer (b. 1628, d. 1698), published *Observations upon the United Provinces of the Netherlands* (1673); *Miscellanæ* (ten essays) on various Subjects (1680—90); *Memoirs of what passed in Christendom from 1672 to 1679* (1693); *Letters* (edited by Dean Swift), (1700); *Letters to King Charles II., &c.* (1703); and *Miscellanæ, containing Four Essays upon Ancient and Modern Learning, The Gardens of Epicurus, Heroick Virtue, and Poetry* (1705). *Memoirs of his Life and Negotiations* appeared in 1715; his *Memoirs*, by the Rt. Hon. T. P. Courtenay, in 1836. His *Works* were published, in a collected form, with a *Life*, in 1814. See

Lamb's essay on *The Genteel Style of Writing* in the *Essays by Elia*. "It is an ordinary criticism," he says, "that my Lord Shaftesbury and Sir William Temple are models of the genteel style in writing. We should prefer saying—of the lordly, and tho gentlemanly. Nothing can be more unlike than the inflated finical rhapsodies of Shaftesbury, and the plain, natural chit-chat of Temple. The man of rank is discernible in both writers, but in the one it is only insinuated gracefully, in the other it stands out offensively. The peer seems to have written with his coronet on, and his earl's mantle before him; the commoner in his elbow-chair and undress." See ANCIENT AND MODERN LEARNING.

**Temple, The:** "or, Sacred Poems and Private Ejaculations," by GEORGE HERBERT (1593—1633), published in 1633. See SYNAGOGUE, THE.

**Templeton, Lawrence.** The pseudonym under which Sir WALTER SCOTT published his romance of *Ivanhoe* (q.v.).

**Temptatyon of our Lorde and Saver Jesus Christ by Sathan in the Desart, Concerning the.** A "brofe comedy or enterlude," by JOHN BALE, Bishop of Ossory (1495—1563); printed in 1538.

**"Ten low words oft creep in one dull line, And."**—POPE, *Essays on Criticism*.

**Ten Thousand a Year.** A novel by SAMUEL WARREN (b. 1807), published in 1841. See TITMOUSE.

**"Tender grace of a day that is dead, But the."** See TENNYSON's poem beginning—

"Break, break, break."

**"Tender-handed stroke a nettle."** First line of some verses written "on a window in Scotland," by AARON HILL (1685—1750):—

"Tender-handed stroke a nettle,  
And it stings you for your pains;  
Grasp it like a man of mettle,  
And it soft as silk remains.

"Tis the same with common natures:  
Use 'em kindly, they rebel;  
Be as rough as nutmeg graters,  
And the rogues obey you well."

**Tender Husband, The:** "or, the Accomplished Fools." A comedy by Sir RICHARD STEELE (1671—1729), written in 1703. "His second play; in which," says Thackeray, "there is some delightful farcical writing, and of which he fondly owned in after life, and when Addison was no more, that there were 'many applauded strokes' from Addison's beloved hand."

**Tennant, William,** poet (b. 1784, d. 1848), published *Anster Fair* (1812), (q.v.); *Papistry Storm'd: or, the Dingin' Down of the Cathedral* (1819); *The Thane of Fife* (1822); *Cardinal Beaton*, a tragedy (1823); *John Baliol* (1825); and *Hebrew Dramas* (1845). He was also the author of a *Memoir of Allan Ramsay*, a *Syriac and Chaldee Grammar*, and various articles in *The Edinburgh Literary Journal*. A *Memoir* of his life by M. F. Conolly appeared in 1861.



Tennyson, Alfred, Poet-laureate (b. 1809), has published *Poems by Two Brothers* (with his brother Charles Tennyson) (1827); *Timbuctoo* (1829); *Poems, chiefly lyrical* (1830); *No More, Anaerconties, and A Fragment, in The Gem* (1831); a *Sonnet, in The Englishman's Magazine* (1831); a *Sonnet, in Friendship's Offering* (1832); *Poems* (1833); *Stanzas, in The Tribute* (1837); *Poems* (1842); *The New Timon and the Poets, in Punch* (1846); *The Princess* (1847); *In Memoriam* (1850); *Stanzas, in The Keepsake* (1851); *Sonnet to W. C. Maeready, in The Household Narrative* (1851); *Ode on the Death of the Duke of Wellington* (1852); *The Third of February, in The Examiner* (1852); *The Charge of the Light Brigade, in The Examiner* (1854); *Maud, and other Poems* (1855); *Idylls of the King (Enid, Vivien, Elaine, Guinevere), (1859); The Grandmother's Apology, in Once a Week* (1859); *Sea Dreams, in Macmillan's Magazine* (1860); *Tithonus, in The Cornhill Magazine* (1860); *The Sailor Boy, in The Victoria Regia* (1861); *Ode: May the First* (1862); *A Welcome* (1863); *Attempts at Classic Metres in Quantity, in The Cornhill Magazine* (1863); *Epitaph on the Duchess of Kent* (1864); *Enoch Arden* (1864); *The Holy Grail, and other Poems* (1867); *The Victim, in Good Words* (1868); 1865—6, in *Good Words* (1868); *A Spiteful Letter, in Once a Week* (1868); *Wages, in Macmillan's Magazine* (1868); *Lueretius, in Macmillan's Magazine* (1869); *The Window: or, Songs of the Wrens* (1870); *The Last Tournament, in The Contemporary Review* (1871); *Gareth and Lynette, and other Poems* (1872); *Idylls of the King (complete), (1873); Queen Mary* (1875), and *Harold* (1876). The following poems have been attributed to him:—*A Lover's Story* (privately printed, 1833); *Britons, guard your own, in The Examiner* (1852); *Hands all Round, in The Examiner* (1852), and *Riflemen, form! in The Times* (1859). Separate notices of most of the above will be found under their respective headings. A *Selection from the Works* appeared in 1865; *Songs from his Published Writings* in 1871. A *Pocket Edition* of the *Works* was issued in 1869, a *Library Edition* in 1871—3, a *Cabinet Edition* in 1874, an *Author's Edition* in 1875, and an *Imperial Library Edition* in 1877. A *Concordance to the Works* was published in 1869. For the bibliography of Tennyson see *Tennysonian* (1867). For *Criticism*, see Brimley's *Essays*, A. H. Hallam's *Remains*, W. C. Roscoe's *Essays*, Kingsley's *Miscellanies*, Hutton's *Essays*, Tavish's *Studies in Tennyson*, Bayne's *Essays*, Austin's *Poetry of the Period*, J. H. Stirling's *Essays*, J. H. Ingram in *The Dublin Afternoon Lectures*, Forman's *Living Poets*, Buchanan's *Master Spirits*, and Stedman's *Victorian Poets*. "Mr. Tennyson," says R. H. Hutton, "was an artist even before he was a poet; in other words, the eye for beauty, grace, and harmony of effect was even more emphatically one of his original gifts than the voice for poetical utterance itself. This, probably, it is which makes his very earliest pieces appear so full of effort, and sometimes even so full of affectation. They were elaborate attempts to embody what he saw, before the natural voice

of the poet had come to him. I think it possible to trace not only a pre-poetic period in his art—the period of the Orianas, Owls, Mermaids, &c.—a period in which the poem on *Recollections of the Arabian Nights* seems to me the only one of real interest, and that is a poem expressive of the luxurious sense of a gorgeous inward picture-gallery—but to date the period at which the soul was 'infused' into his poetry, and the brilliant external pictures became the dwelling-places of germinating poetic thoughts creating their own music. Curiously enough, the first poem where there is any trace of those musings on the legends of the Round Table [q.v.] to which he has directed so much of his maturest genius, is also a confession that the poet was sick of the magic mirror of fancy and its picture-shadows, and was turning away from them to the poetry of human life. But even after the embryo period is past, even when Mr. Tennyson's poems are uniformly moulded by an 'infused' soul, one not unfrequently notices the excess of the faculty of vision over the governing conception which moulds the vision, so that I think he is almost always most successful when his poem begins in a thought or a feeling, rather than from a picture or a narrative, for then the thought or feeling dominates and controls in otherwise too lavish fancy. Whenever Mr. Tennyson's pictorial fancy has had it in any degree in its power to run away with the guiding and controlling mind, the richness and the workmanship have to some extent overgrown the spiritual principle of his poems. I suppose it is in some respects this lavish strength of what may be called the bodily element in poetry, as distinguished from the spiritual life and germ of it, which has given Mr. Tennyson at once his delight in great variety and richness of materials, and his profound reverence for the principle of spiritual order which can alone impress unity and purpose on the tropical luxuriance of natural gifts. It is obvious, for instance, that even in relation to natural scenery, what his poetical faculty delights in most are rich, luxuriant landscapes, in which either nature or man has accumulated a lavish variety of effects. There is nothing of Wordsworth's passion for the bare wild scenery of the rugged North in his poems. It is in the scenery of the mill, the garden, the chase, the down, the rich pastures, the harvest-field, the palace pleasure-grounds, the Lord of Burleigh's fair domains, the luxuriant sylvan beauty, bearing testimony to the careful hand of man, 'the summer crisp with shining woods,' that Mr. Tennyson most delights. If he strays to rarer scenes it is almost always in search of richer and more luxuriant loveliness, like the tropical splendours of *Enoch Arden* [q.v.], and the encervating skies which cheated the Lotos-Eaters [q.v.] of their longing for home. There is always complexity in the beauty which fascinates Mr. Tennyson most. And with the love of complexity comes, as a matter of course in a born artist, the love of the ordering faculty which can give unity and harmony to complexity of detail. Measure and



order are for Mr. Tennyson the essence of beauty. His strong fascination for the Arthurian legends results, no doubt, from the mixture, in the moral materials of the age of chivalry, of exuberant stateliness and rich polish, with the imperious need for spiritual order to control the dangerous elements of the period. His Arthurian epic is a great attempt to depict the infusion of a soul into a chaos of untamed passions. Even in relation to modern politics you always see the same bias, a love of rich constitutional traditions welded together and ruled by wise forethought and temperate judgment. He cannot endure either spasmodic violence on the one hand, or bold simplicity on the other. And this love of measure and order in complexity shows itself even more remarkably in Mr. Tennyson's leaning to the domestic, modern type of women. All his favourite women are women of a certain fixed class in social life, usually not the lowest; sometimes homely, like Alice the miller's daughter, and Rose the gardener's daughter, or Dora [q.v.], or the wife of the Lord of Burleigh; sometimes women of the drawing-room or the palace, like Maud, Lady Flora in *The Day Dream*, or the Princess in the poem about women, or Lynette [q.v.], and Enid [q.v.], and Elaine [q.v.], and Guinevere [q.v.] in the *Idylls of the King*; but always women of the quiet and domestic type (except the heroine of *The Sisters*), [q.v.], women whom you might meet every day in a modern home, women of the garden-flower kind rather than of the wild-flower kind. The simplest and most lyrical heroines, heroines like Gretchen in *Faust*, or Mignon in *Wilhelm Meister*, are hardly in Mr. Tennyson's way. He loves something of the air and manners which a fixed social status gives. The simplest though hardly the most characteristic form of his art is no doubt the Idyll, in which Mr. Tennyson has delighted from the first—so much so, that he has applied the term, somewhat misleadingly, I think, to one of his last, and in many respects his greatest, works. The power which makes Mr. Tennyson's Idylls so unique in their beauty is, I think, his wonderful skill in creating a perfectly real and living scene—such as always might, perhaps somewhere does, exist in external Nature—for the theatre of the feeling he is about to embody, and yet a scene every feature of which helps to make the emotion delineated more real and vivid. Mr. Tennyson's power of compelling the external world to lend him a language for the noblest feelings is, however, but the instrument of a still higher faculty, the power of apprehending those feelings themselves with the vigour of a great dramatist; and though his range is not wide, they include some of the most delicate and intellectual, and some of the coarsest and most earthly. He is not a great dramatist, for his delineations move almost wholly in one plane, in the mood he has studied and writes to interpret. He has hardly attempted, except in *Queen Mary*, [*Harold*], and his three studies taken from the yeoman class, to draw a character in all

its variety of attitudes; and though these poems are quite fine enough to show his dramatic power, they are not sufficiently characteristic of his genius to show any wealth of dramatic fancy. Hence his genius can hardly be called dramatic, though in relation to single moods he finds an infinitely more characteristic language for their expression than Mr. Browning, who would make Tithonus [q.v.], Ulysses [q.v.], St. Simeon Stylites [q.v.], and the Northern Farmers [q.v.], all talk Browningsese. But admitting the partial limitation of Mr. Tennyson's genius to the interpretation of moods, admitting even the limited number of moods he can interpret adequately—for he seems to fail through caricature when he attempts, as in *Maud* [q.v.]; or, *The Vision of Sin* [q.v.], to express misanthropical moods—yet no other poet has rivalled in force and subtlety the work he has thus achieved. Mr. Tennyson's powers of observation, though by no means rapid, are exceedingly close and tenacious, and he has the strong apprehensive grasp of the naturalist in conjunction with the harmonising faculty of the poet. He seems to have studied his 'Grandmother' and his two 'Northern Farmers' much as he has studied the habits of trees and animals. He has a striking microscopic faculty on which his poetic imagination works. No poet has so many and such accurate references to the vegetable world, and yet at the same time references so thoroughly poetic. He is never tired of reflecting in his poetry the physiology of flowers and trees and buds. It is precisely the same microscopic faculty as this applied to characteristic human habits which has produced the three wonderful studies in English vernacular life. Yet it would be completely false to give the impression that Mr. Tennyson's studies are studies in 'still' life. There is always the movement of real life in his poems, even in passages where the movement could never show, if the movement itself, like the subject of it, were not magnified by the medium through which he makes us view it. In painting, Mr. Tennyson is so terse and compressed that, though he never suggests the idea of swiftness—there is too much pains expended upon the individual stroke for that—it would be simply absurd to call his manner dilatory. Indeed, his pictures succeed each other too rapidly. It is only in the song, or pieces closely approaching a song in structure, that his style ripples along with perfect ease and grace." See ALCIBIADES; MERLIN.

"Tenor of their way, They kept the noiseless." A line in stanza 19 of GRAY's *Elegy written in a Country Churchyard* (q.v.).

"Tent the language o' their een."—RAMSAY, *The Gentle Shepherd*.

"Tented field, The."—*Othello*, act i., scene 2.

"Tenth transmitter of a foolish face, No." Line 7 of SAVAGE's poem of *The Bastard*.



**Tenures, A Treatise on**, by Sir THOMAS LITTLETON (1421—1481); originally written in Norman-French, and printed at Rouen in 1584. It was reprinted from that edition in 1825, with a sketch of the author's *Life* by H. Roscoe. The *Commentary* on it, by Sir Edward Coke (1551—1632), appeared in 1628. It has been termed "the principal pillar on which the superstructure of the law of real property in this kingdom is supported."

**Terence**. Among the translations of the plays of this comic poet may be mentioned those of Bentley (1726) and Parry (1857).

**Terence, The English**. A title bestowed by GOLDSMITH in *Retaliation* (q.v.), on RICHARD CUMBERLAND (1732—1811), the dramatist.

**Terra**: "a Discourse of the Earth, relating to the Culture and Improvement of it for Vegetation and the Propagation of Plants," by JOHN EVELYN (1620—1706); published in 1675, and edited, with notes, by Dr. Hunter in 1778.

**Terrible Tractoration**. See CAUSTIC, CHRISTOPHER.

**Tessa**, in GEORGE ELIOT's novel of *Romola* (q.v.), is in love with Tito Melema.

**Tessira**, in ARIOSTO's *Orlando Furioso*, is a leader of the Moorish army.

**Testament of Love, The**. A prose work by GEOFFREY CHAUCER (1328—1400), written to beguile the tedium of confinement. It is an allegory, in imitation of Boethius' *Consolations of Philosophy*, telling how the goddess of Love visited him in prison, and accosted him as her own immortal bard. He then descants to her on his own misfortunes, on the politics of London, and of his devotion to the Lady Marguerite, or Pearl, whom he found in a mussel-shell, and who turns out at last, says Campbell, to mean the spiritual comfort of the Church.

**Testament, The New**, translated from the Greek by WILLIAM TYNDALE (1477—1536), was first published at Antwerp in 1526. See BIBLE, THE.

**Teste**. The clown in *Twelfth Night* (q.v.), who, "in his adopted garb of motley, moves," says Ulrici, "with inimitable ease."

**Testiment of Fair Cresseid**. See CRESSEID, TESTIMENT OF FAIR.

**Testimony of the Rocks, The**. A geological work by HUGH MILLER (1802—1856), published after his death (in 1857).

**Testy, Timothy**. A character who figures in BERESFORD's *Miseries of Human Life* (q.v.).

**Tetrachordon**. See DIVORCE, THE DOCTRINE AND DISCIPLINE OF.

**Teufelsdröckh**, i.e., "devil's dung." The name of the imaginary author of CARLYLE's *Sartor Resartus* (q.v.), who is represented as devoting his

lofty genius to the sublime "Philosophy of Clothes." "The secrets of man's life were laid open to thee: thou sawest into the mystery of the universe farther than another; thou hadst in *petto* thy remarkable Volume on Clothes."

**Thackeray, Anne Isabella**, novelist and miscellaneous writer, daughter of W. M. Thackeray, has published *The Story of Elizabeth* (1863); *The Village on the Cliff* (1866); *Five Old Friends*, and a *Young Prince* (1868); *To Esther, and other Sketches* (1869); *Old Kensington* (1872); *Toilers and Spinsters, and other Essays* (1873); *Bluebeard's Keys, and other Stories* (1874); and *Miss Angel* (1875). A uniform edition of her works appeared in 1875—6.

**Thackeray, William Makepeace**, novelist and miscellaneous writer (b. 1811, d. 1863), published *The Paris Sketch Book* (q.v.), (1840); *The Second Funeral of Napoleon* (q.v.), and *The Chronicle of the Drum* (q.v.), (1841); *The Irish Sketch Book* (q.v.), (1843); *Notes of a Journey from Cornhill to Grand Cairo* (1845); *Vanity Fair* (q.v.), (1847); *Mrs. Perkins's Ball* (1847); *Our Street* (1848); *Dr. Birch and his Young Friends* (1849); *The History of Pendennis* (1849—50); *Rebecca and Rowena* (1850), (q.v.); *The Kickleburys on the Rhine* (q.v.), (1851); *Esmond* (q.v.), (1852); *The Newcomes* (q.v.), (1855); and *The Virginians* (q.v.), (1857); besides the following, contributed to *The Cornhill Magazine*, *Fraser's Magazine*, and *Punch*:—*The Hoggarty Diamond*, *Catherine* (q.v.), *Barry Lyndon* (q.v.), *Jeames's Diary* (q.v.), *The Book of Snobs*, *Roundabout Papers* (q.v.), *Lovel the Widower* (q.v.), *The Adventures of Philip*, *Denis Duval* (q.v.), and *Novels by Eminent Hands* (q.v.). See, also, his lectures on *The Four Georges* (q.v.) and *The English Humourists of the Eighteenth Century* (q.v.). A volume of sketches, fragments, and drawings by Thackeray, with Notes by his daughter Anne Isabella (q.v.), was published in 1875, under the title of *The Orphan of Pimlico*. His *Works* have been issued complete in various library and popular editions; they include, besides the above, ballads, short tales, and other miscellaneous writings, most of which will be found described under their headings in other parts of this volume. For *Biography*, see *Thackerayana* (1875) and *Thackeray, the Humourist and Man of Letters* (1864). For *Criticism*, see Roscoe's *Essays*, Senior's *Essays on Fiction*, and Hannay's *Characters and Sketches*, and *Studies on Thackeray*. "Thackeray," says Hannay, "was not a man with a gift for the creation of stories only, or even with the higher one for the creation of character only. He was a thinker and humorist who showed a proportionate degree of power in everything he undertook. The smallest of his sketches or essays had his mark upon it as distinctly, and could as little have been produced by anybody else, as *Esmond* or *Vanity Fair*; the broad arrow of his sovereignty was on biscuits no less than on anchors. His writings form a system of social philosophy, and represent a special type of literary genius, with perfect



completeness and individuality. Thackeray's range took in the whole society of England. Lord teyne is just as real and lifelike as J. J., and of a whit more so. Dr. Portman is neither better or worse described than Dr. Firmin, and Major Pendennis is as distinct in outline and solid in body as Colonel Newcome. If the reader will take up Thackeray's figures in handfuls—just as they come—Becky Sharp, Laura Pendennis, Mr. Deuce-ace, Barnes Newcome, Ethel, his sister, Henry Esmond—he will find, on thinking them over, that as regards naturalness and truthfulness they are all on an equality. He deals little, to be sure, with humble life, and has not left us a Sancho Panza, Andrew Fairservice, Caleb Balderstone, or Jacob Faithful, but this fact is due to the veracity which was his crowning merit. He was too honest to draw fancy pictures of classes with whom he had never lived. Let it be remembered too, that this admirable fidelity to nature, enlivened with a humour never grotesque, and tinged with a sentiment never maudlin, is wholly Thackeray's own. Many have imitated him, but he imitated nobody. None of the thousand moods or fashions of our schools of thinking are repeated in his works—even in the earliest of them. His strong intellect kept its independence from the beginning; his strong moral nature did justice from the beginning. Faithfully and regardless of all sentimental whimpering, he laid bare the selfishness, meanness, and servility of the age. But with equal truth he brought on the stage noble and kindly characters like Colonel Newcome, Ethel Newcome, and Henry Esmond. Severe upon society as society, he had the strongest faith in human nature; and his own great heart beat responsive to all that was generous in history, or fiction, or the world of his time. The independence and originality of Thackeray's character as a writer make it difficult to indicate the sources of the culture by which his genius was formed. Sir Walter Scott had a general influence over Thackeray, no doubt, but he had no special influence, and the character of his genius was very different. Thackeray was without Scott's feudal sympathies, and had far less romance and historical feeling; neither was his imagination so various as that of Scott, nor his vein of poetry so rich. In one point the late writer had an advantage—he wrote a better style. The prose of Scott is cumbrous, and apt to be verbose; whereas Thackeray's English is one of his greatest merits. It is pure, clear, simple in its power, and harmonious: clean, sinewy, fine, and yet strong, like the legs of a racehorse. One sees very distinctly in Thackeray's style, as in his way of thinking and feeling about things, the English public-school and University man—the tone of one born and bred in the condition of a gentleman. We may also see in it a certain conversational ease and grace, which is not the result only of reading, and which is the direct opposite of the detestable style, formed upon newspapers, of so many inferior men. There are

several varieties of the humorists. There is the poetic humorist, in whom the faculty exercises itself on materials supplied by the imagination and the feelings, and there is the humorist who is a man of the world, not necessarily destitute of poetry and sentiment, but who, by preference, draws his materials from observation, analysing common experience and everyday life. To this latter division Thackeray belongs. He was not without poetry, imagination, and sentiment; nevertheless these qualities do not hold the same prominence in his writings that they do in those of some other novelists. He is more a humorist than a poet; more a man of the world than a man of sentiment. The substance of his intellect was a robust humorous sagacity, and to this weighty element, which, by a natural law, gravitated towards absolute truth, he kept everything else subordinate. Nothing can be more superficial than the notion that Thackeray was by choice, and taste, and affectation, a severe or satirical man—a man who took a pleasure in censure and ridicule for censure and ridicule's sake. He had rather an original tendency towards the soft and lachrymose and sentimentally-religious view of life, and it required all his sound, shrewd sense, and his active humour—broad at once and fine—to keep this tendency in order. In the class of humorists among whom we have placed Thackeray he held a perfectly distinct position. He is original as a humorist no less than as a novelist. It has been said that his humour was 'broad at once and fine,' and its union of these two characteristics deserves particular notice. He could be 'Charles Yellowplush,' 'Jeames,' the 'Fat Contributor,' and 'Pleaceman X,' and he could also produce the most delicate, subtle, decorous irony. Windy sentimentalism, flatulence of style, these he early began to expose; these, and sordid self-seeking, unkindliness, servility, were what he detested, and loved to hold up to contempt. Perhaps the most thorough proof of Thackeray's greatness as a humorist is the way in which he embodies his humour in characters. Sometimes the humour depends solely on what the character says. Sometimes he is an oddity, with crochets or peculiarities—which reappear as regularly as he does, and are mere matters of trick. But the most amusing of Thackeray's personages is a character in a deeper sense, and shows more than one or two points or angles to the observer. His satire is not employed upon that character, it is part of the character itself. It is neither the satire of class nor of party. It is the impartial satire of a philosophic humorist. But besides being impartial Thackeray's satire was curiously subtle and many-sided. He allowed freely that a gentlemanly snob might exist, whereas your common satirist heaps indiscriminate abuse on every type of character which he undertakes to expose. The object of Thackeray was not destruction, but correction. His humour and satire, like all his other gifts, rested on moral soundness and truthfulness, were thoroughly original and English in their type, and



were employed with a gravity, simplicity, and yet exquisitely subtile piquancy of execution peculiarly his own. Tracing his literary pedigree through Fielding to Horace, and collaterally related to Montaigne, he will be remembered as the classical English humorist and satirist of the reign of Queen Victoria." Besides the above-mentioned references, see CORNHILL MAGAZINE; CORNHILL TO GRAND CAIRO; FITZBOODLE PAPERS, THE; PENDENNIS; PHILIP, ADVENTURES OF; ROSE AND THE RING, THE; SNOB, THE; SNOBS, BOOK OF; SOLOMONS, IKEY, JUN.; TITMARSH, MICHAEL ANGELO; TITMARSH, SAMUEL; YELLOWPLUSH.

**Thaddeus of Warsaw.** A romantic novel by JANE PORTER (1776—1850), published in 1803, and afterwards translated into various Continental languages. The author was elected a lady canoness of the Teutonic Order of St. Joachim; and a relative of Kosciusko, the Polish patriot, who figures in the story, sent her a gold ring, containing that hero's portrait.

**Thaisa.** A daughter of Simonides, in *Pericles* (q.v.).

**Thalaba the Destroyer.** A poem, in twelve books, by ROBERT SOUTHEY (1774—1843), published in 1801, and written in regular verse, which the author is careful to explain he did not prefer to the regular blank verse, but which, he thought, was suitable to the varied subject of this particular poem. "It is the *arabesque* ornament of an Arabian tale." "*Thalaba*," says Dennis, "while it has its wildernesses and deserts, can also boast, as indeed all Southey's epics may, many a fair scene of richness and beauty. Splendour of diction and felicity of description occur frequently, but frequently also the action halts, the verse drags, and the reader feels inclined to resign himself to slumber. On the whole, perhaps the erudition lavished on the poem is more striking than its poetical wealth, and it is sometimes a relief to turn aside from the text to the curious and highly entertaining notes which serve to illustrate it."

**Thalestris**, in POPE's *Rape of the Lock* (q.v.), is intended for Mrs. Morley, sister of Sir George Brown, who is celebrated under the name of "Sir Plume" (q.v.).

**Thalia Rediviva:** "The Pass Times and Diversions of a Country Muse in Divine Poems," by HENRY VAUGHAN (1621—1695); published in 1678.

**Thaliard.** A lord of Antioch, in *Pericles* (q.v.).

**Thames, The Genius of the.** A poem in two parts, by THOMAS LOVE PEACOCK (1785—1866), the first part of which appeared in 1810, the second in 1812.

**Thanatopsis.** A poem in blank verse, published by WILLIAM CULLEN BRYANT (b. 1784) in 1817.

"**Thank me no thankings.**"—*Romeo and Juliet*, act iii., scene 5.

"**That day of wrath, that dreadful day.**" First line of Sir WALTER SCOTT's version of the *Dies Irae*, in *The Lay of the Last Minstrel*.

"**That out of sight is out of mind.**" A *Song in Absence* (q.v.) by ARTHUR HUGH CLOUGH (1819—1861). See "OUT OF MIND."

**Thealma and Clearchus.** A pastoral romantic poem, whose scene is laid in Arcady, and whose object is a rapturous panegyric on the Golden Age; published by IZAAK WALTON, under the pseudonym of "John Chalkhill" (q.v.). Some critics (notably Sir John Hawkins) have believed Chalkhill to be a real personage, but Singer and Sir Egerton Brydges adduce abundant grounds for rejecting this supposition.

**Theatre of Delightful Recreation, The.** A book of poems, on subjects taken chiefly from the Old Testament, by SAMUEL ROWLANDS (1570—1625); published in 1605.

**Theatre of God's Judgments, The.** A folio collection of "tragical stories," published by Drs. BEARD and TAYLOR in 1642. It contains, among other instances of "special judgments," the tragical end of Christopher Marlowe, the dramatist.

**Theatre of the Empire of Great Britain, The.** Fifty-four maps of England and Wales, constructed and published, in 1611, by JOHN SPEED (1555—1629).

**Theatrum Chemicum Britannicum:** "containing several Poetical Pieces of our famous Philosophers who have written the Hermetique Mysteries in their own Ancient Language." A collection, by ELIAS ASHMOLE (1617—1692), of the works of English chemists, which up to that time had remained in manuscript. It was published in 1652, and contained, *inter alia*, poems by GEORGE RIPLEY (q.v.), and THOMAS NORTON (q.v.), on the general subject of Chemistry.

**Theatrum Poetarum:** "or, Compleat Collection of the Poets:" "especially the most eminent of all ages, the ancients being distinguished from the moderns in the several alphabets; with some observations upon many of them, especially those of our own nation; together with a Prefatory Discourse of the Poets and Poetry in general." This work, which was principally from the pen of EDWARD PHILLIPS (1630—1680), one of Milton's nephews, is said to contain passages which could only have been written by the great poet himself. It was published in 1675, and "contains," says Warton, "criticisms far above the taste of that period, and such as were not common after the national taste had been just corrupted by the false and capricious refinements of the court of Charles II." Those which have been attributed to Milton are on the subject of Shakespeare and Marlowe; and the preface also seems to bear marks of his fine Roman hand. An edition of the *Theatrum* was published by Sir Egerton Brydges in 1800.



**Thebais, The.** A play, adapted from the reek of Seneca, by THOMAS NEWTON (d. 1607), and printed in 1581. It is written in Alexandrine measure.

**Thebes, The Story of,** by JOHN LYDGATE (1375—1460), was intended as a continuation of *the Canterbury Tales*, and is consequently included in some editions of Chaucer. "It contains," says Ellis, "some poetical passages; but Lydgate's style, though natural and sometimes rich, does not possess that strength and conciseness which is observable in the works of his master. It is dangerous for a mere versifier to attempt the completion of a plan which has been begun by a poet." It was first printed about 1561. See the analysis in Warton's *History*, sect. 22.

**Theobald, Lewis**, dramatist, translator, and Shakespearian editor (b. 1688, d. 1744), produced *The Persian Princess* (1711); a translation of Plato's *Phædo* (1713); a part-translation of Homer's *Odyssey* (1716); a *Life of Raleigh* (1719); *Shakespeare Restored: or, Specimens of Blunders committed or unamended in Pope's edition of the poet* (1726); *Proposals for Publishing Emendations and Remarks on Shakespeare* (1728); an edition of Shakespeare's plays (1733); translations from Sophocles and Aristophanes; and various contributions to *The Censor*. Theobald was the original hero of *The Dunciad* (q.v.), and remained so until 1743, when he was replaced by Cibber.

**Theocritus.** The poems of this writer have been translated into English by FRANCIS FAWKES (q.v.), and by C. S. CALVERLEY (q.v.). See also the version of the *Idylls*, by the Rev. J. BANKS (1853). An interesting comparison between Theocritus and Tennyson will be found in Stedman's *Victorian Poets*.

**Theodore and Honoria.** A tale from Boccaccio, translated into English in 1569, when the lovers were disguised as Nastagio and Trauersari. It was afterwards "beautifully paraphrased," as Warton says, by DRYDEN.

**Theodosius.** A tragedy by NATHANIEL LEE (1655—1692), produced in 1680, and considered one of his best works.

**Theodosius and Constantia, The Letters that passed between,** "after she had taken the veil; now first published from the Original Manuscripts," by JOHN LANGHORNE (1735—1779), in 1763. They are founded on the story told by Addison in No. 164 of *The Spectator*.

**Theodric.** A "domestic tale" by THOMAS CAMPBELL, written in 1824.

**Theophila:** "or, Love's Sacrifice." "A Divine poem" by EDWARD BENLOWES (1613—1686), published in 1652.

**Theophilus, The Legend of,** was written in Anglo-Norman verse, by WILLIAM THE TROUVÈRE (circa 1197).

"There be none of Beauty's daughters." First line of some *Stanzas for Music* by Lord BYRON (1788—1824), written in 1815.

"There came to the beach a poor exile of Erin." First line of a lyric by THOMAS CAMPBELL.

"There is a garden in her face." First line of a lyric by RICHARD ALLISON, published in *An Hour's Recreation in Musick* (1606).

"There is a reaper, whose name is Death." First line of *The Reaper and the Flowers*, a lyric, by HENRY WADSWORTH LONGFELLOW.

"There is a sound of thunder afar."—*Riflemen, form!* a patriotic song, by ALFRED TENNYSON, published in *The Times* on the 9th of May, 1859.

"There is no flock, however watched and tended." First line of *Resignation*, a poem, by HENRY WADSWORTH LONGFELLOW.

"There is no God," the wicked saith." A lyric in *Dipsychus* (q.v.), by ARTHUR HUGH CLOUGH (1819—1861).

"There lies a vale in Ida, lovelier."—*Cenone*, by ALFRED TENNYSON.

"There was a time when meadow, grove, and stream." First line of WORDSWORTH'S *Ode on the Intimations of Immortality*.

"There's a good time coming, boys." First line of a lyric by CHARLES MACKAY (q.v.).

"There's na luck about the house." First line of the refrain of MICKLE'S ballad of *The Mariner's Wife* (q.v.), and generally given as the title of the ballad itself.

"There's not a joy the world can give like that it takes away." First line of some *Stanzas for Music*, by Lord BYRON (1788—1824), written in March, 1815.

"There's not in the wide world a valley so sweet." An *Irish Melody* by THOMAS MOORE.

"There's some say that we wan, and some say that they wan." First line of a Scottish song on the subject of the battle of Sheriffmuir. See Herd's collection (1776), and the *Jacobite Relics*.

**Thersames**, in SUCKLING'S play of *Aglaure* (q.v.), is in love with the heroine.

**Thersites.** "A deformed and scurrilous Grecian," as he is called, in SHAKESPEARE'S play of *Troilus and Cressida* (q.v.). He is described by Coleridge as "the Caliban of demagogic life—the admirable portrait of intellectual power deserted by all grace, all moral principle, all not momentary impulse; just wise enough to detect the weak head, and fool enough to provoke the armed fist of his betters; one whom malecontent Achilles can inveigle from malecontent Ajax, under the one condition that he



shall be called on to do nothing but abuse and slander, and that he shall be allowed to abuse as much and as pruriently as he likes—that is, as he can." See **Thersytes**.

**Thersytes**. An interlude, written in 1537, though not printed till many years afterwards, in which it is endeavoured to show "how that the greatest boosters are not the greatest doers," and of which **Thersites** (q.v.), just returned from Troy, is the hero. It is remarkable as being the first instance in which an historical character is introduced into an English drama; although, as Collier points out, the events he is engaged in are mere ridiculous burlesque, and have no connection whatever with history. It was printed in 1820, by Haslewood, and in 1848 by Child, who says "its lively absurdity could not have failed to be entertaining to an easy audience, and is not tiresome now. **Thersites** indulges largely in the old privilege of the Vice—that of talking incoherent nonsense." Carew Hazlitt includes the piece in his edition of Dodsley's *Old Plays*.

"These, as they change, Almighty Father, these." The first line of the *Hymn* appended by JAMES THOMSON to the complete edition of his *Seasons* in 1730:—

"These  
Are but the varied God! The rolling year  
Is full of Thee."

"These lame hexameters, the strong-winged music of Homer."—On *Translations of Homer*, by ALFRED TENNYSON.

"These to his memory, since he held them dear." Opening line of the dedication to TENNYSON'S *Idylls of the King* (q.v.); a noble tribute to the memory of the late Prince Consort:—

"Sweet Nature, glided by the gracious gleam  
Of letters, dear to Science, dear to Art,  
Dear to thy land and ours, a Prince indeed,  
Beyond all titles, and a household name,  
Hereafter, thro' all times, Albert the Good."

**Theseus**. Duke of Athens, in *A Midsummer Night's Dream* (q.v.).

"Thick - coming fancies, She is troubled with."—*Macbeth*, act v., scene 3.

**Thief and the Cordelier, The**. A ballad by MATTHEW PRIOR (1664—1721).

"Thief of time, The." See "PROCRASTINATION IS THE THIEF OF TIME."

**Thiel, The Book of**, by WILLIAM BLAKE (1757—1828), was published in 1789.

**Thierry and Theodoret**. A tragedy by JOHN FLETCHER (1576—1625), written before 1621.

**Thierry, Sir**, figures in the romance of *Sir Guy of Warwick* (q.v.).

"Thin partitions sense from thought divide, What." Line 226, epistle i., of POPE'S *Essay on Man* (q.v.). So DRYDEN, line 163, part i., of his *Absalom and Achitophel* (q.v.):—

"And thin partitions do their bounds divide!"

"Thing of beauty is a joy for ever, A." The opening line of KEATS'S poem of *Endymion* (q.v.):—

"Its loveliness increases; it will never  
Pass into nothingness."

"Things are not what they seem, And." A line in LONGFELLOW'S poem, *A Psalm of Life* (q.v.).

"Things seen are stronger than things heard."—TENNYSON, *Enoch Arden*.

"Things unattempted yet in prose or rhyme." Line 16, book i., of MILTON'S *Paradise Lost* (q.v.).

"Think too little (Who), and who talk too much."—DRYDEN, *Absalom and Achitophel*, part i., line 534.

**Thinks I to Myself**. A novel by the Rev. EDWARD NARES (q.v.); a clever and original production, whose authorship has been much discussed, but is attributed to Nares by Lowndes, in his *Bibliographer's Manual*.

**Thirlwall, Connop, D.D.**, Bishop of St. David's (b. 1797, d. 1875), published *A History of Greece* (1835—41), and was joint translator with Archdeacon Hare of Niebuhr's *History of Rome*. The former work was enlarged and reprinted in 1845—52, and again reproduced in 1855. The bishop's *Literary Remains*, consisting of charges to his clergy and critical essays, appeared in 1876. His first work was issued in 1809, when his father published *Primitiæ: or, Essays and Poems on Various Subjects, Religious, Moral, and Entertaining*, by Connop Thirlwall, eleven years of age.

"Thirty dayes hath November." The opening line of a familiar nursery rhyme, which is to be found in GRAFTON'S *Chronicles of England* (1590), and in the old play, *The Return from Par-nassus* (q.v.), produced in 1606.

**Thirty-nine Articles of the Church of England, Exposition of**, by GILBERT BURNET, Bishop of SALISBURY (1643—1715), published in 1699, and highly commended by Bishops Tillotson, Tenison, and Sharp. Works on the same subject have been written of late years by Bishops FORBES (1817—1875), and BROWNE (q.v.).

"This figure that thou here seest put."—On the *Portrait of Shakespeare*, by BEN JONSON, in *Underwoods* (q.v.).

"This is no my ain house." An old nursery song in Scotland, the refrain of which afterwards suggested a Jacobite song. See Chambers's *Scottish Songs*.

"This is the forest primeval. The murmuring pines and the hemlocks." First line of LONGFELLOW'S poem of *Evangeline* (q.v.).

"This is the month, and this the happy morn."—MILTON'S *Ode on the Morning of Christ's Nativity*.



**Thisbe.** The heroine of the interlude in *A Midsummer Night's Dream* (q.v.). In the old mythology, she is a beautiful maiden of Babylon, beloved by Pyramus, whom she is not allowed to marry. They succeed, however, in communicating with one another through a chink in a wall; whence the amusing episode in Shakespeare's play:—

"And through wall's chink, poor souls, they are content  
To whisper."

See PYRAMUS.

**Thom, William,** poet (b. 1799, d. 1850), published, in 1841, *Rhymes and Recollections of a Handloom Weaver*. See BLIND BOY'S PRANK, THE.

**Thomalin.** One of the shepherds in *The Shepherd's Calendar*, by SPENSER.

**Thomas à Kempis.** See KEMPIS, THOMAS À.

**Thomas, Annie** (Mrs. Pender Cudlip), novelist, is the author of *Denis Donne, False Colours, High Stakes, On Guard, Played Out, Theo Leigh, Walter Goring, A Passion in Tatters, No Alternative, A Narrow Escape, The Maskelynes, Blotted Out*, and many other novels.

**Thomas, Elizabeth** (b. 1675, d. 1730), wrote several poems, which were highly praised by Dryden. A series of letters, professing to be a selection from those which passed between her and the poet, were published after her death, under the title of *Pylades and Corinna*—the latter being a name bestowed upon her by her correspondent. They are, probably, to a great extent, fictitious.

**Thomas, Lord, and Fair Ellinor.** A ballad, telling how Lord Thomas, by advice of friends, marries the Brown Girl, who, fair Ellinor coming to the wedding, there stabs her, and is herself slain by Lord Thomas. It is given in *A Collection of Old Songs* (1723), Percy's *Reliques*, and Ritson's *Ancient Songs*, and is almost identical with the ballads called *Lord Thomas and Fair Annet* and *Fair Margaret and Sweet William*.

**Thomas, Monsieur.** A comedy by BEAUMONT and FLETCHER, produced in 1639.

**Thomas, Moy,** novelist and miscellaneous writer, has written *A Fight for Life, When the Snow Falls*, and other works.

**Thomas of Reading:** "or, the Six Worthy Yeomen of the West." A prose fiction by THOMAS DELONEY (circa 1560—1600.) It was printed in 1612.

**Thomas, Ralph.** See HAMST, OLPHAR.

**Thomas Redivivus:** "or, a Compleat history of the life and marvellous actions of Tom Thumb. In three tomes. Interspers'd with that ingenious comment of the late Dr. Wagstaff, and annotations by several hands. To which is prefixed historical and critical remarks on the life and writings of the author." Published in 1729, and written in ridicule of Addison's criticisms on the

ballad of *Chevy Chase* in *The Spectator*. See TOM THUMB.

**Thomas, The Incredulity of.** An old miracle play, edited by Collier for the Camden Society.

**Thomas the Rhymer.** See RHYMER, THOMAS THE.

**Thomas, William,** miscellaneous writer (d. 1553), wrote *The Historie of Italie, a Booke exceedyng profitable to be redde* (1549); *The Vanitee of this World* (1549); *The Principal Rules of the Italian Grammar* (1550); *Le Peregrynne, or a Defence of King Henry VIII., to Aretine, the Italian Poet*, and a translation of Cato's speech, and Valerius's reply, from the fourth Decade of Livy. For *Biography*, see Wood's *Athenæ Oxonienses*.

**Thompson, Edward,** poet and dramatist (b. 1738, d. 1786), published *The Meretriciad*; *The Soldier* (1764); *The Courtezan* (1765); *The Demirep* (1765); *A Sailor's Letters, written to his select Friends in England, during his Voyages and Travels* (1767); an edition of the works of Oldham (1771); *The Fair Quaker: or, the Humours of the Navy* (1773); two other dramatic pieces, unpublished, editions of the works of Whitehead and Marvell (1777); *The Court of Cupid*; *Aristophanes*; and *The Muse's Mirror*.

**Thompson, J. C.** See WHARTON.

**Thompson, Mrs. Katherine.** See WHARTON.

**Thompson, Mortimer.** See DOESTICKS, Q. K. PHILANDER.

**Thompson, William,** Dean of Raphoe (d. 1766). The poetical works of this writer are included in Anderson's *British Poets*, where they are preceded by a *Memoir*.

**Thoms, William John,** antiquarian writer and editor (b. 1803), besides founding *Notes and Queries* (q.v.), has published *Early Prose Romances* (1828), *Lays and Legends of Various Nations* (1834), *Book of the Court* (1838), *Notelets on Shakspeare* (1865), *Longevity of Man* (1873), and other works.

**Thomson, James,** poet and dramatist (b. 1700, d. 1748), published *Winter* (1726); *Summer* (1727); *Britannia* (q.v.), (1727); *Spring* (1728); *Sophonisba* (q.v.), (1729); *Autumn* (1730); *Liberty* (q.v.), (1734 and 1736); *Agamemnon* (q.v.), (1738); *Edward and Eleonora* (q.v.), (1739); *Alfred* (q.v.), (written with Mallet, 1740); *Tancred and Sigismunda* (q.v.), (1745); *The Castle of Indolence* (1748); *Coriolanus* (q.v.), (1749); and some miscellaneous pieces. His *Works* were edited, with his last corrections and improvements, and a *Life* by Murdoch, in 1762; with *Memoir and Notes* by Sir Harris Nicolas, in 1830; with a *Life*, critical dissertation and notes, by Gilfillan, in 1853, and by Robert Bell, in 1855. See also the *Life* by



Buchan (1792). "Thomson," says Hazlitt, "is the best of our descriptive poets: for he gives most of the poetry of natural description. Others have been quite equal, or have surpassed him, as Cowper, for instance, in the picturesque part of his art, in marking the peculiar features and curious details of objects; no one has yet come up to him in giving the sum total of their effects, their varying influences on the mind. He does not go into the minutiae of a landscape, but describes the vivid impression which the whole makes upon his imagination, and thus transfers the same unbroken, unimpaired impression to the imagination of his readers. The colours with which he paints seem wet and breathing, like those of the living statue in *The Winter's Tale*. He describes not to the eye alone, but to the other senses and to the whole man. He puts his heart into his subject, writes as he feels, and humanises whatever he touches. His faults were those of his style—of the author and the man; but the original genius of the poet, the pith and marrow of his imagination, the fine natural mould in which his feelings were bedded, were too much for him to counteract by neglect or affectation or false ornaments. It is for this reason that he is, perhaps, the most popular of all our poets, treating of a subject that all can understand, and in a way that is interesting to all alike." See also CASTLE OF INDOLENCE, THE; NEWTON, SIR ISAAC, TO; SEASONS, THE.

**Thomson, William, D.D.**, Archbishop of York (b. 1819), has published *The Atoning Work of Christ* (1853), *Sermons in Lincoln's Inn Chapel* (1861), *The Limits of Philosophical Inquiry* (1868), *Life in the Light of God's Word* (1870), *The Necessary Laws of Thought*, and other works. He also edited *Aids to Faith*.

**Thopas, The Rime of Sir**, occurs in CHAUCER'S *Canterbury Tales* (q.v.), and is described by Morley as "a merry musical burlesque upon the metrical romances of the day, the chief purpose of it being to caricature the profusion of tedious and trivial detail that impeded the progress of a story of tasteless adventure."

**Thorn, The**. A poem by WILLIAM WORDSWORTH, written in 1798.

**Thorn, William** (circa 1380), was the author of a *Chronicle* of Canterbury.

**Thornberry, Job**. See JOB THORNBERRY.

**Thornbury, George Walter**, poet, novelist, and miscellaneous writer (b. 1828, d. 1876), published *Lays and Legends of the New World* (1851); *Monarchs of the Main* (1855); *Shakespeare's England* (1856); *Art and Nature at Home and Abroad* (1856); *Songs of Cavaliers and Roundheads* (1857); *Every Man his own Trumpeter*, a novel (1858); a *Life of J. M. W. Turner, R.A.* (1862); *True as Steel*, a novel (1863); *Wildfire*, a novel (1864); *Haunted London* (1865); *Tales for the Mariner* (1865); *Greatheart*, a novel (1866); *The Vicar's Courtship*, a novel (1869); *Old Stories Retold*

(1869); *A Tour Round England* (1870); *Criss Cross Journeys* (1873); *Old and New London* (vols. i. and ii.); and a collection of his poems under the title of *Historical and Legendary Ballads and Songs* (1875).

**Thorndike, Herbert**, divine and controversialist (d. 1672), produced *A Discourse on the Government of the Churches* (1641); *A Discourse on Religious Assemblies* (1642); *On Religious Assemblies and the Public Worship of God* (1642); *Discourse on the Right of a Church in a Christian State* (1649); *An Epilogue to the Tragedy of the Church of England* (1659); *Just Weights and Measures, that is, the present state of Religion Weighed in the Balance, and Measured by the Standard of the Sanctuary* (1662); *De Ratione ac Jure Finiendi Controversias Ecclesiae Disputatio* (1670). His *Works* were published in a collected form in the *Anglo-Catholic Library* (1844—56). See EPILOGUE TO THE TRAGEDY OF THE CHURCH OF ENGLAND.

**Thornhill, Sir William**. See BURCHELL, MR.

**Thornton, Bonnell**, versifier and miscellaneous writer (b. 1724, d. 1768), started *The Student, or Oxford and Cambridge Monthly Miscellany* (1748); *Have at ye All, or the Drury Lane Journal* (1752), (q.v.); and *The Connoisseur* (1754); besides contributing to *The Public Advertiser* and *The St. James's Chronicle*, and publishing *An Ode on St. Cecilia's Day* (1765); and *The Battle of the Whigs* (1768), (q.v.). See ROXANA TERMAGANT.

**Thornton, Robert de**. See PERCYVELL OF GALLES.

**Thornton, William Thomas**, political economist (b. 1813), has written *Over-Population and its Remedy* (1845), *A Plea for Peasant Proprietors* (1848), *On Labour* (1869), *Old Fashioned Ethics and Common Sense Metaphysics* (1873), and some poems.

**Thorough Doctor, The**. The title bestowed upon WILLIAM VARRO, a scholastic philosopher of the thirteenth century.

**Thorpe, Thomas Bangs**, American writer (b. 1815), has published *The Mysteries of the Backwoods* (1846); *Tom Owen: or, the Bee-Hunter* (1847); *Lynde Weiss* (1854); *A Voice to America* (1855), and other works.

"Thou art not, Penshurst, built to envious show."—*The Forest*, by BEN JONSON.

"Thou art not steeped in golden languors."—*Madeline*, by ALFRED TENNYSON.

"Thought hath liberti." — SKELTON, *Phylp Sparowe*.

"Thought may well be ever ranging." — *Love not Duty*, lyric by ARTHUR HUGH CLOUGH (1819—1861).

**Thoughtless, Miss Betsey**. The heroine and title of a novel by ELIZA HAYWOOD (1693—



1756), which probably suggested to Madame D'Arblay the plan of her *Evelina* (q.v.).

**Thoughts in a Garden.** See GARDEN, &c.

**"Thoughts of men (And the) are widened by the process of the suns."**—TENNYSON, *Locksley Hall*.

**Thoughts on Various Subjects, Moral and Diverting,** by JONATHAN SWIFT (1667—1748). They arose out of a sojourn in the country with the poet Pope, during which the two agreed to write down such involuntary ideas as might occur to them. Some of Swift's have the best qualities of epigram: "We have just enough religion to make us hate, but not to make us love one another." "The reason why so few marriages are happy, is, because the young ladies spend their time in making nets, not in making cages." "If a man will observe as he walks the streets, I believe he will find the merriest countenances in mourning coaches." "Query, whether churches are not dormitories of the living as well as of the dead?" "Complaint is the largest tribute heaven receives, and the sincerest part of our devotion."

**Thoughts on Wheels.** See WHEELS, &c.

**"Thoughts that breathe, and words that burn."** Line 4 of the third section of the third part of GRAY's *Progress of Poesy* (q.v.).

**"Thoughts that do often lie too deep for tears."** A line in WORDSWORTH's *Ode on the Intimations of Immortality* (q.v.).

**Thrale, Mrs.** See PIOZZI, HESTER LYNCH.

**Thrasher's Labour, The.** A poem by STEPHEN DUCK (d. 1756), who at one time followed the occupation of an agricultural labourer. He afterwards entered the Church, and was advanced to a living of considerable value, finally becoming preacher at Kew Chapel in 1751.

**Thre Lawes of Nature, Moses, and Christ, The Comedy Concernynge:** "Corrupted by the Sodomytes, Pharisees, and Papysts most Wycked." A miracle-play by JOHN BALE, Bishop of Ossory (1495—1563), written in 1538. It is a satire against Popery, and, according to Warton, probably the first composition of the kind in English Literature.

**"Threaten and command, To."**—*Hamlet*, act iii., scene 4.

**Three Dead Powis, The.** A poem by PATRICK JOHNSTON, printed in Lord Hailes' Collection.

**Three Estatis, Ane Pleasant Satyre of the:** "in Commendation of Vertue and Vituperation of Vyce." A remarkable drama by Sir DAVID LINDSAY (1490—1557); produced in 1535. It was performed in the open air at Cupar, Linlithgow, Perth, and Edinburgh before the king, queen,

and court, and occupied a whole day in its performance. It is unsparing in its exposure of the abuses which had crept into the government of the Scottish kingdom in the time of James I.

**Three Fishers, The.** A lyric by the Rev. CHARLES KINGSLEY (1819—1875), telling how they "went sailing away to the West," and how, when the morning came,

"Three corpses lay out on the shining sands,  
And the women are weeping and wringing their hands  
For these who will never come home to the town."

**Three Graves, The.** A poem in four parts by SAMUEL TAYLOR COLERIDGE, written in 1805—1806.

**Three Hours after Marriage.** A farce by ALEXANDER POPE (q.v.) and JOHN GAY (q.v.), which was attacked by Colley Cibber, and thus led to the latter's enthronement in the place of Theobald as "King of Dunces" in Pope's *Dunciad* (q.v.). Hazlitt says it was "not a successful attempt; [the authors] brought into it 'an alligator stuff'd,' which disconcerted the ladies, and gave just offence to the critics. Pope was too fastidious for a farce-writer." It was produced in 1717.

**Three Ladies of London, The.** A moral play, printed in 1584; "wherein it is notable declared and set forth how, by means of Lucar, Love and Conscience is so corrupted, that one is married to Dissimulation, the other fraught with all abomination." It is to be found in Carew Hazlitt's ed. of Dodsley's *Old Plays*.

**Three Laws of Nature.** See THREE LAWS.

**Three Lords and Three Ladies of London, The.** A moral play, printed in 1590; and diversified by a good deal of contemporary allusion and satire. See Dodsley's *Old Plays*, ed. Carew Hazlitt.

**"Three poets, in three distant ages born."** First line of an epigram, written by DRYDEN, *Under Mr. Milton's Picture*, in which he is understood to praise Homer for his "loftiness of thought," and Virgil for his "majesty," whilst Milton is said to possess "both:"—

"The force of Nature could no farther go;  
To make a third she joined the other two."

See some excellent remarks on this epigram in *Guesses at Truth* (q.v.).

**"Three sexes — men, women, and clergymen."** See SYDNEY SMITH's *Life and Letters*.

**Three Tailors of Tooley Street, The.** A fictitious body of persons continually being alluded to on public platforms and in the periodical press. They owe their existence to the lively fancy of CANNING (q.v.), who represented them as holding a meeting for the consideration of popular grievances, and as inditing to Parliament a petition which began with the words, "We, the people of England." Tooley Street is in Southwark, London.



**Three Warnings, The.** A moral poem by Mrs. Piozzi (1740—1821), beginning—

"The tree of deepest root is found  
Least willing still to quit the ground;  
'Twas therefore said by ancient sages  
That love of life increased with years  
So much, that in our latter stages,  
When pains grow sharp, and sickness rages,  
The greatest love of life appears."

**Threnodia Augustalis:** "Sacred to the Memory of her Royal Highness the Princess Dowager of Wales" (1772). "This," as the author, GOLDSMITH, himself says, "may more properly be termed a compilation than a poem. It was prepared for the composer in little more than two days, and may therefore be considered as rather an industrious effort of gratitude than of genius."

"Thrice he threw the slain."—DRYDEN, *Alexander's Feast*, line 68.

"Thrice is he armed that hath his quarrel just."—2 *King Henry VI.*, act iii., scene 2.

**Thrissil and the Rose, The.** A poem by WILLIAM DUNBAR, composed on the occasion of the marriage of James IV. of Scotland with Margaret, eldest daughter of Henry VII. The poet is supposed to have a dream, in which he is addressed by May, and desired to celebrate in a poem the return of Spring. He is then introduced into a delicious garden, where Nature, having summoned all created beings to appear before her, crowns the lion, the eagle, and the thistle, as the kings of beasts, and birds, and plants, accompanying the action with many moral and political maxims. To the protection of the thistle (James IV.) she particularly consigns the rose (Queen Margaret), whom she also crowns, with a crown so brilliant that it illumines all the land; and the song of joy that breaks forth from the birds effectually and effectively concludes the poet's vision.

"Thrones, dominations, principedoms, virtues, powers." Line 601, book v., of *Paradise Lost* (q.v.).

"Through thick and thin."—SPENSER, *The Faërie Queene*, book i., canto i., stanza 17. In the same passage occurs the equally familiar expression, "by hook or crook."

**Thucydides.** The *Works* of this Greek historian were translated into English by Thomas Hobbes in 1629, and were edited by Dr. Thomas Arnold in 1830—35.

**Thumb, Tom.** See TOM THUMB.

**Thunder and Small Beer, Essay on.** See KICKLEBURYS ON THE RHINE, THE.

"Thunder (In), lightning, or in rain."—*Macbeth*, act i., scene 1.

**Thunderer, The.** A name bestowed upon *The Times* (q.v.) in allusion to the vigorous articles contributed to it at one time by EDWARD STERLING

(q.v.), who possessed a literary style of considerable power.

**Thundertentronckh, Arminius von.** The *nom de plume* under which MATTHEW ARNOLD (b. 1822) contributed several papers, of a satirical character, to the pages of *The Pall Mall Gazette*. These, with one or two others originally published in *The Cornhill Magazine*, were republished in the volume entitled *Friendship's Garland*, which the writer pretended to have woven as a memorial of his dead friend, Arminius, the young Prussian officer.

**Thurio**, in *The Two Gentlemen of Verona* (q.v.), is a rival of Valentine in the love of Silvia (q.v.).

**Thurloe, John** (b. 1616, d. 1668), statesman, collected a series of *State Papers* relating to the affairs of the Protectorate, which, after his death, were found in a false ceiling in Lincoln's Inn. They afterwards came into the hands of Sir Joseph Jekyll and Lord Chancellor Somers, and from them devolved upon a bookseller, who entrusted their publication to Birch in 1742. They were accompanied by a *Life of Thurloe*. Warburton writes of them as "letting you thoroughly into the genius" of the times and persons to whom they refer.

**Thurlow, Edward, Lord**, Lord Chancellor and poet (b. 1732, d. 1806), published *Poems on Several Occasions* (1813), *Carmen Britannicum* (1814), and *Select Poems* (1821). See the article by Thomas Moore, the poet, in *The Edinburgh Review*, vol. xxxi.

**Thurston, Henry T.** The *nom de plume* under which FRANCIS TURNER PALGRAVE (q.v.) published *The Passionate Pilgrim: or, Eros and Anteros* (1858).

**Thwackum.** A character in FIELDING'S novel of *Tom Jones* (q.v.).

"Thy voice is heard thro' rolling drums." First line of a song by ALFRED TENNYSON in *The Princess*.

**Thyestes.** A play adapted from the Greek of Seneca, by JASPER HEYWOOD, and published in 1560. A tragedy called *Thyestes* was written by JOHN CROWNE (q.v.).

**Thyrsis.** An elegiac poem by MATTHEW ARNOLD (b. 1822), described as "a monody, to commemorate the author's friend, Arthur Hugh Clough, who died at Florence, 1861."

"He went: his piping took a troubled sound  
Of storms that rage outside our happy ground;  
He could not wait their passing; he is dead!"

Thyrsis is the name of a herdsman mentioned in the poems of Theocritus, as well as of a shepherd in Virgil's seventh *Eclogue*. Hence the name came to figure frequently in pastoral poetry.

**Thyrza, To.** An elegiac poem by Lord BYRON, written in 1811.



**Tibbs, Beau.** See **BEAU TIBBS.**

**Tibullus.** The works of this Latin elegiac poet have been translated by James Grainger (1758), and more recently by James Cranstoun (1872).

**Tickell, Richard,** grandson of Thomas Tickell (1793), besides contributing to *The Rolliad*, published *The Wreath of Fashion*, and other poetical pieces, and a political pamphlet, entitled *Anticipation*.

**Tickell, Thomas,** poet and politician (b. 1686, d. 1740), wrote *The Prospect of Peace*; *The Royal Progress*; a translation of the first book of the *Iliad*; *A Letter to Avignon*; *Kensington Gardens* (q.v.); *Thoughts on a Picture of Charles I.*; *To the Earl of Warwick, on the Death of Mr. Addison*; and other pieces. See the *Life*, by Dr. Johnson, and for *Criticism* consult *The Spectator*, to which Tickell was an occasional contributor. See **COLIN AND LUCY**; **PEACE**, **THE PROSPECT OF**.

**"Tickle your catastrophe, I'll."**—2 *King Henry IV.*, act ii., scene 1.

**"Tickled with a straw."** See **"PLEASED WITH A RATTLE."**

**Tickler, Timothy,** in the *Noctes Ambrosianæ* (q.v.), is intended partially as a portrait of Robert Sym, an Edinburgh lawyer (1750—1844).

**Ticknor, George,** American historian (b. 1791, d. 1862), was the author of a *History of Spanish Literature* (1849), a *Life of Lafayette*, and a *Memoir of Prescott the historian*. His *Life, Letters, and Journals* appeared in 1876.

**Tiddler's Ground, Tom.** See **TOM TIDDLER'S GROUND.**

**"Tide in the affairs of men, There is a,"**—*Julius Cæsar*, act iv., scene 3—

"Which, taken at the flood, leads on to fortune."

**Tidings fra the Session,** by **WILLIAM DUNBAR**, is a poetical conversation between two rustics, satirising the proceedings in the supreme civil law courts of Scotland.

**"Tiger, tiger, burning bright."** First line of *The Tiger*, a lyric by **WILLIAM BLAKE** (q.v.), published in *Songs of Experience* :—

"What immortal hand or eye  
Could frame thy fearful symmetry?  
What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?"

**Tigg, Montague.** A character in **DICKENS'S** novel of *Martin Chuzzlewit* (q.v.), whose murder by Jonas Chuzzlewit (q.v.) is one of the most effective passages in the story.

**Tighe, Mrs. Mary,** poetess (b. 1773, d. 1810), published *Psyche* (q.v.), and some miscellaneous pieces.

**"Tight little island."** See **"SNUG LITTLE ISLAND."**

**Tilburina.** Daughter of the Governor of Tilbury Fort, in Puff's tragedy of *The Spanish Armada*, contained in **SHERIDAN'S** farce of *The Critic* (q.v.). The Governor himself is described as "a plain matter-of-fact man; that's his character."

**Tillotson, John,** Archbishop of Canterbury (b. 1630, d. 1694), published *The Rule of Faith* (1666); *Sermons* (1671, 1678, 1682, and 1694); and other works, all of which were collected and re-published, with a *Life of the author*, by Thomas Birch, in 1752. See also the *Life*, by Young (1717).

**Tilly Slowboy.** See **SLOWBOY, TILLY.**

**Tim, Tiny,** in **DICKENS'S** *Christmas Carol* (q.v.), is the little son of Bob Cratchit (q.v.), and his happy sentiment, "God bless us, every one," is now a famous one.

**Timber.** See **DISCOVERIES.**

**Timbs, John,** miscellaneous writer (b. 1801, d. 1875), published *Anecdote Biography*, *English Eccentrics*, *Historic Ninepins*, *The Romance of London*, *Things not Generally Known*, *Walks and Talks about London*, and numerous other works.

**Timbuctoo.** A prize poem by **ALFRED TENNYSON** (Cambridge, 1829). It is in blank verse, and, according to Sterling or Maurice in *The Athenæum*, July 22, 1829, it "indicates really fine poetical genius, and would have done honour to any man that ever wrote." It is now only to be met with in the American editions of the writer's works. It has for motto Chapman's lines :—

"Deep in that lion-haunted island lies  
A mystic city, goal of high emprise."

Here is a passage from it :—

"Then first within the South methought I saw  
A wilderness of spires, and crystal pile  
Of rampart upon rampart, dome on dome,  
Illimitable range of battlement  
On battlement, and the Imperial height  
Of canopy o'ercanopied.

Behind  
In diamond light up spring the dazzling peaks  
Of Pyramids, as far surpassing earth's  
As heaven than earth is fairer. Each aloft  
Upon his narrowed eminence bore globes  
Of wheeling suns, or stars, or semblances  
Of ether, showering circular abyss  
Of radiance. But the glory of the place  
Stood out a pillared front of burnished gold,  
Interminably high, of gold it were  
Or metal more ethereal, and beneath  
Two doors of blinding brilliance, where no gaze  
Might rest, stood open, and the eye could scan  
Through length of porch and valve and boundless hall,  
Part of a throne of fiery flame, wherefrom  
The snowy skirting of a garment hung,  
And glimpse of multitude of multitudes  
That ministered around it."

**"Time conquers all, and we must  
time obey."**—**POPE**, *Pastorals* ("Winter," line 88).

**"Time elaborately thrown away."**—**YOUNG**, *The Last Day*, book i.

**"Time is out of joint, The."**—*Hamlet*,  
act i., scene 5—

"O cursed spite I  
That ever I was born to set it right."



"Time I've lost in wooing, The." An Irish melody by THOMAS MOORE.

"Time, The thief of." See "PROCRASTINATION IS THE THIEF OF TIME."

"Time, The tooth of."—YOUNG, *The Statesman's Creed*.

"Time toiled after him in vain, And panting." See "PANTING TIME."

"Time tries the troth in everything."—TUSSEY, in an acrostic entitled *Thomas Tusser Made Me*.

"Time wasted is existence; used, is life."—YOUNG, *Night Thoughts*, night ii., line 150.

"Time writes no wrinkle on thine azure brow." See stanza 182, canto iv., of BYRON'S poem of *Don Juan*.

"Time's noblest offspring is the last." A line in Bishop BERKELEY'S poem *On the Prospect of Planting Arts and Learning in America* (q.v.).

**Times, The.** The daily newspaper which stands unmistakably at the head of its kind, and has a reputation commensurate with the spread of the English language throughout the world, first saw the light in 1785, when it was started by Mr. John Walter, grandfather of the present proprietor, under the title of *The Daily Universal Register*—a title which it retained until the 1st of January, 1788, when it appeared under its present designation. At this period, as it had been for some time previously, and as it was for some time after, *The Times* was "set up" on the logographic principle—that is to say, the type consisted of whole words or portions of words, instead of single or double letters as at present. The price of the paper was, as now, threepence, and there were no leading articles or reviews, though there were dramatic criticisms, and though the intelligence was fairly well arranged. The number of advertisements in the first number of *The Times* was fifty-seven; the small beginning of an advertising connection such as no other journal has ever equalled or approached. In 1803 John Walter the younger succeeded his father in the management, and in or about 1812 appointed Dr. (afterwards Sir JOHN) STODDART to the editorship—a post which he retained only till about 1816, when he was dismissed on account of the rabidity of his attacks on Napoleon I., and, in revenge, started a paper in opposition to *The Times*, called *The New Times*, which expired after an existence of ten or eleven years. The next editor was THOMAS BARNES, under whom the paper largely increased in influence and circulation. Before his appointment, however, a change had taken place in the mode of production of *The Times*, which was destined to have the most notable effect upon the future, not only of that journal itself, but on the whole newspaper press. Up to the 28th of November, 1814, the paper had been printed by hand-presses, which turned out at the most 450 copies an hour. The

issue for the 29th of the same month was brought out by means of the König printing-machine, and was the first ever produced by the agency of steam. Even then the production did not exceed 1,100 copies an hour; but the König press was soon superseded by that of Applegarth and Cowper; the latter eventually gave way to Hoe's; and the Walter press now turns out impressions at the remarkable rate of 12,000 an hour. Eight of these machines being employed in the printing of *The Times*, it is now produced at the rate of 96,000 copies an hour. The change from manual to mechanical power was not, of course, allowed to occur without strong opposition on the part of the pressmen, who were, however, reconciled when it became known that they were not to lose their situations in the establishment. It was 1834 or thereabout that *The Times* began its system of special expresses for the collection of intelligence in this country—an arrangement which was supplemented by the appointment of special correspondents in every capital. This was before the days of telegraphs and railways: what *The Times* has done since the invention of those now familiar adjuncts of our civilisation is well known. Its foreign correspondence is the envy of all its contemporaries, and the occasions on which the enterprise displayed in it has been surpassed are very few indeed. One great feature of *The Times*—that in which it is quite unrivalled—is the number and value of its advertisements, which on one day in 1861 amounted to over 4,000, whilst in 1871 the revenue from them was as much, it is said, as £5,000 weekly. What it is now it would be impossible to say, but the sum total for the year must be something almost incredible. The circulation of *The Times* so far back as 1843 was only 10,000 copies; this rose in 1854 to over 50,000, and in 1860 to over 60,000. On single occasions it has been enormous. At the opening of the Exhibition in 1862 it was 88,000; on the arrival of the Princess Alexandra in London it was 98,000; at her marriage it was 110,000. But these numbers were of course phenomenal. Thomas Barnes was succeeded in the editorship of *The Times* by JOHN THADEUS DELANE in 1841. The literary contributors are, it is well known, drawn from the leading writers of the day, who have always counted it an honour to be retained in the service of the leading paper. Among others may be mentioned, as having gained celebrity in the past by their appearances in *The Times*, MATTHEW J. HIGGINS ("Jacob Omnium," q.v.), EDWARD STERLING ("Vetus," q.v.), BENJAMIN DISRAELI ("Runnymede," q.v.), Rev. Lord SYDNEY GODOLPHIN OSBORNE ("S. G. O.," q.v.), Dean BLAKESLEY ("A Hertfordshire Incumbent," q.v.), and Sir W. VERNON HARCOURT ("Historicus," q.v.). For particulars concerning the career and internal working of *The Times*, see Frederick Hunt's *Fourth Estate*, Andrews' *History of Journalism*, Cassell's *National Portrait Gallery* ("Mr. John Walter"), and other works. See



RUSSELL, WILLIAM HOWARD; STERLING, EDWARD; and THUNDERER, THE.

**Timias.** A character in SPENSER's *Faërie Queene* (q.v.). "The affection of Timias for Belphoebe [q.v.]," says Sir Walter Scott, "is allowed, on all hands, to allude to Sir Walter Raleigh's pretended admiration of Queen Elizabeth; and his disgrace, on account of a less platonic intrigue with the daughter of Sir Nicholas Throgmorton, together with his restoration to favour, are plainly pointed out in the subsequent events."

**Timon,** in POPE's *Moral Essays*, epistle iv., is a portrait of the first Duke of Chandos, who had a great passion for stately buildings and splendid living. His seat, described in the poem, was called "Canons."

**Timon of Athens.** A tragedy by WILLIAM SHAKESPEARE (1564—1616), first printed in the folio of 1623. The story of the misanthrope was probably derived by the poet from two books which we know to have been his constant companions—Painter's *Palace of Pleasure*, and North's translation of the *Lives of Plutarch*. "Of all the works of Shakespeare," says Schlegel, "*Timon of Athens* possesses most the character of satire—a laughing satire in the picture of the parasites and flatterers, and Juvenalian in the bitterness of Timon's imprecations on the ingratitude of a false world. The story is very simply treated, and is definitely divided into large masses. In the first act, the joyous life of Timon, his noble and hospitable extravagance, and around him the throng of suitors of every description; in the second and third acts, his embarrassment, and the trial which he is hereby reduced to make of his supposed friends, who all desert him in the hour of need; in the fourth and fifth acts, Timon's flight to the woods, his misanthropical melancholy, and his death. The only thing which may be called an episode is the banishment of Alcibiades by force of arms. However, they were both examples of ingratitude—the one of a state towards its defender, and the other of private friends to their benefactor." The reader will remember, perhaps, the allusion in a poem by Tennyson, published in 1846:—

"We know him out of Shakespeare's art,  
And those fine curses which he spoke;  
The old Timon with his noble heart,  
That, strongly loathing, greatly broke."

See NEW TIMON, THE.

**Timon of Athens the Man-Hater, The History of.** A play by THOMAS SHADWELL (1640—1692), published in 1678, in the dedication of which to George, Duke of Buckingham, the author says: "This play was originally Shakespeare's, who never made more masterly strokes than in this; yet, I can truly say I have made it into a play."

**Timon, The New.** See NEW TIMON, THE.

**Tin Trumpet, The.** A series of papers, published anonymously, and written by HORACE SMITH (q.v.). This work was erroneously ascribed

to Thackeray, and was reprinted with the real author's name affixed.

**Tinclarian Doctor, The Great,** was the title assumed by WILLIAM MITCHELL, a Scotch tin-plate worker, in the publication of numerous books and pamphlets at Edinburgh and Glasgow in the early part of the eighteenth century. Among these was *The Tinkler's Testament*, "The reason," he said, "why I call myself Tinclarian Doctor is because I am a Tinklar, and cures old Pans and Lantruns."

**Tindal, Matthew, LL.D.,** deistical writer (b. 1657, d. 1733), wrote an *Essay Concerning Obedience to the Supreme Powers, and the Duty of Subjects in all Revolutions* (1694); an *Essay Concerning the Laws of Nations and the Rights of Sovereigns* (1695); *The Rights of the Christian Church Asserted against the Romish, with a Preface Concerning the Government of the Church of England as by Law Established* (1706); a *Defence of the Rights of the Church against W. Wotton* (1707); *A Second Defence* (1708); *The Jacobitism, Perjury, and Popery of the High Church Priests* (1710); *Christianity as Old as the Creation* (1730); and other works.

**Tindal, Nicholas,** clergyman and author (b. 1687, d. 1774), wrote a *History of Essex* (1726); a continuation of Rapin's *History of England* (1757); some translations, and various other miscellaneous works.

**Tindal, William.** See TYNDALE.

**Tinker, The Inspired.** A name bestowed on JOHN BUNYAN (q.v.).

**Tintern Abbey, Lines Composed a few Miles Above.** Written by WILLIAM WORDSWORTH, on July 13, 1798. They have no reference to the famous ruin.

**Tinto, Dick.** A poor artist, in Sir WALTER SCOTT's novels of *The Bride of Lammermoor* and *St. Ronan's Well* (q.v.).

**Tinto, Dick.** The *nom de plume* of FRANK BOOTH GOODRICH, an American writer (b. 1826).

**Tipto, Sir Glorious.** A character in BEN JONSON's *New Inn* (q.v.), who indulges in thrasonical language and vainglorious affectation.

**Tiptree Races.** A comic poem, redolent of puns, written by "C. C."—CHARLES CLARK, of Great Tolham Hall, Essex. It appeared in 1834.

"Tired nature's sweet restorer, balmy sleep." First line, night i., of YOUNG's poem, *Night Thoughts* (q.v.).

'Tis a pity she's a Whore. A tragedy by JOHN FORD, which appeared in 1633. The subject is unfortunate; but it would be difficult to praise too highly the beauty, pathos, and melancholy tenderness of this exquisite play.

"'Tis better to have loved and lost." See "BETTER TO HAVE LOVED AND LOST."



**"'Tis done,—but yesterday a king."** First line of an *Ode to Napoleon Bonaparte*, by Lord BYRON (1788—1824), published in 1814.

**"'Tis not the lily brow I prize."** First line of a lyric by SAMUEL TAYLOR COLERIDGE.

**"'Tis not your saying that you love."** First line of a lyric by APHRA BEHN.

**"'Tis the last rose of summer."** See "LAST ROSE OF SUMMER."

**"'Tis time this heart should be unmoved."** First line of some verses by Lord BYRON (1788—1824), entitled *On this Day I complete my Thirty-Sixth Year*, and written at Missolonghi, on January 22, 1824. The poet died on the 19th of April in that year. The last two verses of this poem—the last he ever wrote—run:—

"If thou regrett'st thy youth, *why live?*  
The land of honourable death  
Is here:—up to the field, and give  
Away thy breath!"

"Seek out—less often sought than found—  
A soldier's grave, for thee the best;  
Then look around, and choose thy ground,  
And take thy rest."

Lord Lytton the elder has some verses couched in very much the same strain of melancholy regret.

**Titania.** The queen of the fairies in *A Midsummer Night's Dream* (q.v.). "The Shakespearean commentators," says Keightley, "have not thought fit to inform us why the poet designates the fairy queen 'Titania.' It, however, presents no difficulty. It was the belief of those days that the fairies were the same as the classic nymphs, the attendants of Diana. The fairy queen was therefore the same as Diana, whom Ovid styles 'Titania.'" See OBERON.

**Titcomb, Timothy.** The literary pseudonym adopted by JOSIAH GILBERT HOLLAND, an American writer (q.v.).

**Tithes, The History of,** was published by JOHN SELDEN (q.v.) in 1618.

**Tithonus.** A poem by ALFRED TENNYSON, written in 1860; the soliloquy of one whom "only cruel immortality consumed."

**Titles of Honour, A Treatise on,** was published by JOHN SELDEN (q.v.) in 1614, and is still a high authority on the subject of which it treats.

**Titmarsh, Michael Angelo.** The *nom de plume* adopted by WILLIAM MAKEPEACE THACKERAY (1811—1863) in the publication of several of his works. "Michael Angelo" is said to have been a nickname bestowed upon him by a friend, probably in allusion to his early artistic career and aspirations; whilst "Titmarsh" was possibly added as a sort of humorous anti-climax.

**Titmarsh, Samuel, The History of, and the Great Hoggarty Diamond.** A story by WILLIAM MAKEPEACE THACKERAY, pub-

lished in 1841. John Sterling wrote of it, in 1841: "What is there better in Fielding or Goldsmith? the man is a true genius. . . There is more truth and nature in these papers than in all ———'s novels put together."

**Titmouse, Mr. Tittlebat.** The hero of WARREN'S novel of *Ten Thousand a Year* (q.v.); a linen-draper's assistant, who is suddenly discovered to be a "scion" of the aristocracy.

**Tito Melema,** in GEORGE ELIOT'S novel of *Romola* (q.v.), is the son of Baldassare Calvo (q.v.).

**Titus Andronicus.** A play generally attributed to WILLIAM SHAKESPEARE (1564—1616), and included in most editions of his works, but considered by the best judges to be the work of some other dramatist or dramatists, though it is possible that the poet may have inserted a line here and there. It is ascribed to him by Meres in his *Palladis Tamia* (1598), and is included in the folio of 1623; but the internal evidence is entirely against Shakespeare's authorship. Malone says: "To enter into a long disquisition to prove this piece not to have been written by Shakespeare would be an idle waste of time. To those who are not conversant with his writings, more words would be necessary than the subject is worth; those who are well acquainted with his works cannot entertain a doubt on the question. I will, however, mention one mode by which it may be easily ascertained. Let the reader only peruse a few lines of any of the pieces that were exhibited before the time of Shakespeare, and he will at once perceive that *Titus Andronicus* was coined in the same mint." Ravenscroft, who, in the time of James II., adapted the play to the stage, mentions a tradition that it was the work of a private author, and that all Shakespeare did was to add a few master-touches to some of the principal characters and incidents. Langbaine states that the play was first printed in 1594; and Henslowe records in his diary the acting on the 23rd of January in that year of a tragedy called *Titus Andronicus*, which was, no doubt, the work ascribed to Shakespeare. "*Titus Andronicus*," says Hazlitt, "is certainly as unlike Shakespeare's style as it is possible. It is an accumulation of vulgar physical horrors, in which the power exercised by the poet bears no proportion to the repugnance excited by the subject. The character of Aaron the Moor is the only thing which shows any originality of conception, and the scene in which he expresses his joy 'at the blackness and ugliness of his child begot in adultery,' the only one worthy of Shakespeare. Even this is only worthy of him in the display of power, for it gives no pleasure. Shakespeare managed these things differently. Nor do we think it a sufficient answer to say that this was an embryo or crude production of the author. In its kind it is full grown, and its features decided and heavy. It is not like a first imperfect essay, but shows confirmed habit, a systematic preference of violent effort to everything else. There are occasional detached



images of great beauty and delicacy, but these were not beyond the powers of other writers then living."

**Titus Andronicus's Complaint.** A ballad included in the old collection called *The Golden Garland*. It is interesting as being on the same subject as a play by Shakespeare, though whether the poet was indebted to it or not it is impossible to say. See Percy's *Reliques*.

**"To all you ladies now on land."** First line of a song "written" by CHARLES SACKVILLE, Earl of Dorset (1637—1706), "at sea, the first Dutch war, 1665, the night before an engagement," and characterised by Prior as "one of the prettiest that ever was made." It concludes with:

"And now we've told you all our loves  
And likewise all our fears,  
In hopes this declaration moves,  
Some pity for our tears;  
Let's hear of no inconstancy,  
We have too much of that at sea.  
With a fa la, la, la, la."

**"To draw no envy, Shakespeare, on thy name."**—*To the Memory of Shakespeare*, by BEN JONSON, in *Underwoods*.

**"To love unloved it is a pain."** First line of ALEXANDER SCOT'S *Lament when his Wife Left Him*.

**"To one who has been long in city pent."** First line of a sonnet by JOHN KEATS. See "CITY PENT."

**"To the West! to the West! to the land of the free!"**—CHARLES MACKAY, *To the West*.

**Toad, Mr. Stapylton**, in DISRAELI'S novel of *Vivian Grey* (q.v.), is a lawyer's clerk who has risen to be a member of Parliament.

**Tobacco, A Counterblaste to.** A short prose treatise by King JAMES I., published in 1604. It was reprinted by Arber in 1869.

**"Tobacco (Sublime)!"** — BYRON, *The Island*, canto ii., stanza 19:—

"Which from east to west  
Cheers the tar's labours or the bushman's rest."

**Tobacco, The Farewell to**, by CHARLES LAMB (1775—1834). "Tobacco," says Serjeant Talfourd, "had been at once Lamb's solace and his bane. In the hope of resisting the temptation of late conviviality to which it ministered, he formed a resolution, the virtue of which can be but dimly guessed, to abandon its use, and embodied the floating fancies which had attended on his long wavering in one of the richest of his poems."

**Tobin, John**, dramatist (b. 1770, d. 1804), wrote *The Faro Table*, *The Undertaker*, *The School for Authors*, *The Curfew*, *The Indians*, and *The Honeymoon* (q.v.). His *Memoirs* were published by E. S. Benger, in 1820.

**Toby, Uncle**, i.e., Captain Shandy, in STERNE'S *Tristram Shandy* (q.v.), was, it is suggested,

intended as a sketch of the author's father, who was a lieutenant in the army. "My Uncle Toby," says Hazlitt, "is one of the finest compliments ever paid to human nature. He is the most unoffending of God's creatures; or, as the French express it, *un tel petit bonhomme!* Of his bowling-green, his sieges, and his amours, who could say or think anything amiss?" "But what shall I say of thee," says Leigh Hunt, "thou quintessence of the milk of human kindness, thou reconciler of war (as far as it was once necessary to reconcile it), thou returner to childhood during peace, thou lover of widows, thou master of the best of corporals, thou whistler at excommunications, thou high and only final Christian gentleman, thou pitier of the devil himself, divine Uncle Toby? Why, this I will say, made bold by thy example, and caring nothing for what anybody may think of it who does not in some measure partake of thy nature, that he who has created thee was the wisest man since the days of Shakespeare; and that Shakespeare himself, mighty reflector of things as they were, but no anticipator, never arrived at a character like thine." Percy Fitzgerald has issued a selection from Sterne's novel, entirely devoted to Uncle Toby, his doings and sayings. A writer in *Macmillan's Magazine* (July, 1873) asserts, with some degree of probability, that the character of Uncle Toby was drawn by Sterne from Captain Hinde, a neighbour of Lord Dacre, whom the great author used to visit at his country seat. This Captain Hinde was a retired officer, and it is recorded of him that he made an embattled front to his house, called his labourers from the fields by the sound of a bugle, and had a battery at the end of his garden.

**Toby Veck.** See VECK, TOBY.

**"Tocsin of the soul—the dinner-bell."** —BYRON, *Don Juan*, canto v., stanza 49.

**To-day in Ireland.** The title of a collection of tales, published anonymously in 1825, and followed by a similar collection entitled *Yesterday in Ireland* in 1829.

**"To-morrow, and to-morrow, and to-morrow."**—*Macbeth*, act v., scene 5.

**"To-morrow to fresh woods and pastures new."** See "FRESH WOODS AND PASTURES NEW."

**"To-morrow's sun to thee may never rise."**—CONGREVE, *Letter to Cobham*.

**Todd, Henry John**, Archdeacon of Cleveland (b. 1763, d. 1845), wrote *Some Account of the Deans of Canterbury* (1793), *Illustrations of the Lives and Writings of Gower and Chaucer* (1810), *Memoirs of Brian Walton* (1821), and a *Life of Cranmer* (1831); besides editing the works of Milton (1801) and Spenser (1805), and Johnson's *Dictionary* (1814).

**Todd, Laurie.** A novel by JOHN GALT (1779



—1839), founded on the autobiography of Grant Thorburn.

**Todgers, Mrs. M.**, in DICKENS's novel of *Martin Chuzzlewit* (q.v.), is the proprietress of a "commercial boarding-house."

**Tofte, Robert.** See BOIARDO and TASSO.

**"Toil and trouble."**—*Macbeth*, act iv., scene 1.

**"Toil, envy, want, the patron, and the jail."**—Dr. JOHNSON's description of the "ills" that "the scholar's life assail," in *The Vanity of Human Wishes*.

**Tokens before the Day of Judgment.** A poem by ADAM DAVIE (q.v.).

**Toland, John**, miscellaneous writer (b. 1669, d. 1722), was the author of *Christianity not Mysteriorious* (1696), (q.v.); a *Life of John Milton* (1699); *Memoirs of Denzil, Lord Holles* (1699); *Anglia Libera: or, the Limitation and Succession of the Crown of England* (1701); *Letters to Serena* (1704); *Account of the Courts of Prussia and Hanover* (1706); *Adeisidæmon sive Titus Livius, a superstitione vindicatus* (1709); *The Art of Restoring: or, the Probity of General Monk in bringing about the Last Restoration* (1714); *Nazarenus: or, Jewish, Gentile, and Mahometan Christianity* (1718); *Tetradymus* (1720); *Pantheistion* (1720); *A History of the Druids* (1814); and other works. *An Historical Account of the Life and Writings of John Toland* was published in 1722; and *A Collection of Several Pieces, now first published from his Original Manuscripts, with some Memoirs of his Life and Writings*, by Des Maizeaux, in 1726. See also the *Life* by Mosheim.

**"Tolerable (Most), and not to be endured."**—*Much Ado about Nothing*, act iii., scene 3.

**Toleration, Letters concerning**, by JOHN LOCKE (1632—1704), three in number, were published in 1689, 1690, and 1692. The first is probably the most important, "as containing," says Professor Fraser, "a scientific exposition and defence of lessons he had derived from the English Independents and Quakers, on a subject which had lately employed the pen of Jeremy Taylor, of Bayle, and of Leibnitz." It was originally written in Latin.

**"Toll for the brave."** The opening line of COWPER's lyric, *On the Loss of the Royal George*.

**Tom Bowling.** A lyric by CHARLES DIBDIN. See "BOWLING, TOM."

**Tom Brown's School Days.** See BROWN, TOM. *Tom Brown at Oxford*, a continuation of this work, by the same author, appeared in 1861.

**Tom, Corinthian.** One of the heroes of PIERCE EGAN's story of *Life in London* (q.v.).

**Tom Crib's Memorial to Congress.** See CRIB, TOM.

**Tom Essence.** A comedy, printed in 1677, and ascribed in Walpole's *Anecdotes* to THOMAS RAWLINS (d. 1670).

**Tom Jones.** See JONES, TOM.

**Tom Thumb.** See TRAGEDY OF TRAGEDIES.

**Tom Thumb, his Life and Death.** A famous old ballad, "wherein is declared many marvellous acts of manhood, full of wonder and strange merriments. Which little knight lived in King Arthur's time, and famous in the Court of Great Britaine. London, printed for John Wright, 1630." Nine years previously, in 1621, had appeared *The History of Tom Thumbe the little, for his small stature named King Arthur's Dwarf: whose Life and Adventures containe many Strange and Wonderfull Accidents, published for the delight of merry Time-spenders*. This, however, was merely a prose version of the popular story, in the preface to which the author, RICHARD JOHNSON, refers to his hero as "Little Tom of Wales, no bigger than a Miller's Thumbe, and therefore for his small stature surnamed Tom Thumbe." "The Ancient Tales of Tom Thumbe in the olde time have been," he says, "the only revivers of drowsy age at midnight; old and young have with his Tales chim'd Mattens till the cocks crow in the morning; Batchelors and Maides with his Tales have compassed the Christmas fire-blocke, till the Curfew-Bell rings candle out; the old Shepheard and the young Plow-boy after their dayes labour, have carrolld out the Tale of Tom Thumbe to make them merry with." The "little knight" is referred to by Ben Jonson in his masque of *The Fortunate Isles*. See THOMAS REDIVIVUS.

**Tom Tiddler's Ground.** The title of the Christmas number, by CHARLES DICKENS (1812—1870), of *All the Year Round* for 1861. Mr. Mopes, the hermit, who forms the subject of one of the tales, was a real personage, named Lucas, who resided at Redcoats Green, near Stevenage, in Hertfordshire, and whom Dickens had visited in company with Sir Arthur Helps.

**Tom Tiler and his Wife.** A moral-play first published in 1578 and again in 1661, and professing to be a reproduction of "an excellent old play, as it was printed and acted about a hundred years ago." Collier fixes the date of its composition not long after the rebellion of 1569, and infers, from the prologue, that, like many other pieces of about the same date, it was performed by children:—

"To make you joy and laugh at merry toys,  
I mean a play set out by pretty boys."

The plot, he says, is a mere piece of merriment relating to the sufferings of Tom Tiler under the affliction and inflictions of a shrewish wife. The whole is written in short couplets, two of which are usually printed in one line, as—

"Curstnesse provokes  
Kind hearts to discover, and hatred for ever  
Most commonly growes by dealing of blowes."



ix songs are interspersed in various lyrical treasures, but none of them are of peculiar merit.

**Tom, Uncle.** A negro slave, noted for his faithfulness, in Mrs. BEECHER STOWE's *Uncle Tom's Cabin* (p.v.). The prototype of this character is said to have been Josiah Henson, a negro well known in the United States, who was born in Maryland in 1789, and held in bondage for forty-two years, when he made his escape to Canada. He came to England in 1876.

**Tom-à-Lincoln, The most pleasant History of,** "that ever-renowned soldier, the Red Rose Knight, surnamed the Boar of England, showing his honourable victories in foreign countries, with his strange fortunes in Faëry Land, and how he married the fair Anglittera, daughter to Prester John, that renowned monarch of the world;" written by RICHARD JOHNSON, and entered on the books of the Stationers' Company, December 24, 1599.

**"Tomb of all the Capulets, The."**—BURKE, in a letter to Matthew Smith.

**Tombs in Westminster Abbey, On the.** Lines written by FRANCIS BEAUMONT.

**Tomkis.** See ALBUMAZAR THE ASTRONOMER.

**Tomline, George Pretymann,** Bishop of Winchester (b. 1750, d. 1827); wrote *Elements of Christian Theology*, *A Refutation of the Charge of Calvinism against the Church of England*, and *The Life of the Right Hon. William Pitt*, characterised by Macaulay as "the worst biographical work of its size in the world."

**Tom's Cabin, Uncle.** See UNCLE TOM'S CABIN.

**"Tongue dropped manna, His."**—See line 112, book ii., of *Paradise Lost* (q.v.)—

"And could make the worse appear  
The better reason, to perplex and dash  
Maturest counsels."

**"Tongues (Airy) that syllable men's names."** See "AIRY TONGUES."

**"Tongues in trees, books in the running brooks."**—*As You Like It*, act ii., scene 1. See "SERMONS IN STONES."

**Tonna, Mrs. C. E.** See CHARLOTTE-ELIZABETH.

**Tonson, Jacob** (b. 1656, d. 1736), is notable as the publisher of many of the works of Dryden, Addison, and Pope. His name figures largely in the literature of his time.

**Tony Lumpkin.** See LUMPKIN, TONY.

**Too late to call backe Yesterday, and To-morrow comes not Yet:** "the words fancied in a dialogue, supposed betwene a lover and the day." A poem by ROBERT DAVENPORT, published in 1625.

**"Too late, too late, ye cannot enter**

now." Refrain of the novice's song in "Guinevere," in TENNYSON's *Idylls of the King*.

**"Too poor for a bribe, and too proud to importune."** First line of GRAY's "Sketch of his own character," written in 1761, and found in one of his pocket-books.

**"Too, too solid flesh would melt; O, that this."**—*Hamlet*, act i., scene 2.

**Toobad, Mr.,** in PEACOCK's novel of *Nightmare Abbey* (q.v.), is a person whose object in existence is to prove to the world that "the devil is come among you, having great wrath, because he knoweth that he hath but a short time." He has a daughter called Celinda.

**Tooke, John Horne,** philologist (b. 1736, d. 1812), wrote *The Diversions of Purley* (1786—1805), *The Petition of an Englishman* (1765), *Letter to Mr. Dunning* (1778), *Letter on the Reported Marriage of the Prince of Wales* (1787), and some minor works. A *Memoir* of Tooke was published by Hamilton in 1812; and by Stephens in 1813. See the *Life* by Reid. See DIVERSIONS OF PURLEY, THE.

**Tooke, Richard.** See DODD, CHARLES.

**Tooke, William,** clergyman and miscellaneous writer (b. 1744, d. 1820), wrote a *History of Russia*, a *Life of the Empress Catherine II.*, a *View of the Roman Empire*, and *Varieties of Literature*, besides translating the works of Lucian, and editing the first five volumes of the *General Biographical Dictionary*.

**Tootel, Hugh.** See DODD, CHARLES.

**Toothache, Address to the.** A poem written by ROBERT BURNS (1759—1796), "when the author was grievously tormented by that disorder."

**Toots, Mr.** A character in DICKENS's novel of *Dombey and Son* (q.v.); "than whom there were few better fellows in the world." He is represented as in love with Florence Dombey, and as continually remarking that "it's of no consequence."

**"Top of my bent, The."** See "FOOL ME TO THE TOP," &c.

**Tophas, Sir,** in LYLY's *Endymion* (q.v.), is "an affected, blustering, talkative, cowardly pretender."

**Toplady, Augustus Montague,** polemical writer (b. 1740, d. 1778), wrote *Historic Proof of the Doctrinal Calvinism of the Church of England* (1774), *Psalms and Hymns for Public and Private Worship* (1776), *The Church of England Vindicated from the Charge of Arminianism*, *The Doctrine of Absolute Predestination Stated and Asserted*, and *The Doctrine of Christian and Philosophical Necessity Asserted*. His *Memoirs* were published in 1779 and 1794, and a *Sketch of his Life* was appended to an edition of his *Hymns and Sacred Poems* in 1860.



His complete *Works*, with "an enlarged Memoir of the Author," appeared in 1825, and again in 1869. See "ROCK OF AGES."

**Topsy.** A young slave girl, in Mrs. BEECHER STOWE's *Uncle Tom's Cabin* (q.v.):—

"Topsy never was born,  
Never had a mudder;  
Specks I growed a nigger brat,  
Just like any udder."

**Torre, Sir.** Brother of Elaine (q.v.) in TENNYSON's *Idylls of the King*.

**Tory's Chronicle, The.** The name popularly given to Dr. SAMUEL PARKER, Bishop of OXFORD's *De Rebus sui Temporis* (1660—80) *Commentariorum Libri Quatuor*, which, published originally in 1726, was translated into English by T. Newlin in the following year.

**Total Discourse, The, of the Rare Adventures and Painful Peregrinations of Long Nineteen Years Travayles:** "from Scotland to the most Famous Kingdoms in Europe, Asia, and Africa. Perfited by Three Dear-bought Voyages in Surveying Forty-eight Kingdoms, Ancient and Modern; Twenty-one Reipublics, Ten Absolute Principalities, with Two Hundred Islands." A work by WILLIAM LITHGOW (1580—1640), the various editions of which were published in 1614, 1623, 1632, and 1640. A notice will be found in *The Retrospective Review*, vol. xi., 3424—69. Lithgow is said to have walked no fewer than thirty-six thousand miles in the course of his "painful peregrinations."

**Tottel's Miscellany:** "or, Songes and Sonettes," by HENRY Earl of SURREY, Sir THOMAS WYATT the Elder, NICHOLAS GRIMALD, THOMAS Lord VAUX, JOHN HEYWOOD, EDWARD SOMERSET, and "uncertain authors;" published by Richard Tottel, in 1557, and subsequently edited by Bishop Percy, Sir H. Nicholas, Robert Bell, George Gillfillan, and Edward Arber (1870). The last-named says: "It would be interesting to know with whom originated the idea of this first miscellany of English verse. Who were its first editors? What was the principle of selection? Who were the 'uncertain authors?' This much we do know: that quite half of the collection was posthumous. Wyatt had been dead fourteen, Surrey ten, Bryan eight years when it appeared. Of others of its contributors living, there were Lord Vaux, who was about forty-six, Grimald thirty-nine, Heywood fifty, and Churchyard thirty-seven years of age. If to any of these four we might assign, as a guess, first the existence of the work, in conjunction with the printer, then its chief editing, and supervision through the press, it would be Grimald. We know he was previously in business relations with the printer of this work. Rank undoubtedly placed Surrey's name on the title-page; but Sir T. Wyatt is the most important of all the contributors, both as to priority in time, as to literary influence, and as to the number of poems contributed. The whole of these poems may be said to

have been written within the thirty years between 1527—1557."

**Tottenham Court.** A comedy by THOMAS NABBS (1600—1645), acted in 1633, and printed in 1638.

**"Touch (A), a kiss! the charm was snapt."** First line of "The Revival" in *The Day Dream*, a lyric by ALFRED TENNYSON (b. 1809).

**"Touch of a vanished hand, The."** See TENNYSON's poem, beginning

"Break, break, break."

**"Touch of nature makes the whole world kin, One."**—See "ONE TOUCH OF NATURE."

**"Touched nothing he did not adorn, And."** See Dr. JOHNSON's *Epitaph on Oliver Goldsmith*, which was originally written in Latin.

**Touchstone.** A witty clown in *As You Like It* (q.v.). "Touchstone," says Hazlitt, "is not in love, but he will have a mistress as a subject for the exercise of his grotesque humour, and to show his contempt for the passion, by his indifference about the person. He is a rare fellow. He is a mixture of the ancient cynic philosopher with the modern buffoon, and turns folly into wit and wit into folly just as the fit takes him. His courtship of Audrey not only throws a degree of ridicule on the state of wedlock itself, but he is equally an enemy to the prejudices of opinion in other respects. The lofty tone of enthusiasm which the duke and his companions in exile spread over the stillness and solitude of a country life receives a pleasant shock from Touchstone's sceptical determination of the question:—'Corin: And how like you this shepherd's life, Master Touchstone? Clown: Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleases me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour; but as there is no more plenty in it, it goes much against my stomach.'"

**Touchwood, Lady.** A character in Mrs. COWLEY's comedy of *The Belle's Stratagem* (q.v.).

**Touchwood, Lady,** in CONGREVE's *Double Dealer* (q.v.), is a woman of strong passions, who aims at securing Mellefont's love, though wedded to an admirable husband.

**Touchwood, Peregrine.** An old East Indian, in Sir WALTER SCOTT's novel of *St. Ronan's Well* (q.v.).

**Toulmin, Camilla** (Mrs. Newton Crosland), miscellaneous writer (b. 1812), has published *Lays and Legends illustrative of English Life; Partners for Life; Stratagems; Toil and Trial; Lydia; Stray Leaves from Shady Places; Memorable Women; Hildred, the Daughter; Light in the Valley: My Expe-*



*riences of Spiritualism; Mrs. Blake; The Island of the Rainbow; and The Diamond Wedding: a Doric Story, and other Poems.*

**Toulmin, Joshua**, Dissenting minister (b. 1740, d. 1815), wrote a *Dissertation on the Evidences of Christianity, An Historical Review of Protestant Dissenters, a Life of Socinus*, and a *Biography of Priestley*, besides editing Neal's *History of the Puritans*.

**Tour through Parts of Wales, A.** A poem by WILLIAM SOTHEY (1757—1833), published in 1789 as the result of a tour made in the previous year in company with the writer's brother, Admiral Sothey.

**Tournament, The Last.** The title of one of TENNYSON'S *Idylls of the King* (q.v.). See TRISTRAM AND ISEULT.

**Tourneur, Cyril**, poet and dramatist (circa 1600), produced *Laugh and Lie Down: or, the World's Folly* (1605); *The Revenger's Tragedie* (q.v.); *A Funerall Poem upon the Death of Sir Francis Vere, knight* (1609); *The Atheist's Tragedy: or, the Honest Man's Revenge* (1611), (q.v.); and *A Griefe on the Death of Prince Henrie, expressed in a broken Elegie, according to the Nature of such a Sorrow* (1613). His *Works* have been published. See *The Retrospective Review*, vol. vii.

**Toutrond, Martin**: "a Frenchman in London in 1841." A novel by JAMES MORIER, published in 1849.

**"Tower of strength, A."**—*King Richard III.*, act v., scene 3.

**Tower of Vertue and Honour, The.** One of the five *Eclogues* of ALEXANDER BARCLAY; being an elegy on the death of the Duke of Norfolk, Lord High Admiral.

**"Towering passion, Into a."**—*Hamlet*, act v., scene 2.

**Towers, Joseph**, miscellaneous writer (b. 1737, d. 1799), wrote, among other works, *The General Doctrines of Christianity* (1763) and *British Biography* (1766).

**Town and Country Mouse, The**: or, in the original Scottish, *The Uplandis Mous and the Burges Mous*. A poetic fable by ROBERT HENRY-SOUN. See MOUSE, THE COUNTRY AND THE CITY.

**Town Eclogues.** Satires, in the manner of Pope, written by Lady MARY WORTLEY MONTAGU (1690—1762), and published in 1716. See BASSET TABLE.

**Town Ladies, A Satire on the.** Written by Sir RICHARD MAITLAND (1496—1586).

**Town, The.** A book of historical and literary gossip about London and its famous men and places, by JAMES HENRY LEIGH HUNT, published in 1848.

**Towneley, Lord and Lady.** Characters in VANBRUGH and CIBBER'S comedy of *The Provoked Husband* (q.v.).

**Towneley Mysteries, The.** See WAKEFIELD PLAYS, THE.

**Townley, James**, divine, schoolmaster, and dramatist (b. 1715, d. 1778), wrote *False Concord*, and *The Tutor*, besides assisting Garrick in the composition of several of his plays, and Hogarth in that of his *Analysis of Beauty*. See the *Biographia Dramatica*. See also HIGH LIFE BELOW STAIRS.

**Townley, John** (b. 1697, d. 1782), translated *Hudibras* into French, and his work was duly published at Paris in 1757, the French version and the English original being printed in parallel columns.

**Tox, Miss.** An old maid, in DICKENS'S novel of *Dombey and Son* (q.v.); "the very pink of general propitiation and politeness."

**Toxophilus**: "the Schole, or partitions of Shootinge contayned in ii bookes," written by ROGER ASCHAM (1515—1568) in 1544, and published in 1545. It consists of a series of conversations between the two college fellows, *Philologus*, the lover of learning, and *Toxophilus*, the lover of archery, which took place beside the wheat-fields in the neighbourhood of Cambridge, where, throughout a summer afternoon, they discoursed concerning the respective attractions of "the Booke and the Bowe." In the first part the author commends the use of the bow as a "most honest pastyme," "fit," not only "for princes and greate men," but "for scholers and students;" much "fitter for students than any musicke or instrumentes," and one in which no man can have too much practice. In peace it excludes all ignoble and unlawful games, such as cards and dice; and in war it gives a nation strength. In the second part he goes into the details of shooting, and all through the work, "not only," says Arber, "are the main arguments interwoven with a most earnest moral purpose, but they are enlivened by frequent and charming discussions, in the which he often lays down great principles, or illustrates them from the circumstances of his time." "The *Toxophilus* of this useful and engaging writer was written," says Dr. Drake, "in his native tongue, with a view to presenting the public with a specimen of a purer and more correct English style than that to which they had hitherto been accustomed, and with the hope of calling the attention of the learned from the exclusive study of Greek and Latin to the cultivation of their vernacular language. The result which he contemplated was attained, and from the period of this publication the shackles of Latinity were broken, and composition in English prose became an object of eager and successful attention." The *Toxophilus* was included in the edition of Ascham's works by Dr. Giles in 1865, was republished by J. R. Smith in 1866, and was re-edited by Edward Arber in 1868.

**Tractatus Logicæ**: "divisus in tres partes." A treatise by WILLIAM OF OCCAM (1270—1347), published in 1488. The first part treats of terms, definition, division, the categories, and the nomi-



nalist theory of universals; the second of propositions; and the third of syllogisms and fallacies. Each part is subdivided into chapters, and "the whole treatise is developed," says Professor Fraser, "with singular clearness and power. His editor declares that if the gods used logic it would be the logic of Occam."

**Tracts for the Times:** "by Members of the University of Oxford," viz., RICHARD HURRELL FROUDE, JOHN HENRY FROUDE, EDWARD BOUVERIE PUSEY, JOHN HENRY NEWMAN, JOHN KEBLE, ARTHUR PERCIVAL, WILLIAM PALMER, and others. A series of pamphlets on ecclesiastical subjects, published between 1833 and 1837. They form the literary origin of the modern High Church party, whose opinions they were the first to formulate. They were the subject of a long and persistent controversy.

**Traddles, Tommy.** The young lawyer-friend of David Copperfield, in DICKENS'S novel of the latter name (q.v.), who falls in love with, and marries, "one of ten" daughters of a curate.

**Tradelove.** A character in Mrs. CENTLIVRE'S comedy of *A Bold Stroke for a Wife* (q.v.).

**"Trade's proud empire hastes to swift decay."**—JOHNSON, in some lines added to GOLD-SMITH'S *Deserted Village*.

**Traditional Tales of the English and Scottish Peasantry,** by ALLAN CUNNINGHAM, were published in 1822.

**Traditions of Palestine.** See PALESTINE.

**Trafford, F. G.** The pseudonym adopted by Mrs. J. H. RIDDELL (q.v.), in the publication of several of her earlier novels.

**Tragedy,** in English drama, opens with the *Gorbodue* (q.v.) of Sackville and Norton, written in 1561. It flourished most conspicuously in the age of Elizabeth, when the distinction between tragedy and comedy was more marked than it is now. Then plays may be said to have been written on the general principle that tragedy should end with a death or deaths, and comedy with a marriage or marriages. The one dealt with the great forces of human passion; the latter dealt more with what were then called "humours"—the peculiar idiosyncrasies of individual character, together with the curiosities of contemporary manners and customs. In tragedy as in comedy Shakespeare reigned supreme. The four great tragedies of the world are his *Hamlet*, *Othello*, *Macbeth*, *King Lear*; with others, such as *Richard II.*, *Richard III.*, *Antony and Cleopatra*, and *Romeo and Juliet*, which rank only second to the unapproachable four. Grouped round the supreme writer were men like Marlowe, Webster, Ford, Peele, Dekker, Marston, and Ben Jonson, whose works, even more intense in passages than some of Shakespeare's, lack the modesty of nature within which the latter, at the most terrible moments, always confined his works. There is no

bombast in Shakespearian tragedy; nor is horror excited where terror only is admissible. The minor Elizabethan writers took frequent lofty flights, but they had not the sustaining power of their great contemporary. Inferior to him, however, they were infinitely superior to their immediate successors, the Settles, Crownes, Lees, and Otways of the seventeenth century; a body from among whom Dryden stands out conspicuously, without, however, at all approaching to the Elizabethan standard. In the eighteenth century tragedy languished altogether, Home's *Douglas* (q.v.) being the representative drama of that period. A nearer approach to excellence was afterwards made by Dean Milman in his *Fazio* (q.v.), and Lord Byron in his *Sardanapalus* (q.v.). Greater than either, however, as a work of genius, was *The Cenci* (q.v.) of Shelley. In our own time tragedy proper has been practically discarded in favour of a hybrid "comedy-drama," in which characteristics of both tragedy and comedy are sought to be combined. The most successful approximations to the Elizabethan manner are the *Harold* of Tennyson, and the *Bothwell* of Swinburne, by the side of which the scholarly but essentially undramatic efforts of Browning, Westland Marston, and others, pale their ineffectual fires.

**Tragedy of Hoffmann, The,** by HENRY CHETTEL, was acted in 1602, and printed in 1631.

**Tragedy of Tragedies, The:** "or, the Life and Death of Tom Thumb the Great." A burlesque drama, by HENRY FIELDING (1707—1754), which appeared in 1751. In this humorous composition occur the lines:—

"So when two dogs are fighting in the streets,  
When a third dog one of the two dogs meets;  
With angry tooth he bites him to the bone,  
And this dog smarts for what that dog has done."

**Tragical Tales,** by GEORGE TURBERVILLE (1530—1594); "translated . . . in time of his Troubles, out of sundrie Italians," and published in 1576.

**"Trail of the serpent is over them all, The."** See MOORE'S poem of *Paradise and the Peri*. The line has furnished Miss M. E. BRADDON with the title of one of her novels.

**Traill, Robert,** Presbyterian minister (b. 1642, d. 1716), was the author of sermons on *The Throne of Grace*, *The Lord's Prayer*, and other works, collected and published in 1810.

**Traill, Robert, D.D.** (d. 1847), translated the *Jewish War* of Josephus, of whom he also wrote a *Biography*. Both works were edited by Isaac Taylor.

**Traill, Thomas Stewart,** Professor of Medical Jurisprudence in Edinburgh University (b. 1781, d. 1862), edited the eighth edition of *The Encyclopædia Britannica* in 1852.

**Tramecksan and Slamecksan,** in SWIFT'S *Gulliver's Travels* (q.v.), are the low heels and the high heels, the two political parties of Lilliput.



"Trammel up the consequence,  
Should."—*Macbeth*, act i., scene 7.

**Tranquillitate, De Animi.** A Latin dialogue, written by FLORENCE WILSON (d. 1564), and published in 1543. It is described as an allegory, was dedicated to King James IV. of Scotland, is "adorned," says Warton, "with many pleasing incidents and adventures, and abounds with genius and learning."

**Tranquillity, An Ode to,** was written by SAMUEL TAYLOR COLERIDGE.

**Transactioner, The.** Two dialogues, by WILLIAM KING (1663—1712), in which the author satirises Sir Hans Sloane and the Royal Society, of which he was president. They were printed in 1700. In 1708 were published *Useful Transactions*, a series of essays with a similar purpose.

**Transformation :** "or, the Romance of Monte Beni," by NATHANIEL HAWTHORNE (1804—1864); published in 1859, and described by Hutton as "the most characteristic instance of Hawthorne's power in studying combinations of emotions that are, as it were, at once abhorrent to nature and true to life." The two leading characters are a young Tuscan count called Donatello, who is rumoured to be the descendant of an ancient faun, and is described as possessed only of the happy spontaneous life of the natural creatures, though awakened afterwards (whence the title of the book) to the higher responsibilities, by his remorse for an impulsive crime; and his lady-love, Miriam, a lady artist of high powers and mysterious origin, who is pursued by a semi-madman, semi-demon, whom Donatello destroys in the one striking incident in the book.

"Translated, Thou art."—*A Midsummer Night's Dream*, act iii., scene 1.

**Translated Verse, An Essay on.** Written in heroic verse by WENTWORTH DILLON, Earl of Roscommon (1633—1684), and containing the following lines, in comparison of French and English poetry :—

"Valn are our neighbours' hopes, and valn their cares;  
The fault is more their language's than theirs;  
'Tis courtly, florid, and abounds in words  
Of softer sound than ours perhaps affords:  
But who did ever in French authors see  
The comprehensive English energy?  
The weighty bullion of one sterling line,  
Drawn to French wire, would through whole pages shine."

Also, this apology for translations:—

"'Tis true composing is the nobler part,  
But good translation is no easy art;  
For though materials have long since been found,  
Yet both your fancy and your hands are bound;  
And by improving what was writ before,  
Invention labours less, and judgment more."

**Transome, Mrs.,** in GEORGE ELIOT's novel of *Felix Holt*, is the mother of Harold, and secretly married to Matthew Jermyn, the lawyer.

**Trapbois.** A usurer, in Sir WALTER SCOTT's novel of *The Fortunes of Nigel*.

**Trapp, Joseph, D.D.,** divine (b. 1679, d. 1747), published a translation of Virgil in blank verse (1717), *Prælectiones Poeticæ* (1718), and *Notes on the Gospels* (1747), besides translating into Latin the works of Anacreon, and *Paradise Lost*.

"Trappings and the suits of woe,  
These but the."—*Hamlet*, act i., scene 2.

**Traquair, The Bush aboon.** See BUSH ABOON TRAQUAIR, THE.

"Traveller from New Zealand,  
Some." See "NEW ZEALAND," &c.

**Traveller, The:** "or, a Prospect of Society." A poem, in the heroic couplet, by OLIVER GOLDSMITH (1728—1774), published in 1764; "the idea of which had occurred to him nine years before during his continental wanderings, and some fragments of which he had then written and sent home from Switzerland to his brother Henry." "It was widely and highly praised by the reviews, the general verdict being that there had been nothing so fine in verse since the time of Pope;" and after Johnson had read the poem aloud to Miss Reynolds from beginning to end, she said, "I shall never more think Mr. Goldsmith ugly." The poem includes descriptions of the country and inhabitants of Italy, Switzerland, and France, and contains many familiar lines.

"Remote, unfriended, melancholy, slow."  
"Where'er I roam, whatever realm to see,  
My heart untravell'd fondly turns to thee."  
"And learn the luxury of doing good."  
"Pride in their port, defiance in their eye,  
I see the lords of human kind pass by."

**Traveller's Oracle, The,** by Dr. WILLIAM KITCHENER (1775—1827), was published in 1828.

**Traveller's Song, The.** An old English poem, preserved in the Exeter Book (q.v.).

**Travelling, On the Abuse of.** A canto, in imitation of Spenser, contributed to Dodsley's collection of poems by GILBERT WEST (1705—1756), and highly praised by Gray in his *Letters*.

**Travels into Several Remote Nations of the World:** "by Lemuel Gulliver, first a surgeon, and then a captain, of several ships. In four parts: Part i. A Voyage to Lilliput. Part ii. A Voyage to Brobdingnag. Part iii. A Voyage to Laputa, Balnibarbi, Luggnagg, Glub-dub-drib, and Japan. Part iv. A Voyage to the Country of the Houyhnhnms." This famous work by JONATHAN SWIFT (1667—1745) was published, the first part in 1726, the second part in the following year, and appeared with the embellishments of maps of the countries visited and a portrait of the explorer, after the example of ordinary books of travel. It had been in preparation for several years, and was at first published anonymously, the manuscript being dropped at night from a hackney coach at the door of Motte, the bookseller. "It was received," says Johnson, "with such avidity that the



price of the first edition was raised before the second could be made; it was read by the high and low, the learned and illiterate. Criticism was for awhile lost in wonder; no rules of judgment were applied to a book written in open defiance of truth and regularity." At Voltaire's suggestion, the Abbé Dèfontaines translated the *Travels* into French; and ever since that time it has remained the most popular book, excepting, perhaps, Defoe's *Robinson Crusoe*, in the juvenile library; "children thumb it, boys read it; men understand it, and old folks commend it." In the *Voyage to Lilliput*, Swift employs the old and familiar fiction of the pigmies to satire the court, ministry, and policy of the reign of George I.; Sir Robert Walpole being severely criticised in the person of Lord-Treasurer Flimnap, and the relations between England and France represented under those imagined between the empires of Lilliput and Blefuscu. In the *voyage to Brobdingnag*, the author describes "a race of exaggerated beings, raised above our fears, our passions, our deceits, our meannesses, as much as they are above our stature;" William III. being portrayed in the character of the king of that country, who was "incurious about Gulliver till he found the pigmy possessed a mind, and then was willing to learn all he could from the rational atom." In the *Voyage to Laputa*, the satire is directed against philosophers and pedantic scholars, and Sir Isaac Newton and the Royal Society come under the satiric lash; whilst in that to the country of the Houyhnhnms, Swift represents man in the form of the Yahoos, who are beneath the scale of horses endowed with the gift of reason. For further particulars, see the references to some of the various places to which Lemuel Gulliver is supposed to have travelled.

**Travels of an Irish Gentleman in Search of a Religion**, by THOMAS MOORE, the poet, was written in 1827.

**Travers.** A retainer of the Earl of Northumberland, in the second part of *King Henry IV.* (q.v.).

**Travers, Walter.** A divine of the Church of England, notable on account of his controversies with Hooker, against whose appointment to the Mastership of the Temple he protested. He was a strong Puritan in his opinions. He wrote *A Full and Plain Declaration of Ecclesiastical Discipline out of the Word of God, and the Declining of the Church of England from the same.*

**Travis, Letters to Mr. Archdeacon.** Written by RICHARD PORSON (1759—1808), "in answer to his Defence of the Three Heavenly Witnesses," and originally published, in 1787, in *The Gentleman's Magazine*. The dispute was as to the genuineness of the words in 1 John v. 7, 8: "In heaven, the Father, the Word, and the Holy Ghost: and these three are one. And there are three that bear witness in earth."

Gibbon had attacked the passage in his usual manner, and Archdeacon Travis had written a reply, to which Porson's *Letters* were themselves an answer. Gibbon thought them "the most acute and accurate piece of criticism which has appeared since the days of Bentley."

**Traytor, The.** A tragedy by JAMES SHIRLEY (1594—1666); produced in 1635, and again, with alterations by a man called Rivers, in 1692. Pepys relates in his diary, how, on October 10, 1661, "Sir W. Pen, my wife, and I, to the theatre, and there was *The Traytor* most admirably acted, and a most excellent play it is."

**"Tread a measure, To."**—*Love's Labour's Lost*, act v., scene 2.

**"Treason doth never prosper. What's the reason?"** First line of an epigram by Sir JOHN HARYNGTON (1561—1612), of which the second is:

"Why, if it prosper, none dare call it treason."

**"Treasons, stratagems, and spoils."** See "FIT FOR TREASONS."

**"Treasures up a wrong, Him who."**—BYRON, *Mazeppa*.

**"Tree of deepest root is found, The."** First line of Mrs. Piozzi's narrative poem, *The Three Warnings* (q.v.).

**Tremaine:** "or, the Man of Refinement." A religio-metaphysical romance by ROBERT PLUMER WARD (1765—1846), published in 1825.

**Tremendous, Sir.** A character in POPE and GAY's farce of *Three Hours after Marriage* (q.v.). See APPIUS.

**Trench, Richard Chenevix, D.D.,** Archbishop of Dublin (b. 1807), has published the following volumes of poems:—*Sabbation, Honor Neale, and other Poems; The Story of Justin Martyr; Genoveva; Elegiac Poems; and Poems from Eastern Sources.* Also, *Notes on the Parables; Notes on the Miracles; The Lessons in Proverbs; The Sermon on the Mount, as illustrated from St. Augustine; Sacred Latin Poetry; St. Augustine as an Interpreter of Scripture; Synonyms of the New Testament; The Epistles to the Seven Churches of Asia Minor; An Essay on the Life and Genius of Calderon; Deficiencies in Sixty English Dictionaries; A Glossary of English Words used in Different Senses; The Authorised Version of the New Testament, with Thoughts on its Revision; The Study of Words; English Past and Present; Gustavus Adolphus; Social Aspects of the Thirty Years' War; A Household Book of English Poetry; Notes on the Greek of the New Testament; The Salt of the Earth; Shipwrecks of Faith; Studies in the Gospels; The Subjection of the Creature to Vanity; and Synonyms of the New Testament.* His *Poems* were published in a collected form in 1865.

**"Trencherman, A very valiant."**—*Much Ado about Nothing*, act i., scene 1.



**Trevelyan.** A novel by Lady DACRE, published in 1833.

**Trevelyan, George Otto**, miscellaneous writer (b. 1838), has written *Letters of a Competition Wallah* (1864), *Cawnpore* (1865), *The Ladies in Parliament* (1869), and a *Life of Lord Macaulay* (1876). He has also published *Selections from the Writings of Lord Macaulay* (1876).

**Trevisa, John of** (d. 1412), was the translator of Higden's *Polychronicon* (q.v.).

**Trevisan, Sir.** A knight in SPENSER's *Faërie Queene*, who finally hangs himself.

**Trevor, Edward.** See TEMPLE, NEVILLE.

**Triads, The Welsh**, in which facts or moralities, says Morley, are strung together in successive groups of three of a kind, now exist in collections which are not more ancient than the twelfth, thirteenth, fourteenth, and fifteenth centuries. "They are triads of history, bardism, theology, ethics, and jurisprudence. The form of triad was older, and earlier triads of jurisprudence appeared in the tenth century among the laws of Hael Dda."

**Trial of the Poets for the Bays, The.** A satirical poem by JOHN WILMOT, Earl of ROCHES-TER (1647—1680), in the manner of Suckling's *Session of the Poets* (q.v.) and Leigh Hunt's *Feast of the Poets* (q.v.). The following writers are characterised:—Dryden, Etherege, Wycherley, Shadwell, Settle, Otway, Mrs. Behn, D'Urfey, and Betterton, to whom the bays are given.

**Triall of Pleasure, The.** "A new and mery Enterlude" or moral-play, by JOHN SKELTON (about 1460—1529); printed in 1567, and directed against the vanity of wealth. "The author," says Collier, "promises in the 'preface' to be 'merry and short,' but he is neither the one nor the other. The versification is tolerably easy, but Just, Trust, and Contention have several wearisome contentions, varied only by the singing of a psalm." The play is included by Carew Hazlitt in his edition of Dodsley's *Old Plays*.

**Trialogus.** A Latin treatise by JOHN WYCLIFFE (1324—1384), in which he attacks the leading tenets of the Roman Church. It was first read in the form of lectures before the University of Oxford.

**Trials of Margaret Lindsay, The.** See MARGARET LINDSAY.

**Triamour, Sir.** An old English romance, in verse, of which an analysis may be found in Ellis's *Early English Romances*. It consists of 1,592 lines, and is probably from a French original.

**Tribus Luminibus Romanorum, De.** A Latin treatise by WILLIAM BELLENDEN (q.v.). The first of his "three lights" is, of course, the Cicero whom he eulogises in his *Bellendenus de Statu*

(q.v.); the other two heroes of his unfinished work would probably have been Seneca and Pliny.

**"Tribute of a sigh, The passing."**—GRAY, *Elegy written in a Country Churchyard*.

**Trick for Trick:** "or, the Debauched Hypocrite." A comedy by THOMAS D'URFEY (1650—1723), acted in 1678, and founded on *Monsieur Thomas* (q.v.).

**"Trick worth two of that; I know a."**—1 *King Henry IV.*, act ii., scene 1.

**Triermain, The Bridal of:** "or, the Vale of St. John." A poem by Sir WALTER SCOTT, in three cantos, published in 1813.

**"Trifles, A snapper-up of unconsidered."**—*The Winter's Tale*, act iv., scene 2.

**"Trifles, light as air."**—*Othello*, act iii., scene 3.

**Trim, Corporal.** Servant to Unele Toby (q.v.), in STERNE's novel of *Tristram Shandy*. "Trim," says Elwin, "instead of being the opposite, is, in his notions, the duplicate of Uncle Toby. Yet, with an identity of disposition, the character of the common soldier is nicely discriminated from that of the officer. His whole carriage bears traces of the drill-yard, which are wanting in the superior. Under the name of a servant, he is in reality a companion; and he is a delightful mixture of familiarity in the essence and the most deferential respect in forms. Of his simplicity and humanity, it is enough to say that he is worthy to walk behind his master."

**Trimmer, Mrs. Sarah**, miscellaneous writer (b. 1741, d. 1810), was the author of numerous educational and religious works, of which the best known are *Fabulous Histories* (1785); *A Companion to the Book of Common Prayer of the Church of England* (1791); *An Attempt to Familiarize the Catechism of the Church of England* (1791); *An Easy Introduction to the Knowledge of Nature and Reading the Holy Scriptures* (1791); *Abridgments of Scripture History* (1792 and 1793); *Scripture Catechism* (1794); *Sacred History* (1796); *The Guardian of Education* (1802—3); and *Sermons for Family Reading. Some Account of the Life and Writings* (of this authoress), with original *Letters, Meditations, and Prayers, selected from her Journals*, was published in 1814.

**Trimming of Tom Nash, The**, by GABRIEL HARVEY, was written in 1597.

**Trinculo.** A jester, in *The Tempest* (q.v.).

**"Trip it as you go."**—MILTON, *L'Allegro*, line 33.

**Trip to Cambridge, A:** "or, the Grateful Fair." See GRATEFUL FAIR, THE.

**Tripartite Chronicle, The.** Written by JOHN GOWER, the poet (1320—1402), as a supplement to his Latin poem, *Vox Clamantis*



(q.v.). It is a history of the reign of Richard II., and is so called because it tells the story of the king's ruin in three parts, "of which the first, said Gower, related human work; the second, hellish work; the third, a work in Christ. Human work was the control of Richard by his uncle Gloucester when the Commission of Regency was established; hellish work was the *coup d'état*; the work in Christ was the consequent dethronement of King Richard."

**Trippet, Beau.** A character in GARRICK's farce of *The Lying Valet*.

**Tristram and Iseult.** A poem, in three parts, by MATTHEW ARNOLD (b. 1822). Tennyson has treated part of the same story in "The Last Tournament," in *The Idylls of the King*. See also Swinburne's *Sailing of the Swallow*. See TRISTRAM.

**Tristram Shandy.** See SHANDY, TRISTRAM.

**Tristram, Sir.** A knight of Arthur's court, who, sent to bring Iseult, of Brittany, home to his uncle and her future husband, Mark of Cornwall, falls in love with her, as does she with him, they having both partaken by mistake of a love-philtre. See TRISTRAM AND ISEULT.

**Tristram, Sir,** in DIBDIN's "bibliographical romance" called *Bibliomania* (q.v.), is intended for Sir Walter Scott, and is obviously an allusion to his edition of the romance of that name.

"Triton blow his wreathèd horn, Or hear old."—WORDSWORTH, *Miscellaneous Sonnets*, part i., No. 33.

"Triton of the minnows, Hear you this."—*Coriolanus*, act iii., scene 1.

**Triumph of Beautie, The.** See BEAUTIE, THE TRIUMPH OF.

**Triumph of Love, The.** A poem, in octosyllabic verse, by WILLIAM HAMILTON (1704—1754); printed in 1748, and included in Anderson's *British Poets*.

"Triumphal arch that fill'st the sky." First line of CAMPBELL's verses *To the Rainbow*:—

"I ask not proud Philosophy  
To teach me what thou art."

**Triumphis Ecclesiæ, De.** A Latin poem, in eight books, by JOHN GARLAND (circa 1210), containing many notices of English history.

**Triumphs.** A series of "solemnities" composed by THOMAS MIDDLETON (1570—1627), and acted on various occasions: *The Triumphs of Truth* (1613), of *Honour and Industry* (1617), of *Love and Antiquity* (1619), of *Honour and Virtue* (1622), of *Integrity* (1623), and of *Health and Prosperity* (1626).

**Triumphs of Temper, The.** A poem in six cantos by WILLIAM HAYLEY, published in 1781.

**Triumphs over Death, The:** "a consolatorie epistle for afflicted minds, in the affects of dying friends," by ROBERT SOUTHWELL (1560—1595); published in 1595.

**Triumvirate, The.** A poem by LEONARD WELSTED (1689—1747), supposed to be written as a satire upon Pope, for which the author was rewarded with a niche in *The Dunciad* (q.v.).

**Trivet, Nicholas,** Dominican friar (d. 1328), wrote *Annales Sex Regum Angliæ*, published at Oxford in 1719; besides various commentaries on the Scriptures and criticisms on great classic authors.

**Trivia:** "or, the Art of Walking the Streets of London." A poem, in three books, by JOHN GAY (1688—1732), written in 1715, and described as "sprightly, various, and pleasant."

**Troia Britannica:** "or, Great Britaine's Troy." A poem, "divided into 17 severall cantons, intermixed with many pleasant poetical Tales; Concluding with an universall Chronicle from the Creation until these Present Times;" by THOMAS HEYWOOD (d. 1640); published in 1609.

**Troilus and Cresseide.** A poem in five books, by GEOFFREY CHAUCER (1328—1400). "It is a poem of vast length and almost desolate simplicity, and abounds," says Campbell, "in all those glorious anachronisms which were then, and so long after, permitted to romantic poetry; such as making the son of Priam read the 'Thebais' of Statius, and the gentlemen of Troy converse about the devil, jousts and tournaments, bishops, parliaments, and scholastic divinity. The languor of the story is, however, relieved by many touches of pathetic beauty." *Troilus and Cresseide* was a great favourite with Sir Philip Sidney, and was probably, Campbell thinks, after *The Canterbury Tales*, the most popular poem in England down to the time of Queen Elizabeth.

**Troilus and Cressida.** A play by WILLIAM SHAKESPEARE (1564—1616), first published in 1608, with a preface in which the "eternal reader" was informed that he had "here a new play, never staled with the stage, never clapper-clawed with the palms of the vulgar." It was, however, produced later in the year, and, after that, a second edition of the play was issued, from which the preface was necessarily omitted. Shakespeare seems to have found his materials in the poet Lydgate's *Hystory of Troye*, in Caxton's *Recueil of the Historyes of Troye*, and in Chaucer's *Troilus and Cresseide*, which in their turn had been severally derived from the Latin of Guido of Columpra, the French of Raoul le Fevre, and from one Lollius, a Lombard. "*Troilus and Cressida*," says Schlegel, "is the only play of Shakespeare which he allowed to be printed without being previously represented. It seems as if he here for once wished, without caring for theatrical effect, to satisfy the nicety of his peculiar wit, and the inclination to a certain



guile, if I may say so, in the characterisation. The whole is one continued irony of that crown of all heroic tales—the tale of Troy. The contemptible nature of the origin of the Trojan War, the laziness and discord with which it was carried on, so that the siege was made to last ten years, are only placed in clearer light by the noble descriptions, the sage and ingenious maxims, with which the work overflows, and the high ideas which the heroes entertain of themselves and of each other. In this let no man conceive that any indignity was intended to the venerable Homer. Shakespeare had not the *Iliad* before him, but the chivalrous romances of the Trojan War, derived from Dares Phrygias. From this source he took the love intrigue of Troilus and Cressida—a story at one time so popular in England that the name of Troilus had become proverbial for faithful and ill-requited love, and Cressida for female falsehood.” Of the former character, Schlegel says that he, “the pattern lover, looks patiently on whilst his mistress enters into an intrigue with Diomedes. No doubt he swears that he will be revenged; but notwithstanding his violence in the fight next day, he does harm to no one, and ends with only high-sounding threats.” See CRESSIDA.

**Trokelowe, John of.** See JOHN OF TROKELOWE.

**Trolle on Away:** “a newe ballade made of Thomas Cromwell,” i.e., Thomas Lord Cromwell, the Minister of Henry VIII. “We have here,” says Bishop Percy, “a spurn at fallen greatness from some angry partisan,” which gave rise to a poetic controversy; the results of which, in the shape of seven or eight other ballads, may be found in the archives of the Antiquarian Society.

**Trollope, Anthony,** son of the following, novelist (b. 1815), has written *The Maedermots of Ballyeloran* (1847), *The Kellys and the O'Kellys* (1848), *La Vendée* (1850), *The Warden* (1855), *The Three Clerks* (1857), *Barchester Towers* (1857), *Doctor Thorne* (1858), *The Bertrams* (1859), *Castle Richmond* (1860), *Framley Parsonage* (1861), *Tales of All Countries* (1861), *Orley Farm* (1862), *Rachel Ray* (1863), *The Small House at Allington* (1864), *Can You Forgive Her?* (1864), *The Belton Estate* (1865), *Miss Mackenzie* (1865), *The Last Chronicle of Barset* (1867), *The Claverings* (1867), *Lotta Schmidt and other Stories* (1867), *He Knew He was Right* (1869), *Phineas Finn* (1869), *An Editor's Tales* (1870), *Sir Harry Hotspur* (1870), *The Vicar of Bullhampton* (1870), *Ralph the Heir* (1871), *The Eustace Diamonds* (1872), *The Golden Lion of Grandpère* (1872), *Phineas Redux* (1873), *Harry Heathcote* (1874), *Lady Anna* (1874), *The Prime Minister* (1875), *The Way we Live Now* (1875), and *The American Senator* (1877); besides *The West Indies and the Spanish Main* (1859), *North America* (1862), *Hunting Sketches* (1865), *Clergymen of the Church of England* (1866), *Travelling Sketches* (1866), *Australia and New Zealand* (1873), *New South Wales and Queensland* (1874),

*South Australia and Western Australia* (1874), and *Victoria and Tasmania* (1874).

**Trollope, Mrs. Frances,** novelist (b. 1778, d. 1863), wrote *Domestic Manners of the Americans* (1832); *The Refuge in America* (1832); *The Abbess* (1833); *The Adventures of Jonathan Jefferson Whitlaw* (1836), (q.v.); *The Vicar of Wrexhill* (1837); *A Romance of Vienna* (1838); *Tremordyn Cliff* (1838); *Widow Barnaby* (1838), (q.v.); *Michael Armstrong: or, the Factory Boy* (1839); *One Fault* (1839); *The Widow Married* (1840); *The Blue Belles of England* (1841); *Charles Chesterfield* (1841); *The Ward of Thorpe Combe* (1842); *Hargrave* (1843); *Jessie Phillips* (1843); *The Laurringtons* (1843); *Young Love* (1844); *Petticoat Government*, *Father Eustace*, and *Uncle Walter* (1852); and *The Life and Adventures of a Clever Woman*.

**Trollope, Thomas Adolphus,** novelist and historical writer (b. 1810), has written *A Decade of Italian Women* (1849), *Impressions of a Wanderer in Italy* (1850), *Catherine de Medici* (1859), *Filippo Strozzi* (1860), *Paul the Pope and Paul the Friar* (1860), *La Beata* (1861), *Marietta* (1862), *Giulio Malatesta* (1863), *Beppo the Conscript* (1864), *Lindisfarn Chase* (1864), *History of the Commonwealth of Florence* (1865), *Gemma* (1866), *The Dream Numbers* (1868), *Diamond Cut Diamond* (1875), *The Papal Conclaves* (1876), *A Family Party at the Piazza of St. Peter's* (1877), *A Life of Pope Pius IX.* (1877), *A Peep behind the Scenes at Rome* (1877), and other works. He has also edited a work called *Italy: from the Alps to Mount Ætna* (1876).

**Trompart.** A lazy, but cunning fellow in SPENSER's *Faërie Queene*, who accompanies Bragadochio as his squire.

“Troops of friends.”—*Macbeth*, act v., scene 3.

**Trotley, Sir John.** A character in the farce of *Bon Ton: or, High Life Above Stairs* (q.v.).

**Trotter, Job.** See JOB TROTTER.

**Trotty Veck.** See VECK, TOBY.

**Trotwood, Mrs. Betsy.** Aunt of David Copperfield, in DICKENS's novel of the latter name (q.v.).

**Troubadour, The.** A poem by LETITIA ELIZABETH LONDON (1802—1838), published in 1825.

**Trowbridge, J. T.** See CREYTON, PAUL.

“Troy divine, The tale of.”—MILTON, *Il Penseroso*, line 99.

**Troy, The Tale of.** A poem by GEORGE PEELE (1552—1598), published in 1589. It is accompanied by a *Farewell* to the English expedition then about to sail for Portugal, which Dyce characterises as an energetic and harmonious composition, breathing a fine spirit of patriotism.

**Troye, Recueil of the Hystories of.** Translated from the French of Raoul Le Fèvre by



**WILLIAM CAXTON** (1412—1491), and printed by him at Cologne in 1471; being the first book in the English language ever put to press.

**Troye, The Hystory, Sege, and Destruction of.** A poem by JOHN LYDGATE (1375—1460), first printed by Pynson in 1513, and styled "The onely trewe and syncere Chronicle of the Warres betwixt the Grecians and the Troyans." It is merely a translation or paraphrase of Guido de Colonna's prose romance entitled *Historia Trojana*, which is itself founded on Dares Phrygius and Dictys Cretensis. It is "valuable as a specimen of the learning, as well as of the credulity, of our ancestors." The *Hystory* was begun in 1412, at the request of Prince Henry, afterwards Henry V., and was finished in 1420.

"True as the dial to the sun,"—Line 175, canto ii., part iii., of BUTLER'S *Hudibras*—

"Although it be not shined upon."

"True as the needle to the pole." A simile which occurs in a poem by BARTON BOOTH, an English actor (1681—1733).

**True Born Englishman, The.** A poetical satire by DANIEL DEFOE (1663—1731), published in 1701, and aimed at those who derided the Dutch origin of William III. Eighty thousand copies of the work are said to have been sold in the streets.

**True Love Requited:** "or, the Bailiff's Daughter of Islington." A ballad, preserved in the Pepys Collection. Islington in Norfolk is probably the locality indicated. The ballad tells how the lover of the bailiff's daughter, returning from a seven years' apprenticeship, does not know her at first, but afterwards recognises her, and marries her.

"True love's the gift that God has given." See stanza 13, canto v., of SCOTT'S *Lay of the Last Minstrel*.

**True Patriot's Journal, The.** A periodical conducted by HENRY FIELDING (q.v.).

"True patriots we, for be it understood." First line of a witty epigram—ascribed to GEORGE BARRINGTON, a superintendent of convicts, and author of *A Voyage to New South Wales* (1795 and 1800), of which the second line runs—

"We left our country for our country's good."

"True to the kindred points of Heaven and home." See "HEAVEN AND HOME."

**Trull, Dolly.** A character in GAY'S *Beggar's Opera* (q.v.).

**Trulliber, Parson.** A character in FIELDING'S novel of *The Adventures of Joseph Andrews* (q.v.).

**Truman, Joseph,** Nonconformist divine (b. 1631, d. 1671), was the author of *A Discourse of Moral and Natural Impotency*, republished in 1834 with a biographical introduction by Henry Rogers.

**Trumbull, John.** See MACFINGALL.

"Trumpet-tongued." — *Macbeth*, act i., scene 7.

**Trunnion, Commodore Hawser.** A character in SMOLLETT'S novel of *The Adventures of Peregrine Pickle* (q.v.). "Commodore Trunnion," says Hannay, "is perhaps more amusing than Bowling [q.v.]. He is not such a likeable man, and we are left in doubt whether his wounds were all gained in action. But how irresistibly comic he is! His beating to windward in the lanes, his involuntary part in the fox-hunt—what capital specimens they are of that fine natural comedy which is good not merely for the spirits and temper of the reader, but for his very lungs and digestion!"

"Trust no future, howe'er pleasant." A line in LONGFELLOW'S poem, *A Psalm of Life*.

**Truth Cleared of Calumnies.** A work by ROBERT BARCLAY (1648—1690), published in 1670.

**Truth, Essay on the Nature and Immutability of:** "in opposition to Sophistry and Scepticism," by JAMES BEATTIE (1735—1802); published in 1770. "This work," says Dr. McCosh, "was his principal study for four years; he wrote it three times over, and some parts of it oftener. His object is—first, to trace the several kinds of evidence and reasoning up to their first principles; second, to show that his sentiments are in accordance with true philosophy and the principles of the most eminent philosophers; and, third, to answer sceptical objections. This work is not so profound or original as that of Reid [q.v.]." Goldsmith wrote of it: "The existence of Dr. Beattie and his book, together, will be forgotten in the space of ten years."

**Truth in Rhyme.** A poetical epistle, addressed by DAVID MALLETT (1700—1765) to Lord Bute, and distinguished by its eulogistic references to that minister and to George III. It appeared in 1761. Chesterfield said of it:—

"It has no faults, or I no faults can spy:  
It is all beauty, or all blindness I."

The reader will probably accept the latter alternative.

"Truth of truth is love, The."—BAILEY, *Festus*.

**Truthful James.** See JAMES, TRUTHFUL.

**Tryphon.** The doctor of the sea-gods in SPENSER'S *Faerie Queene*.

**Tub, Tale of a.** See TALE OF A TUB.

**Tubal.** A Jew, and friend of Shylock, in *The Merchant of Venice* (q.v.).

**Tuck, Friar.** One of the associates of Robin Hood in Sherwood Forest; introduced by Sir WALTER SCOTT into his romance of *Ivanhoe*, as the Holy Clerk of Copmanhurst.



**Tucker, Abraham**, miscellaneous writer (b. 1705, d. 1774), wrote *The Country Gentleman's Advice to his Son on the Subject of Party Clubs* (1755); *Free Will, Foreknowledge, and Fate* (1763); *Cuthbert Comment's Man in quest of Himself: or, the Individuality of the Human Mind or Self* (1763); *The Light of Nature Pursued* (1768); and *Vocal Sounds* (1781). See COMMENT, CUTHBERT; SEARCH, EDWARD.

**Tucker, Josiah, D.D.**, Dean of Gloucester (b. 1711, d. 1799), was the author, among other works, of a *Treatise on Civil Government* (1781), *An Apology for the Present Church of England*, and *Letters to Dr. Kippis*.

**Tucker, Miss**, the "lady of England" who writes under the initial-pseudonym of "A.L.O.E.," has produced the following, among many other works for children:—*Fairy Know-a-bit*, *Pride and his Prisoners*, *Exiles in Babylon*, *Hebrew Heroes*, *House Beautiful*, *The Giant Killed*, *Cyril Ashley*, *The Lady of Provence*, and *The Silver Casket*.

**Tuckle, Mr.** A footman who figures in the famous "swarry" in chap. xxxvii. of DICKENS'S *Pickwick Papers* (q.v.).

"**Tug of war, The.**" See "GREEKS JOINED GREEKS."

**Tuke, Sir Samuel.** See ADVENTURES OF FIVE HOURS.

**Tulkinghorn, Mr.** A lawyer, in DICKENS'S novel of *Bleak House* (q.v.); the confidential adviser of Sir Leicester Dedlock (q.v.), and eventually shot by the French maid, Hortense (q.v.).

**Tulliver, Maggie.** The heroine of GEORGE ELIOT'S novel of *The Mill on the Floss* (q.v.); in love with, and beloved by, Stephen Guest.

**Tulliver, Mrs.**, in GEORGE ELIOT'S novel of *The Mill on the Floss* (q.v.), is the mother of Maggie and Tom Tulliver.

**Tulloch, John, D.D.**, Principal of St. Mary's College, St. Andrews (b. 1823), has published *Theism* (1855), *Leaders of the Reformation* (1859), *Beginning Life* (1861), *Christ of the Gospels and Christ of Modern Criticism* (1864), *Rational Theology and Christian Philosophy in the Seventeenth Century* (1872), *The Christian Doctrine of Sin* (1876), and *Some Facts of Religion and of Life* (1877).

**Tullochgorum.** A song by the Rev. JOHN SKINNER (1721—1807), celebrating the virtues of the "reel," or dance, which goes in Scotland by that famous name:—

"There need na be sae great a phrase  
Wl' dringing dull Italian lays;  
I wadna gie our ain strathspeys  
For half a hundred score o' 'em . . .  
They're douff and dowle at the best,  
Their allegros, and all the rest,  
They canna please a Highland taste,  
Compared wl' Tullochgorum."

**Tupman, Mr. Tracy**, in DICKENS'S novel of the *Posthumous Papers of the Pickwick Club* (q.v.),

is noted for the facility with which he falls in love. The story of his amorous adventures with Miss Wardle is told in chapter viii.

**Tupper, Martin Farquhar, D.C.L.**, poet and prose writer (b. 1810), has written *Geraldine and other Poems* (1838); *Proverbial Philosophy* (1838, 1842, 1867); *The Modern Pyramid* (1839); *An Author's Mind* (1841); *The Twins*, a tale (1841); *The Crock of Gold* (1844); *Haecenus, a Budget of Lyries* (1848); *Surrey: a Rapid Review of its Principal Persons and Places* (1849); *King Alfred's Poems in English Metre* (1850); *Hymns of all Nations, in Thirty Languages* (1851); *Ballads for the Times, and other Poems* (1852); *Heart*, a tale (1833); *Probabilities: an Aid to Faith* (1854); *Lyries* (1855); *Stephen Langton: or, the Days of King John* (1858); *Rides and Reveries of Mr. Æsop Smith* (1858); *Three Hundred Sonnets* (1860); *Cithara: Lyries* (1863); *Twenty-one Protestant Ballads* (1868); *A Creed and Hymns* (1870); *Fifty Protestant Ballads* (1874); and *Washington*, a drama (1877). A *Selection from his Poems* appeared in 1866. See PROVERBIAL PHILOSOPHY; QUERY, PETER, ESQ.

**Turberville, George**, poet (b. about 1530, d. after 1594), published *Epitaphes, Epigrams, Songs and Sonets, with a Discourse of the Friendly Affections of Tymetes to Pyndara his Ladie* (1570); *The Booke of Faulconrie* (1575); *The Noble Art of Venerie or Hunting* (1576); *Tragical Tales translated by Turberville, in time of his Troubles, out of sundrie Italians* (1576), (q.v.); and translations from the *Eelogues* of Mantuan and the *Heroical Epistles* of Ovid. See Wood's *Athenæ Oxonienses*, Brydges' *Censura Literaria*, and Ritson's *Bibliographia Poetica*. See FAULCONRIE, THE BOOKE OF.

"**Turf shall be my fragrant shrine, The.**" First line of a lyric by THOMAS MOORE.

**Turkish Lady, The.** A lyric by THOMAS CAMPBELL.

**Turkish Mahomet, The, and Hyren the faire Greek.** A drama by GEORGE PEELE (1552—1598). See HIREN.

"**Turn, gentle hermit of the dale.**" First line of GOLDSMITH'S ballad, *Edwin and Angelina*.

"**Turn, Fortune, turn thy wheel, and lower the proud.**" Enid's song in TENNYSON'S *Idylls of the King*.

**Turnament of Tottenham, The:** "or, the Wooing, Winning, and Wedding of Tibbe, the reev's daughter there." A ballad written in ridicule of the ancient chivalric customs. It was first printed in 1631, and is included in the Harleian MSS. in the British Museum.

**Turner, Charles Tennyson**, clergyman and poet, elder brother of Alfred Tennyson, has published *Sonnets* (1864); *Small Tableaux* (1868); and *Sonnets, Lyries, and Translations* (1873). See TWO BROTHERS.



**Turner, Sharon**, historian (b. 1768, d. 1847), published a *History of the Anglo-Saxons* (1799—1805), *A Vindication of the Genuineness of the Antient British Poems of Aneurin, Taliesin, Llywarch Hen, and Merdhin, with Specimens of the Poems* (1803); a *History of England from the Norman Conquest to 1509* (1814—23); *Prolusiones on the Present Greatness of Britain, on Modern Poetry, and on the Present Aspect of the World* (1819); a *History of the Reign of Henry VIII.* (1826); a *History of the Reigns of Edward VI., Mary, and Elizabeth* (1829); *The Sacred History of the World* (1832); and *Richard III.*, a poem (1845).

**Turolld.** An English minstrel (circa 1140). See Wright's *Biographia Literaria Britannica*. See ROLAND, THE CHANSON DE.

**Turveydrop.** The dancing-master in DICKENS's novel of *Bleak House* (q.v.); said to be intended as a portrait of King George IV.

**Tusser, Thomas**, poet (b. 1515, d. 1580), wrote *A Hundredth Good Points of Husbandrie* (1557), (q.v.), and *A Dialogue of Wyvinge and Thryvinge* (1562), the best edition of which is that by Mavor, published in 1812. For *Biography*, see, in addition to the author's own account of his *Life* in verse (1573), the *Athenæ Cantabrigienses*. Tusser's poems are included in Southey's collection of *The English Poets, from Chaucer to Lovelace*.

**Twa Corbies, The.** A ballad printed by SCOTT in his *Border Minstrelsy*, "as written down, from tradition, by a lady," and communicated by Charles Fitzpatrick Sharpe. Compare with *The Three Ravens*, a ballad which Ritson printed in his *Ancient Songs*.

**Twa Dogs, The.** A tale in verse by ROBERT BURNS (1759—1796), consisting of a dialogue between the "twa dogs" in question, called Cæsar and Luath. The latter was the name of a favourite dog of Burns, which had been killed by the wanton cruelty of some person the night before his father's death, and on which the poet desired to confer such immortality as was in his power. Cæsar is understood to be a creature of Burns's imagination, created for the purpose of holding a colloquy with Luath, though Brewer says that the idea of the poem was "perhaps suggested by the Spanish *Coloquio de Dos Perros* of Cervantes."

**Twain, Mark.** The pseudonym adopted by SAMUEL LANGHORNE CLEMENS (q.v.). It is said that during a journey down the Mississippi to New Orleans, in 1855, Mr. Clemens "made friends with the steam-boat pilots, and was soon qualified to become himself a river pilot. In this employment he was often directed to 'mark twain,' that is, that there were two fathoms of water; and from this he took his *nom de plume*." See INNOCENTS ABROAD, THE.

**Twangdillo.** The fiddler, in SOMERVILLE's burlesque poem of *Hobbinol* (q.v.):—

"Hark! from aloft his tortured cat-gut squeals,  
He tickles every string, to every note  
He bends his pliant neck, his single eye  
Twinkles with joy, his active stump beats time."

"'Twas at the silent solemn hour."  
First line of MALLET's ballad of *William and Margaret*.

"'Twas when the seas were roaring."  
Song by JOHN GAY, introduced in his poem, *The What d'ye call it?*

"**Tweedledum and Tweedledee.**" A phrase which arose out of the famous feud between Handel and Bononcini, concerning whom JOHN BYROM (q.v.) wrote, in 1762:—

"Some say, compared to Bononcini,  
That Mynheer Handel's but a ninny;  
Others aver that he to Handel  
Is scarcely fit to hold a candle.  
Strange all this difference should be  
Twixt Tweedledum and Tweedledee."

The last two lines have been attributed both to Pope and Swift.

**Tweedside.** A lyric by ROBERT CRAWFORD (d. 1733), beginning:—

"What beauties does Flora disclose!  
How sweet are her smiles on the Tweed!  
Yet Mary's, still sweeter than those,  
Both Nature and Fancy exceed."

**Twelfth-Night:** "or, What you Will." A comedy by WILLIAM SHAKESPEARE (1564—1616), first printed in the folio of 1623, and probably so called because first acted on the anniversary of Twelfth-Night. "There is little, or nothing," says Leigh Hunt, "belonging to the occasion in it, except a set of merry-makers, who carouse all night, and sing enough songs to 'draw three souls out of a weaver.' It is evident that Shakespeare was at a loss for a title to his play, for he calls it *Twelfth-Night: or, What You Will*, but the nocturnal revels reminded him of the anniversary which, being the player and the humorist that he was, and accustomed, doubtless, to many a good sitting up, appears to have stood forth prominently among his recollections of the year." In the *Diary* of one Manningham, student of the Temple, preserved in the British Museum, we read, under the date of February 2, 1601—2:—"At one feast wee had a play called *Twelve Night: or, What You Will*, much like the *Commedy of Errors*, or *Menechine*, in Plautus, but most like and near to that in Italian called *Inganni*. A good practice in it is to make the steward believe his ladye widdowe was in love with him, by counterfayting a lettre, as from his lady, in generall termes, telling him what she liked best in him, and preseribing his gesture in smiling, his apparraile, etc.; and then, when he came to practise, making him believe they tooke him to be mad." The poet seems to have derived at least a portion of his plot from *The Historie of Apolonius and Silla*, contained in Rich's *Farewell to Militarie Profession* (q.v.); and he obtained some further hints from Belleforest's *Histoires Tragiques*—which was itself founded on a tale by Biondello—and from an Italian comedy, *Gl' Ingannati* (the Deceived), first printed about 1537, of which an English translation had probably been seen by Shakespeare, and from which



he took the names of two of his characters, Fabian (or Fabio), and Malvolio (or Malevola). The comic passages are, of course, as in *The Comedy of Errors* and in other plays, entirely Shakespeare's own; and here, as in the *Midsummer's Night's Dream*, we are oppressed with wonder at the remarkable genius which can "blend into one harmonious picture the utmost grace and refinement of sentiment, and the broadest effects of humour, the most poignant wit, and the most indulgent benignity. In short," says Mrs. Jameson, "to bring before us in the same scene Viola and Olivia, with Malvolio and Sir Toby, belonged only to Nature and to Shakespeare." *Twelfth Night* is indeed "a genuine comedy;—a perpetual spring of the gayest and sweetest fancies."

"Twice-told tale, A,"—*King John*, act iii., scene 4 :—

"Vexing the dull ear of a drowsy man."

**Twice Told Tales.** See HAWTHORNE.

**Twickenham, The Bard of.** A name bestowed on ALEXANDER POPE (q.v.), who resided at that place for thirty years.

"Twig is bent, the tree's inclined; Just as the." Line 150 in POPE's *Moral Essays*, epistle i.

**Twist, Oliver.** See OLIVER TWIST.

**Twitcher, Jemmy.** A character in GAY's *Beggar's Opera*, and a nickname afterwards given to John, Earl of Sandwich, a man of notoriously vicious character. As GAY writes :—

"When sly Jemmy Twitcher had smugged up his face,  
With a lick of Court whitewash and pious grinace."

The Earl of Sandwich had been a boon companion of Wilkes, but turned against him when he was persecuted by the Court and the Ministry. "Shortly after the meeting of Parliament, *The Beggar's Opera* was acted at Covent Garden Theatre. When Macheath uttered the words—'That Jemmy Twitcher should peach me I own surprised me'—pit, boxes, and galleries burst into a roar which seemed likely to bring the roof down. From that day," says Lord Macaulay, "Sandwich was universally known as Jemmy Twitcher."

**Two Brothers, Poems by.** The title under which ALFRED and CHARLES TENNYSON published a volume of poems in 1827.

"Two children in two neighbour villages, Playing mad pranks along the healthy leas."  
—*Circumstance*, by ALFRED TENNYSON.

**Two Drovers, The.** A tale by Sir WALTER SCOTT, published in 1827.

**Two Gentlemen of Verona, The.** A comedy by WILLIAM SHAKESPEARE (1564—1616), first published in the folio of 1623. It has been supposed that the poet derived some hints from Montemayor's romance of *Diana*, which did not, however, appear in an English form till 1598, before which

date the comedy was almost certainly written. Furnivall considers the date of its composition to be 1590—1. "It is little more," says Hazlitt, "than the first outlines of a comedy loosely sketched in. It is the story of a novel dramatised with very little labour or pretension; yet there are passages of high poetical spirit, and of inimitable quaintness of humour, which are undoubtedly Shakespeare's, and there is throughout the conduct of the fable a careless grace and felicity which mark it for his."

**Two Italian Gentlemen, The.** A dramatic work, probably translated from the Italian, by ANTHONY MUNDAY (1554—1633), and printed shortly after 1584 under the title of *Fidele and Fortunio*. It is entirely in rhyme.

**Two Married Women and the Widow, The.** A comic piece by WILLIAM DUNBAR (1465—1530), in which three gay ladies discuss, somewhat freely, the merits of their respective husbands, living and late, and the means by which wives may best advance their own interests.

**Two Noble Kinsmen, The.** See KINSMEN, THE TWO NOBLE.

"Two of a trade seldom agree." A popular proverb, illustrations of which will be found in RAY's *Proverbs*, GAY's *Old Hen and the Cook*, and MURPHY's *Apprentice*, act iii.

**Two Queens of Brentford, The:** "or, Bayes no Poetaster." A comic opera, by THOMAS D'URFEY (1650—1723), intended as a sequel to *The Rehearsal* (q.v.).

"Two strings to one's bow." A popular phrase, of which some illustrations will be found in HOOKER's *Ecclesiastical Polity*, book v., chap. lxxx.; BUTLER's *Hudibras*, part iii., canto i., line 1; CHURCHILL's *Ghost*, book iv.; and FIELDING's *Love in Several Masques*, scene 13.

**Two Tragedies in One.** A play written by ROBERT YARRINGTON, and printed in 1601. It is founded on two stories—the murder of a Mr. Beech, in Thames Street, London, and the history of *The Babes in the Wood*, which form two distinct plots, and have no connection with one another, the scene alternating, at the author's will, between England and Italy.

**Two Valiant Knights, The Historie of,** by GEORGE PEELE (1552—1598), was printed in 1599.

"Two voices are there; one is of the sea." Sonnet by WILLIAM WORDSWORTH, entitled *Thought of a Briton on the Subjugation of Switzerland*.

**Two Voices, The.** A philosophical poem by ALFRED TENNYSON, written in 1812, the "voices" being those of Faith and Doubt.

**Two Wise Men and all the rest Fooles:** "or, a comicall Moral, censuring the Follies of



this Age." A play, in seven acts, by GEORGE CHAPMAN (1557—1634), which appeared in 1619.

**Two Years Ago.** A novel by the Rev. CHARLES KINGSLEY (1819—1875), published in 1857.

**Twopenny Postbag, The.** See INTERCEPTED LETTERS.

**Twyne, Thomas**, physician, completed the translation of Virgil's *Æneid* begun by THOMAS PHAER (q.v.).

**Tybalt.** Nephew of Lady Capulet, in *Romco and Juliet* (q.v.).

**Tye, Christopher**, musical composer (circa 1545), wrote *The Actes of the Apostles translated into Englyshe Metre* (1553), (q.v.).

**Tyler, Wat.** See WAT TYLER.

**Tylney Hall.** A novel by THOMAS HOOD (1798—1845), the scenery of which is laid near Wanstead, where the book was written. It was published in 1834.

**Tylor, Edward Burnett**, miscellaneous writer (b. 1832), has published *Anahnaes: or, Mexico and the Mexicans* (1861); *Researches into the History of Mankind* (1865); and *Primitive Culture* (1871).

**Tyndale, William**, theological writer (b. 1477, d. 1536), was the author of *The Obedyence of a Christen Man, and how Christen Rulers ought to governe* (1528), (q.v.); *The Parable of the Wicked Mammon* (1528), (q.v.); *Exposition on 1 Cor. vii., with a Prologue, wherein all Christians are exhorted to read the Scriptures* (1529); *The Practyse of Prelates: whether the Kynges Grace may be separated from hys Quene, because she was hys Brothers Wyfe* (1530); *A Compendious Introduceion. Prologe, or Preface unto the Pistle of St. Paul to the Romainys* (1530); a translation of *The Fyrst Boke of Moses called Genesis [with a preface and prologue shewing the use of the Scripture]* (1530); *The Exposition of the Fyrst Epistle of Seynt John, with a Prologe before it by W. T.* (1531); *The Supper of the Lorde after the true Meanyng of the Sixte of John and the xi. of the fyrst Epistle to the Corinthias, whereunto is added an Epistle to the Reader, and incidently in the Exposition of the Supper is cofuted the Letter of Master More against John Fryth* (1533); *A briefe Declaration of the Sacraments expressing the fyrst Originally how they come up and were institute, etc.* (1538); *An Exposieion upon the v., vi., vii. Chapters of Mathew, whyeh three ehapters are the Keye and the Dore of the Scripture, and the restoring again of Moses Lawe, corrupt by the Scribes and Pharisees, etc.* (1548); *An Answer unto Sir Thomas Morcs Dialogue; Tyndale's Pathway to Scripture; and the famous translation of the Bible.* A *Life* of Tyndale, and *Selections from his Writings*, will be found in vol. i. of Richmond's *Fathers of the Church*. See also the *Life* by Offor (1836). The *Works* were published (with those of Frith and Barnes) in 1573, (with those of Frith) in 1831,

and, edited by Walter, in 1848—50. See BIBLE, THE; TESTAMENT, THE NEW.

**Tyndall, John, LL.D.**, scientific writer (b. about 1820), has published *The Glaciers of the Alps* (1860); *Mountaineering* (1861); *A Vacation Tour* (1862); *Heat considered as a Mode of Motion* (1863); *On Radiation* (1865); *Sound* (1868); *Lectures on Light* (1869); *The Imagination in Science* (1870); *Fragments of Science for Unscientific People* (1871); *Hours of Excreise in the Alps* (1871); *Contributions to Molecular Physies* (1872); *The Forms of Water in Clouds and Rivers, Ice and Glaciers* (1872); *Lectures on Light* (1873); and *Address delivered before the British Association* (1874).

**Typographical Antiquities:** "being an Historical Account of Printing in England, with some Memoirs of our ancient Printers, and a Register of the Books printed by them from the year 1471 to 1600; with an Appendix concerning Printing in Scotland and Ireland, to the same time," by JOSEPH AMES (1689—1758); published in 1749. It was afterwards edited by William Herbert, and published, volume by volume, in 1785, 1786, and 1790. Last of all, it was redacted by Dr. Thomas Dibdin, and issued, in four separate volumes, in 1810, 1812, 1816, and 1820.

**Tyrannic Love:** "or, the Royal Martyr." A play by JOHN DRYDEN, produced in 1669.

**"Tyrant of his fields withstood, The little."** See "LITTLE TYRANT."

**Tyre**, in DRYDEN's *Absalom and Achitophel* (q.v.), is intended for Holland.

**Tyrell, Francis.** See ST. RONAN'S WELL.

**Tyrwhitt, Thomas**, critic (b. 1730, d. 1786), was the author of an *Epistle to Florio* (1749), *Observations and Conjeectures on some Passages in Shakespeare* (1766), and edited the works of Chaucer and Chatterton.

**Tytler, Alexander Fraser**, Lord Wodehouselee, Scottish judge (b. 1747, d. 1813), wrote an *Essay on the Principles of Translation* (1791), an *Essay on Military Law and the Practice of Courts Martial* (1800), *The Elements of General History* (1801), an *Essay on the Life and Writings of Petrarch* (1810), a *Biography of Lord Kames*, and other works.

**Tytler, Ann Fraser**, writer for the young, has published *Leila: or, the Island; Leila at Home; Leila in England; Mary and Florence; and Mary and Florence at Sixteen*.

**Tytler, C. C. Fraser**, poet and novelist, has published *Sweet Violet, and other Stories* (1868); *A Rose and a Pearl* (1869); *Jasmine Leigh* (1871); *Margarct* (1872); *Mistress Judith* (1873); and *Jonathan* (1876).

**Tytler, Patrick Fraser**, historian and biographer (b. 1791, d. 1849), published *Lives of the Admirable Crichton* (1819), *Sir Thomas Craig of Riccarton* (1823), *The Scottish Worthies* (1832), *Sir*



*Walter Raleigh* (1833), and *King Henry VIII. and his Contemporaries* (1837); besides his *History of Scotland* (1828—40), *England under the Reigns of Edward VI. and Mary* (1839), and *Historical View of the Progress of Discovery on the Northern Coasts of America*.

**Tytler, Sarah.** The *nom de plume* adopted by Miss KEDDIE in the publication of several novels and numerous miscellaneous works. Among the former are *Citoyenne Jacqueline*, *Days of Yore*, *The Diamond Rose*, *Girlhood and Womanhood*, *The Huguenot Family*, *Noblesse Oblige*, *A Garden of Women*, *By the Elbe*, *What She Came Through*, and *Lady Bell*; among the latter, *Papers for Thoughtful Girls*, *Sweet Counsel*, *Modern Painters*, *Modern Composers*, and *The Old Masters*.

**Tytler, William**, historian (b. 1711, d. 1792), published an *Inquiry, Historical and Critical, into the Evidence against Mary Queen of Scots*, and an *Examination of the Histories of Dr. Robertson and Mr. Hume with respect to that Evidence* (1759).

## U

**Ubique.** The pseudonym adopted by GILLMORE PARKER, an American writer, in the publication of *Afloat and Ashore*, and other works.

**Udall, Nicholas**, dramatist and miscellaneous writer (b. 1506, d. 1556), wrote *Floures for Latine Spekyng* (1533), (q.v.); *Ezechias* (1564), (q.v.); *Ralph Roister Doister* (1566); and translations from Terence and Erasmus (*Apophthegms* and a *Paraphrase upon the New Testament*). See ROISTER DOISTER, RALPH.

**Ugly Princess, The.** A lyric by the Rev. CHARLES KINGSLEY (1819—1875), which describes how she was compelled to take the veil:—

“I was not good enough for man,  
And so am given to God.”

**Ulania**, Queen of Perduta or Islanda, figures in ARIOSTO's *Orlando Furioso*.

**Ullin's Daughter, Lord.** See LORD ULLIN'S DAUGHTER.

**Ulrica.** A sybil, in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.).

**Ulysses.** A play by NICHOLAS ROWE (1673—1718); written in 1706, and founded on the old mythological story.

**Ulysses.** A poem by ALFRED TENNYSON, written in 1842, and full of “modern touches.”

**Ulysses, The Adventures of:** “a juvenile book,” by CHARLES LAMB (1775—1834), suggested, he tells us, by the *Shakespeare Tales*, written by himself and sister. It was published in 1808, and has, says Talfourd, “some tinge of the quaintness of Chapman; it gives the plot of the earliest and one of the most charming of romances, without spoiling its interest.”

**Umbra**, in POPE's *Moral Essays*, epistle i., is intended for Bubb Doddington, who is again referred to in the *Epistle to Dr. Arbuthnot*, v. 280.

**Umbra, Obsequious**, in GARTH's *Dispensary* (q.v.), is intended for Dr. Gould.

**Una**, in SPENSER's *Faërie Queene*, is an allegorical personification of Truth, whose loveliness is depicted in the most exquisite colours that poetic imagination can furnish. Her name, Una, “one,” probably indicates the oneness of object and unique excellence which characterise Truth. The reader will remember Wordsworth's famous allusion:—

“And heavenly Una, with her milk-white lamb.”

See RED CROSS KNIGHT, THE.

**“Unadorned (When), adorned the most.”**—THOMSON, *The Seasons* (“Autumn”), line 206.

**“Unanimity is wonderful; Where they do agree on the stage, their.”** See scene 2, act ii., of SHERIDAN's farce of *The Critic* (q.v.).

**“Unassuming commonplace of Nature, Thou.”** A description applied to the daisy, in one of WORDSWORTH's poems.

**“Unbounded stomach, He was a man of an.”**—*King Henry VIII.*, act iv., scene 2.

**“Uncertain, coy, and hard to please.”**—SCOTT's description of “woman, in our hours of ease,” in his *Marmion*, canto vi., stanza 30.

**“Uncertain glory of an April day, The.”**—*The Two Gentlemen of Verona*, act i., scene 3.

**“Unclasps her warmed jewels one by one.”**—KEATS, *St. Agnes' Eve*.

**Uncle Toby.** See TOBY, UNCLE.

**Uncle Tom.** See TOM, UNCLE.

**Uncle Tom's Cabin.** A work of fiction by Mrs. HARRIET BEECHER STOWE (b. 1812), which first appeared in parts in *The Washington National Era* (1850), after which it was published in complete form. It had an enormous sale, and at once made the author famous. As a picture of slave life as it once obtained in the Southern States of America it is certainly unsurpassed. The scenes described in it are so terrible that Mrs. Stowe deemed it advisable to publish in 1853 a *Key* to the work, showing the large extent to which it is founded upon fact. The hero is of course Uncle Tom; the figure next in interest being Legree, the brutal slave-owner. Every one, also, will remember Eva and Topsy (q.v.). See TOM, UNCLE.

**Unco Guid, or the Rigidly Righteous, An Address to.** A satirical poem by ROBERT BURNS (1759—1796):—

“O ye wha are sae guid yoursel,  
Sae plous and sae holy,  
Ye've nought to do but mark and tell  
Your neebour's fauts and folly!”

**Uncommercial Traveller, The.** A series of miscellaneous papers, contributed by CHARLES



DICKENS (1812—1870) to *All the Year Round* (q.v.), and republished, to the number of twenty-eight, towards the end of 1860.

**"Unconquerable mind, Man's."** — WORDSWORTH, *Sonnet to Toussaint l'Ouverture*.

**"Unconsidered trifles."** See "TRIFLES, A SNAPPER-UP OF UNCONSIDERED."

**Unconverted Sinners, An Alarm to.** See ALARM TO UNCONVERTED SINNERS, AN.

**"Under a spreading chestnut tree."** First line of *The Village Blacksmith*, a lyric by HENRY WADSWORTH LONGFELLOW.

**"Under which king, Bezonian? speak or die."**—*King Henry IV.*, part ii., act v., scene 3.

**"Underneath this sable hearse."**—"Epitaph on the Countess of Pembroke," by BEN JONSON in *Underwoods* (q.v.).

**"Underneath this stone doth lie."** First line of BEN JONSON'S epitaph on Queen Elizabeth.

**Undertones.** A volume of poems by ROBERT BUCHANAN (q.v.), published in 1860.

**Underwoods:** "consisting of Divers Poems." By BEN JONSON (1574—1637).

**"Undevout astronomer is mad, An."** —YOUNG, *Night Thoughts*, night ix., line 773.

**"Undiscovered country (The) from whose bourn No traveller returns."**—*Hamlet*, act iii., scene 1.

**"Uneasy lies the head that wears a crown."**—*King Henry IV.*, part ii., act iii., scene 1.

**"Unexpressive she, The."**—*As You Like It*, act iii., scene 2.

**"Unfeathered, two-legged thing (That), a son."**—DRYDEN, *Absalom and Achitophel*.

**Unfortunate Lady, Elegy to the Memory of an,** by ALEXANDER POPE (1688—1744); first published in 1717, but probably written some time before that date. It is not known to whom the lines apply, but it is conjectured they refer to a Mrs. Weston, who soon after her marriage was separated from her husband, and who is doubtless referred to by Pope in his *Letters* as a "Mrs. W—," who had endured a series of hardships and misfortunes. "Buckingham's lines," says Carruthers, on a Lady designing to retire into a Monastery, "suggested the outline of the picture, Mrs. Weston's misfortunes and the poet's admiration of her gave it life and warmth, and imagination did the rest."

**Unhappy Favourite, The:** "or, the Earl of Essex." A play by JOHN BANKS (q.v.), produced in 1682. Steele has a reference to it in *The Tatler*, No. 14:—"Yesterday," he says, "we were entertained with the tragedy of *The Earl of Essex*, in which there is not one good line; and yet a

play which was never seen without drawing tears from some part of the audience."

**"Unhousel'd, disappointed, unanel'd."**—*Hamlet*, act i., scene 5.

**Unimore:** "a Dream of the Highlands," in ten poetical *Visions*; written by Professor JOHN WILSON (1785—1854), and published in *Blackwood's Magazine* in 1831.

**"Unintelligible world, This."**—WORDSWORTH, *Tintern Abbey*.

**Union Review, The,** was started in 1863.

**Unione Britanniae, De.** A political dialogue by ROBERT PONT (1525—1606), published in 1604, and containing some curious particulars as to Scottish manners at that time.

**Universal Beauty.** A poem by HENRY BROOKE (1706—1783), published in 1735, under the auspices of Pope. It should be compared with Darwin's poem of *The Botanic Garden* (q.v.).

**"Universal darkness buries all, And."** A line in POPE'S poem, *The Dunciad*, book iv., line 649.

**Universal Etymology, An Essay towards:** "or, the Analysis of a Sentence," by THOMAS BLACKLOCK (1721—1791); printed in 1756.

**Universal Passion, The:** i.e., "the Love of Fame." Seven poetical and "characteristical" satires by EDWARD YOUNG (1684—1765), the publication of which began in 1725. The fifth and sixth, on women, appeared respectively in 1727 and 1728, in which year the whole poem was issued with notes by Horace Walpole. It brought the poet the handsome sum of £3,000.

**Universal Prayer, The.** A poem by ALEXANDER POPE (1688—1744), consisting of thirteen quatrains, in imitation or paraphrase of the Lord's Prayer. It was published in 1738. The twelfth verse runs:—

"This day be bread and peace my lot,  
All else beneath the sun,  
Thou know'st if best bestowed or not:  
And let Thy will be done."

**"University of Gottingen, The."** See ROGERO.

**"Unkindest cut of all."** See "MOST UNKINDEST CUT OF ALL, THE."

**"Unknelled, uncoffined, and unknown."**—BYRON, *Childe Harold's Pilgrimage*, canto iv., stanza 179.

**Unknown, The Great.** See GREAT UNKNOWN.

**"Unlike my subject now shall be my song."**—First line of an epigram by Lord CHESTERFIELD:—

"It shall be witty, and it shan't be long."

**"Unmask her beauty to the moon, If sho."**—*Hamlet*, act i., scene 3.



**Unnatural Combat, The.** A tragedy by PHILIP MASSINGER (1584—1640), written in 1639. Mellefont, having poisoned his first wife to make way for a second, is challenged by his son. They fight, and the son is slain. "In this play," says Hallam, "we find a greater energy, a bolder strain of figurative poetry, more command of terror, and perhaps of pity, than in any other of his dramas."

**Unnatural Tragedy, The.** By MARGARET, Duchess of NEWCASTLE (1624—1673).

**"Unpremeditated verse, My."** Line 23, book ix., of *Paradise Lost* (q.v.).

**"Unreal mockery, hence!"**—*Macbeth*, act iii., scene 4.

**"Unrespited, unpitied, unreprieved."**—*Paradise Lost*, book ii., line 185.

**"Unsyllabled, unsung!"**—MOTHERWELL, *Jeanie Morrison*.

**Unum Necessarium:** "or, the Doctrine or Practice of Repentance." A work by Bishop JEREMY TAYLOR (1613—1667), published in 1655; "describing the necessity and measure of a strict, a holy, and a Christian life, and rescued from popular errors." "This book," says Principal Tulloch, "presents the writer as an original speculator on the great subjects of Christian dogma." "The views as to original sin which he propounded in this treatise drew wide attention, and called down hostile criticism, not only from the Calvinistic and Puritan theologians of the day, upon which he no doubt reckoned, but from his own theological friends." The venerable Sanderson, in particular, "bemoaned the misery of the times which did not admit of suppressing by authority so perilous and unseasonable novelties."

**"Unutterable things."** See "LOOKED UNUTTERABLE THINGS."

**"Unvarnished tale."** See "ROUND, UN-VARNISHED TALE."

**"Unwept, unhonour'd, and unsung."** A line in SCOTT's *Lay of the Last Minstrel*, canto vi., stanza 1.

**"Unwhipt, unblanketed, unkicked, mislain."**—Lady WORTLEY MONTAGU and Lord HERVEY in some *Verses* addressed to Pope.

**Up the Rhine.** A prose work by THOMAS HOOD, written "in letters" at Ostend, where the author was then residing.

**Upcott, William,** bibliographer (b. 1779, d. 1845), wrote *A Bibliographical Account of the Principal Books relating to English Topography* (1818), and edited several valuable and well-known works, including *The Clarendon* (1828), and *Thoresby Correspondence* (1830), and Pepys' and Evelyn's *Diaries* (1825).

**Upland, Jack.** A popular song of the time of Richard II., which espoused the cause of the Wycliffites against Antichrist and his followers

in the Church of Rome. See Wright's *Political Songs* (1861).

**"Uplift a thousand voices full and sweet."**—*Ode Sung at the Opening of the International Exhibition*, by ALFRED TENNYSON.

**"Upon this hint I spake."**—*Othello*, act i., scene 3.

**Upton, John,** clergyman and critic (b. 1707, d. 1760), published an edition of Arian's *Epietetus* (1737), *Critical Observations on Shakespere* (1746), *Remarks on Three Plays of Benjamin Jonson* (1749), *Letters concerning a New Edition of Spenser's Faërie Queene*, addressed to Gilbert West (1751), and an edition of *The Faërie Queene*, in 1758.

**Urban, Sylvanus.** The name originally adopted, and still retained, by the editor of *The Gentleman's Magazine* (q.v.). It is intended to typify the interest taken by the periodical in both town and country affairs.

**Uriel.** "Regent of the Sun," and "sharpest-sighted spirit of all in heaven," appears in MILTON's *Paradise Lost* (q.v.). He is also introduced by LONGFELLOW in *The Golden Legend* (q.v.) as the minister of Mars.

**Urim,** in GARTH's poem of *The Dispensary* (q.v.), stands for Dr. Francis Atterbury, Bishop of Rochester (1662—1732), who is thus described—

"Urim was civil, and not void of sense,  
Had humour and a courteous confidence . . .  
But see how ill-mistaken parts succeed!  
He threw off my dominion, and would read;  
Engag'd in controversy, wrangled well,  
In convocation language could excel,  
In volumes prov'd the Church without defence—  
By nothing guarded but by Providence."

**Urquhart, Sir Thomas,** translator (b. 1613, d. 1661), published *The Trissotetras: or, a most exquisite Table for resolving all manner of Triangles* (1649); *The Jewel*, a panegyric on Scotland and Scotsmen; *Logopandeeteision: or, an Introduction to the Universal Language*; and other works, of which the best known is his translation into English of the first three books of Rabelais (q.v.).

**Ursa Major.** A title bestowed upon Dr. Johnson by the father of James Boswell (Lord Auchinleck).

**Ursula.** A servant to Hero, in *Much Ado About Nothing* (q.v.).

**"Use doth breed a habit in a man, How."**—*The Two Gentlemen of Verona*, act v., scene 4.

**"Use 'em kindly, they rebel."**—AARON HILL, *Verses written on a Window*.

**Used Up.** A comedy adapted by CHARLES JAMES MATHEWS (b. 1803), from a French piece called *L'Homme Blasé*. The hero is Sir Charles Coldstream, a young but worn-out man of the world, who is eventually converted to energy by the force of circumstances.

**Usher, James.** See USSHER.



**Usher's Well, The Wife of.** A ballad, printed in the *Border Minstrelsy*, and thought by some critics to be a fragment of a longer one called *The Clerk's Two Sons o' Owsenford*. The wife, "hearing her three sons aro lost at sea, passionately prays that the storm may never ceaso till they come back to her. One night, at Martinmas, they come home, but at cock-crow depart again."

**Usinulea**, in BARCLAY's allegorical romance *Argenis* (q.v.), is intended for the French reformer, Calvin.

**Ussher, James**, Archbishop of Armagh (b. 1586, d. 1656), wrote *Annales V. et N. Testamenti, à primâ Mundi Origine deducta ad extremum Reipublicæ Judaicæ Excidium Ecclesiarum; Gravissimæ Questionis de Christianarum in Occidentis præsertim partibus* (1613); *Answer to a Challenge of a Jesuit in Ireland* [William Malone] (1624); *A Discourse on the Religion anciently professed by the Irish and British* (1622); *Britannicarum Ecclesiarum Antiquitates et Primordia* (1639); *The Original of Bishops and Metropolitans* (1641); *Direction concerning the Lyurgy and Episcopal Government* (1642); *Vox Hiberniæ: or, rather the Voyce of the Lord from Ireland* (1642); *Immanuel: or, the Mystery of the Incarnation of the Son of God* (1638); *The Principles of the Christian Religion* (1644); *Chronologia Sacra et de Romanæ Ecclesiæ Symbolo Apostolico Vetere* (1660); *Episcopal and Presbyterian Government conjoyned* (1679); and many other Works, the whole of which were collected and published, with a *Life* of the author, by Dr. Ebrington, in 1847. See also the *Life of Ussher* by Bernard (1656), the *Life* by Dillingham (1700), *De Vita Jac. Usserii, Archiep. Armachani* (1704), *The Life and Prophecies of Archbishop Ussher* (1712), the *Life* by Aikin (1773), and the *Life and Letters* by Dr. Samuel Parr.

**Usurers, An Alarm against.** See ALARM AGAINST USURERS, AN.

**Uther.** The reputed father of King Arthur, in TENNYSON's *Idylls of the King*.

**Utopia.** The title of a curious philosophical romance, written in Latin by Sir THOMAS MORE (1478—1535), and said to have been first published at Louvain in 1516. The edition issued by Erasmus at Basle in 1518 is, however, the earliest that bears a date; and the first translation of the work that appeared in English was by "Raphe Robynson," a London goldsmith (q.v.), published in 1551. The *Utopia* was afterwards translated by Bishop Burnet in 1684. It is a description of an imaginary island which the author represents as having been discovered by a companion of Amerigo Vespucci, and as enjoying the utmost perfection in laws, politics, customs, manners, and the like, as compared with the defects of those which then existed elsewhere. The fundamental principle of the republic is a community of wealth, and "the structure," says Dunlop, "is what might be expected from such a basis." "That the author meant this imaginary republic seriously to embody his notions of a sound

system of government, can scarcely be believed," says Burton, "by any one who reads it, and remembers that the entirely fanciful and abstract existence there depicted was the dream of one who thoroughly knew man in all his complicated relations, and was deeply conversant in practical government." "The *Republic of Plato*," says Hallam, "no doubt furnished More with the germ of his perfect society; but it would be unreasonable to deny him the merit of having struck out the fiction of its real existence from his own fertile imagination; and it is manifest that some of his most distinguished successors in the same walk of romance, especially Swift, were largely indebted to his reasoning as well as inventive talents." See the edition by J. A. St. John (1838). The following passage will give a notion of the style of Bishop Burnet's translation:—"There were," he makes More say, "several sorts of religions, not only in different parts of the island, but even in every town. . . . Every man might be of any religion he pleased, and might endeavour to draw others to it by the force of argument, or by amicable and modest ways, but without bitterness against those of other opinions, but that he ought to use no other force but that of persuasion, and was neither to mix reproaches nor violence with it; and such as did otherwise were to be condemned to banishment or slavery. This law was made by Utopus, not only for preserving the public peace, which he saw suffered much by daily contentions and irreconcilable heats in these matters, but because he thought the interests of religion itself required it. He judged it was not fit to determine anything rashly in that matter, and seemed to doubt whether those different forms of religion might not all come from God, who might inspire men differently, He being possibly pleased with every variety of it; and so he thought it was a very indecent thing for any man to frighten and threaten other men to believe anything because it seemed true to him; and in case that one religion was certainly true, and all the rest false, he reckoned that the native force of truth would break forth at last, and shine bright, if it were managed only by the strength of argument and with winning gentleness." See HYTHLODAY, RAPHAEL.

## V

**"V.", IX. Poems by.** Written by Mrs. ARCHER CLIVE, authoress of *Paul Ferroll* (q.v.). Lockhart wrote of them in *The Quarterly Review*, vol. lxvi.:—"We believe this is the first time the world has heard of 'V.'; we are persuaded that it will not, cannot, be the last." The *Collected Poems* of "V." were published in 1872. See GRAVE, THE; QUEEN'S BALL, THE.

**Vafrino** is the squire of Tancred in Tasso's *Jerusalem Delivered*.



**"Vain is the effort to forget."** A line in *"On the Rhine,"* in *Faded Leaves*, by MATTHEW ARNOLD (b. 1822).

**"Vale of years, The."**—*Othello*, act iii., scene 3.

**Valentine.** A gay, witty gentleman, in debt and in love; the hero of CONGREVE'S *Love for Love* (q.v.).

**Valentine,** in *Twelfth Night* (q.v.), is a gentleman in attendance on the Duke.

**Valentine.** One of *The Two Gentlemen of Verona* (q.v.); the other is named Proteus.

**Valentine and Ursine.** A ballad founded on the old story of *Valentine and Orson*, which forms one of the earliest of the French romances.

**Valentinian.** A tragedy by FRANCIS BEAUMONT and JOHN FLETCHER (q.v.). "The matron purity of the injured Lucina, the ravages of unrestrained indulgence on a mind not wholly without glimpses of virtue in Valentinian, the vileness of his courtiers, the spirited contrast of unconquerable loyalty in Ælius, with the natural indignation at wrong in Maximus, are brought before our eyes," says Hallam, "in some of Fletcher's best poetry." But, notwithstanding this, the play is disfigured by a remarkable want of taste and judgment, which has led the authors to descend from beauty and dignity to the most preposterous absurdities. See next paragraph.

**Valentinian.** A tragedy by JOHN WILMOT, Earl of ROCHESTER, published in 1685; altered from the tragedy by Beaumont and Fletcher, described above.

**Valerius.** "A Roman story," by JOHN GIBSON LOCKHART (1794—1854), published in 1824, and containing eloquent descriptions of Rome and Roman society in the time of Trajan. The hero is the son of a Roman commander, who has settled in Britain, and on whose death Valerius returns to Italy to claim his estates; there he falls in love with Athanasia, the daughter of Capito the philosopher, and by her is initiated into the mysteries of the Christian faith.

**"Valiant trencherman."** See *"TRENCHERMAN, A VERY VALIANT."*

**Valiant-for-Truth.** A brave Christian in BUNYAN'S *Pilgrim's Progress*, who, after some encounters on the way, joins Christiana's party to the Celestial City.

**"Vallambrosa, Thick as autumnal leaves that strow the brooks in."**—*Paradise Lost*, book i., line 302.

**Valley of Humiliation, The,** in BUNYAN'S *Pilgrim's Progress* (q.v.), is the place where Christian is attacked by Apollyon (q.v.).

**Valley of the Shadow of Death, The,** is referred to in BUNYAN'S *Pilgrim's Progress* (q.v.).

Christian has to pass through it on his way to the Celestial City.

**Vallièrè, The Duchess de la.** See DUCHESS DE LA VALLIÈRE, THE.

**"Valour is certainly going, My."** See scene 3, act v., of SHERIDAN'S comedy of *The Rivals* (q.v.). The speaker is Bob Acres (q.v.): "It is sneaking off! I feel it oozing out, as it were, at the palms of my hands!"

**Van Artevelde, Clara.** Sister of the hero, and beloved by Walter d'Arlon, in Sir HENRY TAYLOR'S *Philip Van Artevelde* (q.v.). "She is as arch," says Anthony Trollope, "as Rosalind; but her archness never goes beyond the natural wit and bearing of a woman. Henry Taylor's ladies are always ladies, and Clara, with her frolic and fun, is as perfect a lady as any."

**Van Artevelde, Philip.** A play, in two parts, by Sir HENRY TAYLOR (b. 1800); published in 1834, and characterised by its author as "an historical romance, cast in a dramatic and rhythmical form." The subject, we are told, was suggested by Southey, and recounts the story of the Artevelde, father and son, who figure so largely in the history of Flanders. See ELENA and previous paragraph.

**Vanbrugh, Sir John,** architect and comic writer (b. 1666, d. 1726), wrote *Æsop* (1697), *The Relapse* (1697), *The Provoked Wife* (1697), *The False Friend*, and other plays. His characteristics as an architect drew forth the following epigram in the form of an epitaph:—

"Lie heavy on him, earth, for he  
Laid many heavy loads on thee."

Another of his critics speaks of his comedies as being "renowned for the well-sustained ease and spirit of the dialogue;" whilst Colley Cibber on his part testifies that they were great favourites with the actors of his day—"there was something so catching to the ear, so easy to the memory, in all he wrote." See CONFEDERACY, THE; PROVOKED HUSBAND, THE; PROVOKED WIFE, THE; RELAPSE, THE.

**Vanderbank, Instructions to.** A poem by Sir RICHARD BLACKMORE (q.v.), in imitation of Denham's *Advice to the Poet*. It was agreeably ridiculed by Steele in *The Tatler*.

**Vane, Frank,** in STERLING'S poem of *The Election* (q.v.), is a rival with Peter Mogg (q.v.) for the representation of an English borough. The sentiments he expresses are probably those of John Sterling himself.

**Vane, Lady.** See FRAIL, LADY.

**Vanessa.** See CADENUS.

**"Vanille of society, The."** A phrase invented by SYDNEY SMITH. See his *Memoir* by his daughter.



**Vanity Fair**, in BUNYAN'S *Pilgrim's Progress* (q.v.), is the name of a city where a fair was held all the year round. (See Psalm lxii. 9.) "The way to the Celestial City," says Bunyan, "lies just through this town where this lusty fair is kept; and he that would go to the city, and yet not go through this town, must needs go out of the world."

**Vanity Fair**: "a Novel without a Hero," by WILLIAM MAKEPEACE THACKERAY (1811—1863); published in 1847. "There are scenes of all sorts," says the author in his preface to the work: "some dreadful combats, some grand and lofty horse-riding, some scenes of high life and some of very middling indeed, some love-making for the sentimental, and some light comic business; the whole accompanied by appropriate scenery, and brilliantly illuminated with the author's own candles." See AMELIA SEDLEY; CRAWLEY, CAPTAIN RAWDON; DOBBIN, CAPTAIN; SHARP, BECKY.

**Vanity of Human Wishes, The.** A poem in imitation of the manner of Juvenal; written by Dr. JOHNSON (q.v.), and described by Sir Walter Scott as "a satire, the deep and pathetic morality of which has often extracted tears from those whose eyes wander dry over pages professedly sentimental." It was published in 1749, and brought the author the sum of fifteen guineas.

**"Vantage-ground of truth, The."**—BACON, *Essays* ("Of Truth").

**Vapians, The.** A name occurring in *Twelfth Night*, act ii., scene 3, and evidently the invention of the poet. See "QUEUBUS, THE EQUINOCTIAL OF."

**Vapid.** The hero of REYNOLDS'S comedy of *The Dramatist* (q.v.); a dramatic author, who goes to Bath "to pick up characters," and who has "the *ardor scribendi* upon him so strong, that he'd rather you'd ask him to write an epilogue or a scene than offer him your whole estate. The theatre was his world, in which were included all his hopes and wishes."

**Varden, Dolly.** See DOLLY VARDEN.

**Varden, Gabriel.** Father of Dolly, in DICKENS'S novel of *Barnaby Rudge* (q.v.). It is a curious fact that *Gabriel Varden* was to have been the title of a work of fiction which was announced to be published from the pen of Dickens before the appearance of *Pickwick*, and which would thus have become his earliest novel. It was so announced until the commencement of 1837, when Macrone, who was to have issued it, failed in business, and the advertisement was withdrawn.

**"Variable as the shade."**—SCOTT, *Marmion*, canto vi., stanza 30.

**"Varied earth, the moving heaven, The."**—*Chorus in an Unpublished Drama*, by ALFRED TENNYSON; "written very early," and

published in *Poems* (1830), (not reprinted in England).

**"Variety's the very spice of life."** Line 606, book ii., of COWPER'S *Task* (q.v.).

**"Varying year with blade and sheaf, The."**—"The Sleeping Palace," in *The Day-Dream*, by ALFRED TENNYSON.

**Vasa, Gustavus.** See GUSTAVUS VASA.

**"Vasty deep, The."**—*King Henry IV.*, part i., act iii., scene 1.

**Vathek**: "An Arabian Tale, from an unpublished MS.," by WILLIAM BECKFORD (1760—1844); originally written in French, and printed in 1787. "It was composed," says the author, "as it now stands, at twenty-two years of age. It took me three days and two nights of hard labour. I never took off my clothes the whole time." The description of the Hall of Eblis, which is often quoted, was taken, it appears, from the old hall at Fonthill, Beckford's residence, probably the largest in any private house in England. "It was from that hall I worked, magnifying and colouring it with Eastern character. All the female characters were portraits drawn from the domestic establishment of old Fonthill, their good or evil qualities ideally exaggerated to suit my purpose." *Vathek* was translated into English, it is not known by whom, immediately on its appearance. "It was one of the tales," says Byron, "I had a very early admiration of. For correctness of costume, beauty of description, and power of imagination, it far surpasses all European imitations, and bears such marks of originality that those who have visited the East will find some difficulty in believing it to be more than a translation." Byron further refers to Beckford in the first canto of *Childe Harold*.

**Vaudracour and Julia.** A poem by WILLIAM WORDSWORTH, in which the writer treats the passion of love with more force and glow than is customary with him.

**Vaughan, Charles James, D.D.**, Master of the Temple (b. 1816), has published *Last Words in the Parish Church at Doncaster* (1869), *Half Hours in the Temple Church* (1871), *The Solidity of True Religion* (1874), *Heroes of Faith* (1876), and many other works.

**Vaughan, Henry**, poet and devotional writer (b. 1621, d. 1695), published *Poems, with the Tenth Satyre of Juvenal Englished* (1646); *Olor Iseanus* (1651), (q.v.); *Silex Scintillans* (1650—55), (q.v.); *The Mount of Olives* (1652), (q.v.); *Flores Solitudinis* (1654), (q.v.); and *Thalia Rediviva* (1678), (q.v.). An edition of his *Poems* appeared in 1847. See the *Biography* by Lyte. "Vaughan's art," says MacDonald in *England's Antiphon*, "is not comparable to that of Herbert's. He is careless and somewhat rugged. If he can get his thought dressed, and thus made visible, he does not mind the dress fitting awkwardly, or even being a little



out of elbows. And yet he has grander lines and phrases than any in Herbert. He has occasionally a daring success that strikes one with astonishment. In a word, he says more splendid things than Herbert, though he writes inferior poems. His thought is profound and just, the harmonies in his soul are true, its artistic and musical ear is defective. His movements are sometimes grand, sometimes awkward. Herbert is always gracious." See SILURIST, THE.

**Vaughan, Robert Alfred**, Dissenting minister and miscellaneous writer (b. 1823, d. 1855), wrote *Hours with the Mystics* (1856). His *Essays and Remains*, with a memoir by his father, appeared in 1858.

**Vaughan, Robert, D.D.**, Nonconformist divine (b. 1795, d. 1868), published *The Life and Opinions of Wycliffe* (1828); *Congregationalism* (1842); *The Modern Pulpit* (1842); *The Age of Great Cities* (1843); *Essays on History, Philosophy, and Theology* (1849); *Revolutions in English History*; and other works. He started *The British Quarterly Review* in 1844.

"Vaulting ambition."—*Macbeth*, act i., scene 7.

**Vaurien**: "or, Sketches of the Times." A philosophical novel by ISAAC DISRAELI (1766—1848), published in 1797.

**Vaux, Thomas (Lord)**, poet (b. 1510, d. 1557). The poems of this writer were originally printed in *Tottel's Miscellany* (q.v.), (1557), and *The Paradise of Dainty Devices* (q.v.), (1576).

**Vavasour**. A character in DISRAELI's novel of *Tancred* (q.v.).

**Veck, Toby**, in DICKENS's story of *The Chimes* (q.v.), is a London ticket-porter who, plying his vocation near an old church, listens to the voices of the bells, and learns encouragement from them. The story is mainly occupied by a description of his dream, and ends with his performances in a country dance to the step which had obtained for him the nickname of Trotty. "They called him Trotty from his pace, which meant speed if it did not make it. He could have walked faster perhaps; most likely; but rob him of his trot, and Toby would have taken to his bed and died."

**Vedder, David**, poet (b. 1790, d. 1854), wrote *Orcadian Sketches* (1832). His collected *Poems* appeared in 1842.

**Veiled Prophet of Khorassan, The**. One of the tales in verse told by Feramors in MOORE's *Lalla Rookh* (q.v.). The real story of the Prophet, who was called Mokanna, from the veil of silver or golden gauze he always wore, may be read in Herbelot.

**Velvet, The Rev. Morphine**. A preacher in SAMUEL WARREN's *Ten Thousand a Year* (q.v.); described as being one "who feeds his audience with milk well sugared."

**Venerable Bede, The**. See BEDE.

**Venerable Initiator, The**. A title bestowed upon WILLIAM of OCCAM (q.v.), the scholastic philosopher, on account of the lead he took in the theological and philosophical discussions of his day.

**Venetia**. A novel by BENJAMIN DISRAELI (q.v.), published in 1837. See DELTA.

**Venice Preserved**. A tragedy by THOMAS OTWAY (1651—1685); "his last and greatest dramatic work," published in 1682. Johnson speaks of "want of morality in the original design, and the despicable scenes of vile comedy with which he has diversified his tragic action. The striking passages," he says, "are in every mouth, and the public seems to judge rightly of the faults and excellences of this play, that it is the work of a man not attentive to decency or zealous for virtue, but of one who conceived forcibly and drew originally by consulting nature in his own breast."

"Venice sat in state, Throned on her hundred isles."—BYRON, *Childe Harold's Pilgrimage*, canto iv., stanza 1.

**Venice, The Stones of**. A work by JOHN RUSKIN (q.v.), published in 1851.

**Venison, The Haunch of**. "A poetical epistle to Lord Clare," by OLIVER GOLDSMITH (1728—1774).

**Venn, Henry**, clergyman and religious writer (b. 1725, d. 1797), published *The Complete Duty of Man* (1764), *Sermons* (1759), *Mistakes in Religion Exposed in an Essay on the Prophecy of Zacharias* (1774), and other *Works*. His *Life, and a Selection from his Letters*, was published by the Rev. John Venn (1834). See Sir J. Stephen's essay on *The Evangelical Succession*. See DUTY OF MAN, THE COMPLETE.

**Venus and Adonis**. A poem by WILLIAM SHAKESPEARE, published in 1593, when the author was in his twenty-ninth year. It is full of fine passages, but treats the old myth of Venus's passion for the beautiful youth Adonis in too generally licentious a tone to admit of its being very widely read. It was Shakespeare's first work, and has all the faults of youth.

"Venus rising from a sea of jet."—WALLER, *Lines to the Countess of Carlisle*.

"Venus, take my votive tablet." First line of an epigram from Plato, by MATTHEW PRIOR (1664—1721), called *The Lady who offers her looking-glass to Venus*.

**Verbal Criticism**. A satire in verse by DAVID MALLET (1700—1765), published in 1733, and aimed at the great scholar, Richard Bentley, whom he describes as—

"In error obstinate, in wrangling loud,  
For trifles eager, positive, and proud;  
Deep in the darkness of dull authors bred,  
With all their refuse lumbered on his head."



**Vercelli Book, The.** A volume of old English manuscripts, so called because originally discovered in 1823 in a monastery at Vercelli, in the Milanese. Among its contents are Cynewulf's *Elene*; a *Legend of St. Andrew*; a *Vision of the Holy Rood*; a poem on *The Falsehood of Men*; another on *The Fates of the Apostles*; and two *Addresses of the Soul to the Body*. See EXETER BOOK, THE.

**Verdant Green, The Adventures of Mr.** A work of fiction by CUTHBERT BEDE (q.v.), descriptive of college life; published in 1857.

**Vere, Aubrey Thomas de**, poet (b. 1814), has written *The Waldenses, and other Poems* (1842); *The Search after Proserpine* (1843); *Sketches of Greece and Turkey* (1850); *The Infant Bridal, and other Poems* (1874); *The Fall of Rora* (1877); *Antar and Rora* (1877); and other works.

**"Vere de Vere, The caste of."**—TENNYSON, *Lady Clara Vere de Vere*.

**Vere, Edward.** See OXFORD, EARL OF.

**Vere, Sir Aubrey de**, poet (b. 1807, d. 1846), wrote *Julian the Apostate* (1822); *The Duke of Mercia* (1823); *A Song of Faith, and other Poems* (1842); and *Mary Tudor, a drama* (1847).

**"Verge enough."** See "AMPLE ROOM."

**Verges.** A watchman, in *Much Ado About Nothing* (q.v.).

**Verisopht, Lord Frederick.** A dissolute young nobleman, friend of Sir Mulberry Hawk (q.v.), in DICKENS'S novel of *Nicholas Nickleby* (q.v.).

**Vernal Ode, A**, was written by WILLIAM WORDSWORTH in 1817.

**Verne, Jules.** The best works of this French romancist (b. 1828), have been translated into English. Among others are *A Journey to the Centre of the Earth*, *Twenty Thousand Leagues under the Sea*, *From the Earth to the Moon*, *Around the Earth in Eighty Days*, *A Floating City*, and *Michael Strogoff*.

**Vernon, Diana.** See DIANA VERNON.

**Verona, The Two Gentlemen of.** See TWO GENTLEMEN OF VERONA, THE.

**Vers de Société** is the title which in England as well as in France is given to the lightest kind of lyrical poetry—the poetry which either busies itself with the doings and sayings of the fashionable world, or treats of general topics in a semi-careless, semi-serious manner. Of this species of verse, Frederick Locker, one of its most successful cultivators, says that it "should be short, elegant, refined, and fanciful, not seldom distinguished by chastened sentiment, and often playful. The tone should not be pitched high, and it should be idiomatic, the rhythm crisp and sparkling, the rhyme frequent and never forced, while the entire poem should be marked by tasteful moderation, high finish, and completeness, for however trivial the subject-matter may be, indeed, rather in proportion to its triviality, subordination to the rules

of composition, and perfection of execution, should be strictly enforced. Each piece cannot be expected to exhibit all these characteristics, but the qualities of brevity and buoyancy are essential." He adds that "it should have the air of being spontaneous, and no one has fully succeeded in it without possessing a certain gift of irony. The poem may be tinged with a well-bred philosophy, it may be gay and gallant, it may be playfully malicious or tenderly ironical, it may display lively banter, and it may be satirically facetious; it may even, considering it as a mere work of art, be pagan in its philosophy or trifling in its tone, but it must never be ponderous or commonplace." Among the earliest masters in this peculiar style, were Ben Jonson, Raleigh, and Marlowe, each of whom has left lyrics, rivalling in grace and ease the compositions of less earnest ages. The Cavaliers were naturally adepts in this direction, yielding as they do the names of men like Lovelace and Suckling, who sang, as they lived, gaily and gallantly. In a later generation, Waller was supreme in this way, emulated by courtly writers like Sedley and Rochester. The eighteenth century produced society-verse in Pope, Swift, Prior, Goldsmith, Gray, and Cowper. Of late years, the best productions in that vein have been the work of Captain Morris, Canning, Haynes Bayly, Thomas Moore, Praed, Thackeray, Mortimer Collins, Frederick Locker, and Austin Dobson, with many others hardly less successful.

**"Verse, a breeze mid blossoms straying."** First line of *Youth and Age*, by SAMUEL TAYLOR COLERIDGE.

**Verse, The Danger of Writing.** A poem by WILLIAM WHITEHEAD (1715—1785), published in 1741, in which he complains that

"Not in this, like other arts, we try  
Our light excursions in a summer sky.  
No casual flights the dangerous trade admits,  
But wits once authors are for ever wits.  
The fool in prose, like earth's unwieldy son,  
May oft rise vigorous, though he's oft o'erthrown;  
One dangerous crisis marks our rise or fall:  
By all we're courted, or we're shunned by all."

**"Very like a whale."**—*Hamlet*, act iii., scene 2.

**Very Woman, A:** "or, the Prince of Tarent." A tragi-comedy by PHILIP MASSINGER (1584—1640), apparently founded on an Italian story. It appeared in 1655.

**"Vesture of decay."** See "MUDDY VESTURE."

**Veterans.** The hero of SHAKERLEY MARMION'S comedy, *The Antiquary* (q.v.).

**Vetus.** The *nom de plume* under which EDWARD STERLING (1773—1847), father of John Sterling, the poet (1806—1844), contributed a series of letters to *The Times* newspaper in 1812 and 1813; "voluntary letters, I suppose," says Carlyle, "without payment or pre-engagement, one successful letter calling out another, till Vetus and his doctrines came to be a distinguishable entity, and the business amounted to something; but of my own



earliest newspaper reading, I can remember the name Vetus as a kind of editorial hacklog on which able editors were wont to chop straw now and then. Nay, the letters were collected and reprinted." See THUNDERER.

**"Vex not his ghost: O, let him pass: he hates him."** The first line of a passage in *King Lear*, act v., scene 3, which was used with much effect by THACKERAY in the conclusion of his *Lecture on George IV.*

**"Vex not thou the poet's mind."**—*The Poet's Mind*, by ALFRED TENNYSON.

**"Vibrates in the memory."** The second line of a lyric by SHELLEY, commencing:—

"Music, when soft voices die" (q.v.).

**Vicar of Bray.** See BRAY, THE VICAR OF.

**Vicar of Wakefield, The.** See WAKEFIELD, THE VICAR OF.

**Vicar of Wrexhill, The.** A novel by MRS. FRANCES TROLLOPE (1778—1863), published in 1837, and characterised as "her best."

**"Vice is a monster of so frightful mien."** The first line of a couplet in POPE's *Essay on Man*, epistle ii., of which the second line runs—

"As to be hated, needs but to be seen."

Dryden had previously written in his *Hind and Panther*:—

"For Truth has such a face and such a mien,  
As to be loved, needs only to be seen."

**Vice, The.** A grotesque allegorical character, who "invariably figures," says Wheeler, "in the old English mysteries and moralities which preceded the rise of the regular modern drama. He was fantastically accoutred in a long jerkin, a cap with ass's ears, and a dagger of lath. His chief employment was to make sport for the multitude by leaping on the back of the Devil, and belabouring him with his dagger till he roared. The Devil, however, always carried him off in the end. He bore the name sometimes of one particular vice, and sometimes of another; but was generally called 'The Vice' simply."

**Victim, The.** A lyric by ALFRED TENNYSON, published in 1868.

**Victor and Cazire, Original Poetry by,** published in 1810, and containing some of the earliest efforts of the poet Shelley when scarcely seventeen years of age. Cazire is his friend Miss Grove. Some of the pieces are borrowed bodily from Matthew Gregory Lewis.

**Victoria, Queen** (b. 1819), has appeared as an authoress by the publication of *Leaves from the Journal of our Life in the Highlands* (1867).

**Victorian.** A student of Alcalá, the hero of LONGFELLOW's dramatic poem, *The Spanish Student* (q.v.); in love with Preciosa.

**Victory at Agincourt, For the.** An old ballad, reprinted by Bishop Percy from a MS. copy in the Pepys Collection.

**"Victory, or else a grave."**—*King Henry IV.*, part iii., act ii., scene 2.

**Vida, Mark Jerome.** The *Art of Poetry* of this writer (b. 1566) was translated into English verse by Christopher Pitt (q.v.), and published in 1725.

**Village Blacksmith, The.** A lyric by HENRY WADSWORTH LONGFELLOW (b. 1807), which thus concludes:—

"Thus at the flaming forge of life  
Our fortunes must be wrought;  
Thus on its sounding anvil shaped  
Each burning deed and thought!"

**Village Coquettes, The.** An operatic burletta; the words by CHARLES DICKENS (1812—1870), the music by John Hullah; produced in 1836. Braham and John Parry both sang in it, and some of the songs, such as *The Child and the Old Man sat alone*, *Love is not a feeling to pass away*, *Autumn Leaves*, and *There's a Charm in Spring*, are still remembered.

**"Village Hampden, that, with dauntless breast, Some."** See stanza 15 of GRAY's *Elegy written in a Country Churchyard* (q.v.).

**Village Minstrel, The.** A poem by JOHN CLARE (1793—1864), descriptive of the career and feelings of a peasant poet, published in 1821.

**Village, Our.** A series of rural sketches, contributed by MARY RUSSELL MITFORD (1786—1855) to *The Lady's Magazine* in 1819, and republished in 1824. A second volume followed in 1825, a third in 1828, a fourth in 1830, and a fifth in 1832. "Every one," says Chorley, "now knows *Our Village*, and every one knows that the nooks and corners, the haunts and copses, so delightfully described in its pages, will be found in the immediate neighbourhood of Reading, and more especially around Three-Mile-Cross, a cluster of cottages on the Basingstoke Road, in one of which the authoress resided for many years."

**Village, The.** A poem by GEORGE CRABBE (q.v.), descriptive, as the title would imply, of country life and character. Before publication in 1783 it had been seen and corrected by Johnson and Burke, and when it appeared its success was immediate and thorough. It was quoted everywhere, and earned for the author the gift of a couple of small livings from Lord Thurlow.

**"Villaine maketh villeine."**—CHAUCER, *Romaunt of the Rose*.

**"Villainous low, With foreheads."**—*The Tempest*, act iv., scene 1.

**"Villainous saltpetre."**—*King Henry IV.*, part i., act i., scene 3.

**Villeneuve, Huon de.** See AYMON, THE HISTORY OF THE FOUR SONS OF.

**Villette.** A novel by CHARLOTTE BRONTË (1816—1855); published in 1850.



**Villiers, George.** See BUCKINGHAM, DUKE OF.

**Vincentio.** Duke of Vienna, in *Measure for Measure* (q.v.). Also the name of an old gentleman of Pisa in *The Taming of the Shrew* (q.v.).

**"Vindicate the ways of God to man, But."** A line in POPE's poem, *An Essay on Man*, which may be compared with Milton's line in *Paradise Lost*, book 1:—

"And justify the ways of God to man."

**Vindiciæ Gallicæ:** "A Defence of the French Revolution and its English Admirers against the Accusations of the Right Hon. Edmund Burke," by Sir JAMES MACKINTOSH (1765—1832); published in 1791. Several passages were suppressed in later editions.

**Vinegar Bible, The.** An edition published by the Oxford Clarendon Press in 1717, and so called because, in the twentieth chapter of St. Luke's Gospel, "The Parable of the Vinegar" is printed instead of "The Parable of the Vineyard."

**Vinesauf, Geoffrey de.** See NOVA POETRIA.

**Viola.** Sister to Sebastian, and the heroine in *Twelfth Night* (q.v.); in love with Orsino, the Duke of Illyria. "That she should be touched by a passion made up of pity, admiration, gratitude, tenderness, does not, I think," says Mrs. Jameson, "in any way detract from the genuine sweetness of her character, for she never told her love."

**Violante.** One of the heroines of Lord LYTTON's story of *My Novel* (q.v.), of whom it has been said that "to the unconscious grace, and innate nobility, which, rightly or wrongly, we associate with high birth and a long line of ancestors, she adds something of the energy and modest boldness of the Viola [q.v.] in *Twelfth Night*, and possibly Lord Lytton may, with the name, have borrowed from Shakespeare the hint of her relations with L'Estrange."

**Violante.** The high-spirited heroine of FLETCHER's *Spanish Curate* (q.v.).

**Violante, Donna.** The heroine of Mrs. CENTLIVRE's comedy of *The Wonder* (q.v.); beloved by Don Felix (q.v.).

**Violenta.** See ACHELEY, THOMAS.

**Violente.** A character in *All's Well that Ends Well* (q.v.).

**Violet, On a Dead.** A lyric by PERCY BYSSHE SHELLEY.

**"Violets plucked, the sweetest rain,"**—JOHN FLETCHER, *The Queen of Corinth*—

"Makes not fresh nor grow again."

These lines reappear, slightly altered, in Percy's composite ballad of *The Friar of Orders Grey*.

**Virgidemiarum.** See SATIRES IN SIX BOOKS.

**Virgil.** The leading English versions of the *Æneid* of this famous poet are those of Gawin Douglas, finished in 1513; of Lord Surrey, published in 1553; Thomas Phaer and Thomas Twyne (1558—1573); Richard Stanihurst (1583); John Dryden (1697); Christopher Pitt (1740); John Conington (1870); and William Morris (1876). See the *Ancient Classics for English Readers*.

**Virgil Travestie.** See SCARRONIDES.

**Virgil's Gnat.** A poem by EDMUND SPENSER.

**Virgin Martyr, The.** A tragedy by PHILIP MASSINGER (q.v.), written in 1622. In this fine play he was assisted by Dekker.

**Virgin Unmasked, The:** "or, Female Dialogues," by BERNARD DE MANDEVILLE (about 1670—1733); published in 1709, and consisting of coarse discussions on an indecent subject.

**Virgin Widow, The.** A comedy, by FRANCIS QUARLES (1592—1644), which appeared in 1649. This was the only dramatic production of the author of *Divine Emblems*.

**Virginia.** The subject of one of MACAULAY's *Lays of Ancient Rome* (q.v.).

**Virginians, The:** "A Tale of the Last Century," by WILLIAM MAKEPEACE THACKERAY (1811—1863); published in 1857. "*The Virginians*," says Hannay, "shows many of Thackeray's best qualities, but does not add to the resources at our disposal for understanding or measuring his powers."

**Virginitatis, De Laude.** A prose treatise by ALDHELM (656—709).

**Virginus.** A tragedy by JAMES SHERIDAN KNOWLES (1784—1862), produced originally at Covent Garden Theatre, with Macready in the title-rôle.

**Violet.** The hero of FLETCHER's play of *The Double Marriage*; married to Juliana (q.v.) and to Martia (q.v.).

**"Virtue alone is happiness belcw."** Line 310, epistle iv., of POPE's *Essay on Man* (q.v.).

**"Virtue alone out-builds the pyramids."** Line 312, night vi., of YOUNG's poem of *Night Thoughts*.

**"Virtue is her own reward."** A line which occurs in DRYDEN's play of *Tyrannic Love* (act iii., scene 1). A very similar thought is found in PRIOR's *Imitation of Horace* (book iii., ode 3), GRAY's *Epistle to Methuen*, and HOME's play of *Douglas* (act iii., scene 1). HENRY MORE, in his *Cupid's Conflict*, says, "Virtue is to herself the best reward."

**"Virtue of necessity, Make a."**—*Two Gentlemen of Verona*, act iv., scene 1. The expres-



sion appears to have been previously used by CHAUCER in *The Squire's Tale* :—

"Than I made vertu of necessite."

It is found also in DRYDEN's *Palamon and Arcite*.

**Virtue or Merit, An Enquiry concerning**, by ANTHONY ASHLEY COOPER, third Earl of SHAFTESBURY (1671—1713); published in 1699, again in 1709, and eventually forming the fourth treatise in the writer's *Characteristics*, published in 1711 and 1713.

**Virtuoso, The**. A comedy by THOMAS SHADWELL (1640—1692), produced in 1676. "There is nobody," says Langbaine, "will deny this play its due of applause; at least, I know that the university of Oxford—who may be allowed competent judges of comedy, especially of such characters as Sir Nicholas Gimcrack, and Sir Formal Trifle—applauded it. And as no one ever undertook to discover the frailties of such pretenders to this kind of knowledge before Mr. Shadwell, so none since Mr. Jonson's time ever drew so many different characters of humours, and with such success."

"Virtuous actions are but born and die." A line in STEPHEN HARVEY's translation of Juvenal, satire ix.

**Virtuous Octavia**. A "tame and feeble" Roman play, by SAMUEL BRANDON (temp. Elizabeth); produced in 1598.

"Virtuousest, discreetest, best." See "Wiseest," &c.

**Vision, A**. The title of what Chambers calls "a grand and thrilling ode," by ROBERT BURNS, "in which he hints—for more than a hint could not be ventured upon—his sense of the degradation of the ancient manly spirit of his country under the Conservative terrors of the passing era."

**Vision of Judgment, A**. A poem by ROBERT SOUTHEY (1774—1843), published in 1821. See next paragraph.

**Vision of Judgment, The**: "by QUEVEDO REDIVIVUS; suggested by the composition so entitled by the author of *Wat Tyler*" (q.v.), and published in 1822. "Quevedo Redivivus" is Lord BYRON, who wrote this poetical parody upon Southey's poem in revenge for an attack on him by the latter in a newspaper of the day. Southey had also denominated Byron, in his *Vision of Judgment*, the leader of the "Satanic School of Poetry" (q.v.). The scene of Byron's satire is laid hard by the gates of heaven, where St. Peter stands ready to admit those worthy, and whither the devil repairs in order to show just reason why King George III., who has just died,

"by no means could or should  
Make out a case to be exempt from woe  
Eternal."

To this end he calls several witnesses, including Wilkes and Junius, and the latter has just "melted

in celestial smoke," when the ghost of Southey makes its appearance, and after recounting briefly all the things he has written, he proceeds to read a few lines from an unpublished MS., which causes the company to disperse in great disorder, and induces St. Peter to knock the poet down with his bunch of keys.

"All I saw further, in the last confusion,  
Was, that King George slipp'd into heaven for one;  
And when the tumult dwindled to a calm,  
I left him practising the hundredth psalm."

**Vision of Poets, A**. A poem by ELIZABETH BARRETT BROWNING (1809—1861), published in 1844. It describes how

"A poet could not sleep aright,  
For his soul kept too much light  
Under his eyelids for the night,"

and how he

"rose disquieted  
With sweet rhymes ringing thro' his head,  
And in the forest wandered,"

meeting there a lady whose mission it was to "crown all poets to their worth," and through whose agency he obtains a sight of some of the great men of song. These are characterised in generally felicitous terms.

**Vision of Sin, The**. An allegorical poem by ALFRED TENNYSON, written in 1842.

"Vision and the faculty divine, The." —WORDSWORTH, *The Excursion*, book i.

**Vision of the Sea, A**. A poetic fragment by PERCY BYSSHE SHELLEY, written in 1820.

**Vision, The**. A poem by JOHN SHEFFIELD, Duke of BUCKINGHAMSHIRE (1649—1721), written in 1680, during a voyage to Tangiers. It is "a licentious poem," says Johnson, "such as was fashionable in those times, with little power of invention or propriety of sentiment."

**Vision, The Theory of**, by GEORGE BERKELEY, Bishop of CLOYNE (1684—1753), was published in 1709. The author's aim in this treatise is "to distinguish," says Dugald Stewart, "the immediate and natural objects of sight from the seemingly instantaneous conclusions which experience and habit teach us to draw from them in our earliest infancy; or, in the more concise metaphysical language of a later period, to draw the line between the original and acquired perceptions of the eye."

**Visions**: "of Bellay," "of Petrarch," "of the World's Vanity." Poems by EDMUND SPENSER.

**Visions, A Book of**. By EGWIN, Bishop of WORCESTER (d. about 768).

**Visions in Verse**. Poems by NATHANIEL COTTON (1721—1788), intended "for the instruction of younger minds."

"Visions of glory, spare my aching sight." —GRAY, *The Bard*, part iii., stanza 1.

"Vital spark of heav'nly flame." First line of *The Dying Christian to his Soul* (q.v.), an ode by ALEXANDER POPE (1688—1744).



**Vitalis, Ordericus.** See ORDERICUS VITALIS.

**Vivian.** The pseudonym adopted by GEORGE HENRY LEWES (q.v.) in various contributions to *The Leader*.

**Vivian Grey.** A novel by BENJAMIN DISRAELI (q.v.), published in 1826—7. The writer is supposed to have indicated, if nothing more, his own character in that of the hero, who is represented as being, like himself, the son of a literary man, and between whose career and that of the subsequent Lord Beaconsfield there are certain points of likeness. Among the other characters in the book are the Marquis of Carabas, Mrs. Felix Lorraine, Stapylton Toad, Mrs. Million, and many others. In one of his prefaces to the work, the author describes *Vivian Grey* as a youthful production, having all the usual faults of youth. It was highly popular when first published, and is still widely read, chiefly, however, for the light it is supposed to throw upon the author's life and character.

**Vivien.** The title of one of TENNYSON's *Idylls*. "The wily Vivien" is she who ensnares the prophet Merlin in "the hollow oak."

"For Merlin once had told her of a charm,  
The which, if any wrought on any one  
With woven paces and with waving arms,  
The man so wrought on ever seem'd to lie  
Closed in the four walls of a hollow tower,  
From which was no escape for evermore,  
And none could find that man for evermore,  
Nor could he see but him who wrought the charm.

"Coming and going, and he lay as dead  
And lost to life and use and name and fame.  
And Vivien ever sought to work the charm  
Upon the great Enchanter of the time,  
As fancying that her glory would be great  
According as his greatness whom she quenched."

"**Vocal spark.**"—WORDSWORTH, *A Morning Exercise*.

"**Voice of the sluggard, 'Tis the.**"  
First line of some verses by DR. WATTS.

"**Voiceful sea, The.**"—COLERIDGE, *Fancy in Nubibus*.

**Voices of the Night.** Poems by HENRY WADSWORTH LONGFELLOW (b. 1807), published in 1841. They include the *Prelude*, the *Hymn to the Night*, *A Psalm of Life*, and *Flowers*.

"**Violet by a mossy stone, A.**" A line in WORDSWORTH's poem, beginning—

"She dwelt among the untrodden ways."

The whole verse runs—

"A violet by a mossy stone,  
Half-hidden from the eye!  
Fair as a star when only one  
Is shining in the sky."

**Volpone:** "or, the Fox." A comedy by BEN JONSON (1574—1637), written in 1605. Hazlitt calls it his best play; "prolix and improbable, but intense and powerful. It seems formed on the model of Plautus in unity of plot and interest." The principal character is represented as a wealthy sensualist, who tests the character

of his friends and kinsmen by a variety of stratagems, obtains from them a large addition to his riches by the success of his impostures, and finally falls under the vengeance of the law. "Volpone," says Campbell, "is not, like the common misers of comedy, a mere money-loving dotard, a hard, shrivelled old mummy, with no other spice than his avarice to preserve him—he is a happy villain, a jolly misanthrope, a little god in his own selfishness; and Mosca [q.v.] is his priest and prophet. Vigorous and healthy, though past the prime of life, he hugs himself in his harsh humour, his successful knavery and imposture, his sensuality and his wealth, with an unhallowed relish of selfish existence."

**Volscius, Prince,** in the Duke of BUCKINGHAM's farce of *The Rehearsal* (q.v.), is in love with Parthenope (q.v.).

**Voltaire.** The *Life* of this French writer was written by Oliver Goldsmith in 1759. See the essay by Thomas Carlyle, included in his *Miscellaneous Works*; and the *Life* by Francis Espinasse (1866); the biographical study by John Morley, published in 1871; also *Foreign Classics for English Readers*, in which is included a work on Voltaire by Colonel Hamley.

**Voltimand.** A courtier, in *Hamlet* (q.v.).

**Vortigern and Rowena.** A drama written by WILLIAM HENRY IRELAND (q.v.), and put forward by him as the work of Shakespeare. It was brought out at Drury Lane, with Kemble as the leading character, but was immediately condemned, the line,

"And when this solemn mockery is o'er,"

significantly emphasised by the actor, being taken up by the pit, and received with a roar of ironical approval which sealed the fate of the drama.

**Vox Clamantis.** The second part of a great poem by JOHN GOWER (1320—1402), written in Latin, and never printed. It is in seven books, of alternate hexameter and pentameter verse, and "treats," according to a contemporary chronicler, "of that marvellous event which happened in England in the time of King Richard II., in the fourth year of his reign, when the servile rustics rose impetuously against the nobles and gentles of the kingdom, pronouncing, however, the innocence of the said lord the king, then under age, his case therefore excusable. He declares the faults to be more evidently from other sources by which, and not by chance, such strange things happen among men. And the title of this volume, the order of which contains seven sections, is called *Vox Clamantis: the Voice of one Crying*." This, of course, refers to the insurrection of Wat Tyler, in 1381. Many years later, after the accession of Henry IV., Gower added to this poem a supplement called *The Tripartite Chronicle* (q.v.). See CONFESSIO AMANTIS and SPECULUM MEDITANTIS.



**Voyage and Travaile, The**, "which treateth of the Way to the Hierusalem, and of the Marvayles of Inde, with other Islands and Countryes," by Sir JOHN MANDEVILLE (q.v.); originally written in English, then translated into Latin, and finally into English, "that every man of his nacioun" might read it.

**Voyage of Captain Popanilla, The**. A work of fiction by BENJAMIN DISRAELI (q.v.), published in 1828.

**"Vulgar flight of common souls, The."**—MURPHY, *Zenobia*, act v., scene 2.

**Vyet, Childe**. A ballad, printed by Maidment, Buchan, and Jamieson. "Lady Maisry, loving Childe Vyet, is forced to marry his elder brother, Lord Ingram, and a sudden fate falls upon the three." The two brothers kill one another, and Lady Maisry goes mad. See, in Jamieson's collection, the ballad called *Lord Wa'yates and Auld Ingram*.

## W

**Wace, Maistre**, Norman poet (b. 1112, d. 1184), wrote *Le Roman de Brut* and *Le Roman de Rou*. See *The Retrospective Review* for November, 1853; Wright's *Biographia Literaria*; and Plugnet's *Notice sur la vie et les écrits de Robert Wace*. See LAYAMON and ROU.

**"Wad some Pow'r the giftie gie us, O."** See LOUSE, To A.

**Waddington, George, D.D.**, Dean of Durham (1793—1869), published *A Visit to Greece* (1825), *A History of the Church from the Earliest Ages to the Reformation* (1833), and *A History of the Reformation on the Continent* (1841).

**Waddington, William of**, was the English author of the French work, *Manuel des Péchés*, which Robert de Brunne translated into English as *A Handling of Sins* (q.v.). Waddington's own work was, however, so far from being original that he himself said of it, "Rien del mien ni mettrai."

**Wade, Thomas**, poet (b. 1805), has published *Mundi et Cordis* (1835), and other works. See Stedman's *Victorian Poets*.

**"Wade through slaughter to a throne, Forbade to."**—GRAY, *Elegy written in a Country Churchyard*.

**Wadman, Widow**. A character in STERNE's novel of *Tristram Shandy* (q.v.); an intriguing female, who essays the heart of Uncle Toby (q.v.).

**"Waft a sigh from Indus to the Pole, And."** Line 58 of POPE's epistle of *Abelard to Eloisa*.

**Wager, Lewis**. See MARIE MAGDALENE.

**Wager, W.** See LONGER THOU LIVEST, &c.

**Wages**. A lyric by ALFRED TENNYSON, originally published in *Macmillan's Magazine*.

**Waggoner, The**. A poem in four cantos by WILLIAM WORDSWORTH, written in 1805, and dedicated to Charles Lamb. It was published in 1819.

**Waife, Gentleman**, in Lord LYTTON's novel of *What Will he Do with It?* is described by *The Quarterly Review* as "a perfectly new character, drawn with all the tender delicacy of a Sophocles—the old man, who, for the sake of screening a dissolute and criminal son, consents to undergo transportation, and for years to bear the imputation of a felon; struggling against poverty for the support of his grandchild, with the same thrift and calm philosophy as Dr. Riccabocca; dreading success more than failure, because it brings notoriety; refusing each proffer of friendship, and loving darkness because his deeds are good and his son's evil."

**Wake, Sir Isaac**, political and miscellaneous writer (b. about 1575, d. 1632), was the author of, among other works, *Rex Platonicus, sive de Potentissimi principis Jacobi regis ad Acad. Oxon. adventu* (1605), which contains a passage that is said to have suggested to Shakespeare the plot of his *Macbeth*.

**Wake, William**, Archbishop of Canterbury (b. 1657, d. 1737), was the author of *An Exposition of the Doctrines of the Church of England* (1686), *An English Version of the Genuine Epistles of the Apostolic Fathers* (1693), and *The State of the Church and Clergy of England Considered* (1697). His Remains include Charges and Sermons.

**"Waked to ecstasy the living lyre, Or."**—GRAY, *Elegy written in a Country Churchyard*.

**Wakefield, Gilbert**, scholar and miscellaneous writer (b. 1756, d. 1801), published a large number of works, of which the most important are his translation of the New Testament; *Poemata Latine partim scripta, partim reddita* (1776); *An Essay on Inspiration* (1781); *A Plain and Short Account of the Nature of Baptism* (1781); *An Enquiry into the Opinions of the Christian Writers of the three first centuries concerning the Person of Jesus Christ* (1784); *Remarks on the Internal Evidence of the Christian Religion* (1789); *Silva Critica* (1789—95); *An Enquiry into the Expediency and Propriety of Public or Social Worship* (1792); *Evidences of Christianity* (1793); *An Examination of the Age of Reason*, by Thomas Paine (1794); *A Reply to Thomas Paine's Second Part of the Age of Reason* (1795); *Observations on Pope* (1796); and *A Reply to some Parts of the Bishop of Llandaff's Address to the People of Great Britain* (1798). His *Memoirs*, written by himself, appeared in 1792; his *Correspondence with the late Right Hon. Charles James Fox in the years 1796—1801, chiefly on subjects of Classical Literature*, appeared in 1813.



**Wakefield Plays, The**, sometimes called the Towneley or the Widkirk Mysteries; Towneley, because the only MS. in which they are contained belongs to the library of the Towneley family at Towneley, Lancashire; and Widkirk, from the statement made by Douce in 1814 to the effect that they "formerly belonged to the Abbey of Widkirk, near Wakefield, in the county of York." It has since been discovered that no such place as Widkirk ever existed, and that as at Woodkirk—which is four miles from the town of Wakefield—there were no guilds or trades, it is obvious the plays could only have been acted at the latter place, which is also sufficiently indicated by internal evidence. The mysteries, which are thirty-two in number, were first published in 1836 for the Surtees Society. "The metres," says Professor Morley, "are more various and irregular than those of the Chester or Coventry series, and more freely broken up into dialogue by the dramatic spirit of the writers. It is evident that these plays are not, as the other sets appear to be, the production of one wit." A full analysis of them will be found in Collier's *History of Dramatic Literature* and Morley's *English Writers*. See SHEPHERD'S PLAY, THE.

**Wakefield, The Vicar of.** A novel by OLIVER GOLDSMITH (1728—1774), published in 1766, with the sub-title of *A Tale, supposed to be written by himself—i.e., the Vicar*. It had been written as early as 1764, when Johnson, calling at his lodgings, found he had been arrested by his landlady for rent, "at which he was in a violent passion." "He had got a bottle of Madeira and a glass before him. I put the cork into the bottle, desired he would be calm, and began to talk to him of the means by which he might be extricated. He then told me he had a novel ready for the press, which he produced to me. I looked into it, and saw its merit; told the landlady I would soon return, and, having gone to a bookseller, sold it for £60." The bookseller was Newberry, by whom the tale was issued on the 27th of March, 1766. By May, a second edition had been called for; by August, a third; and a sixth had been issued before Goldsmith's death in 1774. It was translated into most European languages, and it was only four years after its publication that Herder read a German version of it to the poet Goethe, who admired it greatly. "How simple this *Vicar of Wakefield* was," says Professor Masson, "how humorous, how pathetic, how graceful in its manner, how humane in every pulse of its meaning, how truly and deeply good! So said everybody; and gradually into that world of imaginary scenes and beings, made familiar to English readers by former works of fiction, a place of special regard was found for the ideal Wakefield, the Primrose family (q.v.), and all their belongings."

**"Waken, lords and ladies gay."** First line of a *Hunting Song* by SCOTT, first published in *The Edinburgh Annual Register* for 1808:—

"To the greenwood haste away."

**"Waking bliss, Such sober certainty of."**—MILTON, *Comus*, line 263.

**Wald, Matthew.** A novel by JOHN GIBSON LOCKHART (1794—1854), published in 1824, and written in an autobiographical form.

**Walden, Thomas of** (b. about 1380, d. 1430), wrote *Doctrinale Antiquitatum Ecclesie* (q.v.); *De Sacramentis*; *Bundles of Master John Wiclif's Tarcs with Wheat*; *Fasciculi Zizaniorum*; and various books on theological and metaphysical subjects.

**Waldly, John of.** See MIRROR OF LIFE, THE.

**Walford, Edward**, miscellaneous writer (b. 1823), has published *A Handbook of the Greek Drama* (1856); *Lives of the Prince Consort* (1862), Lord Palmerston (1867), and Louis Napoleon (1873); *Old and New London* (after vol. ii.); *Tales of our Great Families* (1877); and many other works. He was for some time the editor of *Once a Week* (1864—67) and of *The Gentleman's Magazine* (1866—68), and has contributed largely to periodical literature.

**Walker, Clement** (d. 1651), was the author of *The History of Independency*, published in three parts, in 1648, 1649, and 1651. A fourth part was added by another hand in 1660.

**Walker, John**, lexicographer (b. 1732, d. 1807), published, in 1775, *A Dictionary of the English Language, answering at once the Purposes of Rhyming, Spelling, and Pronouncing*; *Elements of Elocution* (1781); *Hints for Improvement in the Art of Reading* (1783); *The Melody of Speaking delineated* (1787); *A Critical Pronouncing Dictionary and Expositor of the English Language* (1791); *Rhetorical Grammar* (1801); *English Themes and Essays* (1801); *The Academic Speaker* (1801); *Outlines of English Grammar* (1805); and *A Rhyming Dictionary* (q.v.).

**Walker, Obadiah.** See BEAUTY, A DISCOURSE OF.

**Walker, Sir Edward** (b. early in the seventeenth century, d. 1677), wrote *Historical Discourses upon the Progress and Success of the Arms of Charles I., &c.* (1705), the most important portions of which are their accounts of the personal history of that king, in 1644—5, and of Charles II., in his Scotch expedition, in 1650—1. He is also credited with *A Circumstantial Account of the Preparations for the Coronation of Charles II.* (1820), and *Iter Carolinum*, a diary of the movements of Charles I., from 1641 to his death, published in 1660.

**Walker, Thomas**, magistrate (b. 1784, d. 1836), was the author of *The Original* (q.v.).

**Walking Gentleman, A.** The name assumed by THOMAS COLLEY GRATTAN (1796—



1864), in the publication of his work, entitled *High-ways and Bye-ways, or Tales of the Road-side, picked up in the French Provinces* (1825).

**"Walks in beauty, like the night, She."** First line of one of BYRON's *Hebrew Melodies* (q.v.).

**"Walks the waters like a thing of life, She."** See stanza 3, canto i., of BYRON's poem of *The Corsair* :—

"And seems to dare the elements to strife."

**Wall.** A character in the interlude of *Pyramus and Thisbe*, in *A Midsummer Night's Dream*, enacted by Snout, a tinker :—

"In this same interlude it doth befall,  
That I, one Snout by name, present a wall."

**Wallace, Alfred Russel**, scientific and miscellaneous writer (b. 1822), has published *Travels on the Amazon and Rio Negro* (1852), *The Malay Archipelago* (1869), *Contributions to the Theory of Natural Selection* (1870), and *The Geographical Distribution of Animals*.

**Wallace, Donald Mackenzie** (b. 1841), is the author of *Russia* (1877).

**Wallace, James.** A novel by ROBERT BAGE (1728—1801), published in 1788.

**Wallace, The Acts and Deeds of Sir William.** A poetical chronicle written about the year 1460, by the wandering minstrel called Blind HARRY (q.v.). It is written in the ten-syllabled couplet, and is said to have been mainly founded on a Latin Life of the hero by his schoolfellow, John Blair—

"The man  
That first complit in dyt the Latyne buk  
Off Wallace lyff, rycht famous of renoune."

It was republished in 1869. "Blind Harry," says Professor Morley, "was more patriot than poet, but where the spirit of the patriot is active, the life-blood of song flows warm."

**Wallenstein.** A drama in two parts, translated from Schiller by SAMUEL TAYLOR COLERIDGE, in 1800.

**Waller, Edmund**, poet (b. 1605, d. 1687). The first collection of this writer's works was made by himself, and published in 1664. It went through numerous editions in his life-time, and was followed in 1690 by a second collection of poems, written in his later years. The complete *Works of Edmund Waller, Esq., in Verse and Prose*, published by Mr. Fenton, appeared in 1729. The *Poems* were edited by Robert Bell in 1866. See Johnson's *Lives of the Poets*. "The characters," says that writer, "by which Waller intended to distinguish his writing are sprightliness and dignity; in his smallest pieces he endeavours to be gay; in the larger, to be great. Of his airy and light productions, the chief source is gallantry, that attentive reverence of female excellence which has descended to us from the Gothic ages. As his

poems are commonly occasional, and his addresses personal, he was not so liberally supplied with grand as with soft images. The delicacy which he cultivated, restrains him to a certain nicety and caution, even when he writes upon the slightest matter. He has, therefore, in his whole volume, nothing burlesque, and seldom anything ludicrous or familiar. He seems always to do his best, though his subjects are often unworthy of his care. His thoughts are for the most part easily understood, and his images such as the superficies of nature readily supplies; he has a just claim to popularity, because he writes to common degrees of knowledge, and is free at least from philosophical pedantry, unless, perhaps, the end of a song *To the Sun* may be excepted, in which he is too much a Copernican. His thoughts are sometimes hyperbolic, and his images unnatural. His images of gallantry are not always in the highest degree delicate. Sometimes a thought, which might perhaps fill a distich, is expanded and attenuated till it grows weak and almost evanescent. His sallies of casual flattery are sometimes elegant and happy, as that in return of *The Silver Pen*; and sometimes empty and trifling, as that upon *The Card torn by the Queen*. There are a few *Lines Written in the Duchess's Tasso*, which he is said by Fenton to have kept a summer under correction. It happened to Waller, as to others, that his success was not always in proportion to his labour. Of these pretty compositions, neither the beauties nor the faults deserve much attention. The amorous verses have this to recommend them, that they are less hyperbolic than those of some other poets. Waller is not always at the last gasp; he does not die of a frown, nor live upon a smile. There is, however, too much love, and too many trifles. Little things are made too important; and the Empire of Beauty is represented as exerting its influence further than can be allowed by the multiplicity of human passions and the variety of human wants. Of his nobler and more weighty performances, the greater part is panegyric. He certainly very much excelled in smoothness most of the writers who were living when his poetry commenced. But he was rather smooth than strong; of the "full resounding line" which Pope attributes to Dryden, he has given very few examples. The general character of his poetry is elegance and gaiety. He is never pathetic, and very rarely sublime. He seems neither to have had a mind much elevated by nature, nor amplified by learning. His thoughts are such as a liberal conversation and large acquaintance with life would easily supply." See PANEGYRIC UPON THE LORD PROTECTOR; SACHARISSA.

**Waller, John Francis, LL.D.**, poet and miscellaneous writer (b. 1810), has published *The Slingsby Papers* (1852), *Poems* (1854), *The Dead Bridal* (1856), *Pictures from English Literature* (1870), *The Revelations of Peter Brown* (1870), and *Festival Tales* (1873). He was for many years the



editor of *The Dublin University Magazine*; has edited (with biographical memoirs) the works of Swift, Goldsmith, and Moore; and has contributed largely to periodical literature. He also edited *The Imperial Dictionary of Universal Biography*. See SLINGSBY, JONATHAN FREKE.

**Waller, Sir William**, general (b. 1597, d. 1668), wrote *Divine Meditations upon Several Occasions with a Daily Directory* (1680), and a *Vindication of the Character and Conduct of Sir William Waller, Knt., Commander in Chief of the Parliamentary Forces in the West; explanatory of his taking up Arms against King Charles the First, written by himself, now first published from the original Manuscript* (1793). See Wood's *Athenæ Oxonienses*.

**Wallis, John, D.D.**, mathematician (b. 1616, d. 1703), wrote *A Grammar of the English Tongue* (1653); *Mnemonica: or, the Art of Memory* (1661); *Hobbius Heauton-timorumenos* (1662); *Meehanica, sive de Motu* (1670), and other works, republished in a complete form in 1693—9, the titles of which may be read in Hutton's *Philosophical Dictionary*. For autobiographical particulars, see the publisher's appendix to the preface to Hearne's edition of Langtoft's *Chronicle*.

**"Walnuts and the wine, Across the."**  
—TENNYSON, *The Miller's Daughter*.

**Walpole.** A comedy by EDWARD, Lord LYTTON (q.v.), published in 1869, and founded on incidents in the career of Sir Robert Walpole.

**Walpole, Horace**, fourth Earl of Orford, antiquary (b. 1717, d. 1797), wrote *Ædes Walpolianæ: or, a Description of the Pictures at Houghton Hall, the seat of Sir Robert Walpole, Earl of Orford* (1752); *Catalogue of the Royal and Noble Authors of England, with Lists of their Works* (1758); *Fugitive Pieces in Prose and Verse* (1758); *Catalogue of the Collections of Pictures of the Duke of Devonshire* (1760); *Anecdotes of Painting in England* (1762—71); *Catalogue of Engravers who have been born or resided in England* (1763); *The Castle of Otranto* (1765), (q.v.); *Historic Doubts on the Life and Reign of King Richard III.* (1768), (q.v.); *The Mysterious Mother* (1768), (q.v.); *Miscellaneous Antiquities* (1772); *Description of the Villa of Horace Walpole at Strawberry Hill* (1772); *Letter to the Editor of the Miscellanies of Thomas Chatterton* (1779); *Hicroglyphick Tales* (1785); *Essay on Modern Gardening* (1785); *Hasty Productions* (1791); *Memoirs of the Last Ten Years* (1751—60) of the Reign of George II. (edited by Lord Holland in 1812); *Reminiscences* (collected in 1818); *Memoirs of the Reign of King George III. from his accession to 1771* (edited by Sir Denis Le Marchant in 1845); *Journal of the Reign of George III. from 1771 to 1783* (edited by Dr. Doran in 1859); and several minor publications. A complete edition of *The Letters of Horace Walpole, Earl of Orford*, edited by Peter Cunningham, chrono-

logically arranged, illustrated with notes, and accompanied by a general index, appeared in 1857. His *Memoirs*, edited by Eliot Warburton, were published in 1851. See Macaulay's *Essays from The Edinburgh Review* and Scott's *Biographies*. "It is the fashion," wrote Lord Byron, "to under-rate Horace Walpole; firstly, because he was a nobleman, and secondly, because he was a gentleman; but to say nothing of the composition of his incomparable letters, and of *The Castle of Otranto*, he is the 'ultimus Romanorum,' the author of *The Mysterious Mother*, a tragedy of the highest order, and not a puling love-play. He is the father of the first romance and the last tragedy in our language, and surely worthy of a higher place than any living author, be he who he may." This exaggerated estimate of Walpole may be contrasted with Macaulay's criticism: "None but an unhealthy and disorganised mind could have produced such literary luxuries as the works of Horace Walpole. His mind was a bundle of inconsistent whims and affections. He played innumerable parts, and over-acted them all. When he talked misanthropy he out-Timoned Timon; when he talked philanthropy he left Howard at an immeasurable distance."

**Walsh, William**, poet, critic, and scholar (b. 1663, d. 1709), wrote *The Golden Age Restored; Eugenia, a Defence of Women; Esculapius: or, the Hospital of Fools; and A Collection of Letters and Poems, amorous and gallant*. See Johnson's *Lives of the Poets*. The reader will remember Pope's reference to him in *The Dunciad*:—

"And knowing Walsh would tell me I could write."

**Walsingham, Thomas**, monk of St. Albans, and chronicler (circa 1400), wrote *Historia Anglicana* (q.v.); and *Ypodigma Neustriæ, vel Normanniæ ab Irruptione Normannorum usque ad Annum Sextum regni Henrici V.* (1574). Both works were reprinted in 1603.

**Walter, John**, journalist (b. 1739, d. 1812), began *The Daily Universal Register* on January 1, 1785, merging it, on January 1, 1788, into the paper which is now known as *The Times* (q.v.).

**Walter of Varila.** A vassal of the Landgrave Lewis, in CHARLES KINGSLEY's dramatic poem of *The Saint's Tragedy* (q.v.). He represents the "healthy animalism" of the Teutonic mind, with its mixture of deep earnestness and hearty merriment.

**Walter, Richard.** See ANSON, GEORGE, LORD.

**Walter, William.** See SIGISMUNDA.

**Walton, Brian**, Bishop of Chester (b. 1600, d. 1661), is best known as the editor of the Polyglott Bible, which goes by his name. He was, however, the author of several valuable and interesting



treatises. See the *Life* by Todd (1821). See also POLYGLOTTA BIBLIA WALTONI.

**Walton, Izaak**, biographer and angler (b. 1593, d. 1683), wrote *Lives* of Donne (1640), Wotton (1651), Hooker (1665), Herbert (1670), and Sanderson (1678), the first four being published together in 1671. *The Compleat Angler: or, the Contemplative Man's Recreation* (q.v.), appeared in 1653. Walton also wrote an elegy on the death of Donne in 1633, and he is said to be the author of "two modest and peaceable letters" on *Love and Truth* (q.v.), which were published in 1680. A *Life of Izaak Walton, including Notices of his Contemporaries*, was published by Dr. Zouch in 1814. See also the *Lives* by Hawkins, Nicholas, and Dowling. See "SATELLITES BURNING IN A LUCID RING," and THEALMA AND CLEARCHUS.

**Waltz, The**: "an Apostrophic Hymn," by HORACE HORNEM, Esq. (i.e., Lord BYRON), published in 1813. A satirical poem, in the heroic couplet, directed against the improprieties of a dance which had a short time previously been introduced into England. The writer represents himself as "a country gentleman of a Midland county," who, disgusted with what he witnessed at a ball, "sat down, and, with the aid of William Fitzgerald, Esq., and Dr. Busby, composed the hymn" in question.

"Waly, waly up the bank, O." See "O WALY, WALY UP THE BANK."

**Wamba**. "Son of Witless," and jester to Cedric of Rotherwood, in Sir WALTER SCOTT's romance of *Ivanhoe* (q.v.).

"Wandered east (I've), I've wandered west,"—MOTHERWELL, *Jeanie Morison*—

"Through many a weary day."

"Wanderer (A), Wilson, from thy native land." First line of an *Ode to Rae Wilson, Esquire*, by THOMAS HOOD.

**Wanderer of Switzerland, The**. A poem by JAMES MONTGOMERY (1771—1854), published in 1806, and severely reviewed in *The Edinburgh Review* for January, 1807. It was *à propos* of the latter notice that Byron declared this poem of Montgomery's to be "worth a thousand *Lyrical Ballads* and at least fifty 'degraded epics.'"

**Wanderer, The**. A poem contained in the Exeter Book (q.v.), in which the wanderer bewails the slaughter of his lord and kinsmen, the destruction of their king, and the hardship of his wanderings. "Into this half epic matter," says Warton, "are woven reflections on the excellence of constancy and silent endurance, and on the transitory nature of earthly things: the ruins which cover the face of the earth are but presages of that general destruction to which all things are tending; the world grows old and decrepit day by day."

**Wanderer, The**. A poem by RICHARD SAVAGE (q.v.), published in 1729.

**Wanderer, The**: "or, Female Difficulties." A novel by Madame D'ARBLAY (1752—1840), published in 1814, for which she received the sum of £1,500. "Yet," as Miss Kavanagh says, "*The Wanderer* is a dull story, in spite of character, incident, evident care, and minor merits." The heroine is called Juliet Granville, and is wedded to a man whom she despises, from whom she flees in despair, and by whom she is relentlessly followed, until his death delivers her from her torture, and restores her to liberty and social rank.

**Wanderer, The**. The title given by ROBERT, Lord LYTON (q.v.), to a collection of his miscellaneous lyrics published in 1859.

**Wandering Jew, The**. A ballad of the sixteenth century, which relates how this famous personage appeared at Hamburgh in 1547, and pretended he had been a shoemaker at the time of Christ's crucifixion. It is preserved in the Pepys collection. The story of the Wandering Jew is told by Matthew of Paris, and may be consulted in the erudite pages of Baring-Gould's *Curious Myths of the Middle Ages*.

**Wandering Jew, The**. A romance by PERCY BYSSHE SHELLEY, written in conjunction with Captain MEDWIN, about 1809, when the poet was seventeen years of age.

**Wandering Muses, The**: "or, the River of Forth Feasting." See RIVER OF FORTH FEASTING.

**Wandering Prince of Troy, The**. An old ballad on the subject of the travels of Æneas.

**Wandering Willie**. A song by ROBERT BURNS (1759—1796), the heroine of which, according to Allan Cunningham, was Mrs. Riddel Chambers, on the other hand, thinks it was written on Mrs. Maclehose, who was then in the West Indies, seeking a reunion with her husband.

"Wauken, ye breezes, row gently, ye billows,  
And waft my dear laddie ance mair to my arms."

**Wandering Wood, The**, in SPENSER'S *Faerie Queene*, is the place where the Red Cross Knight (q.v.) and Una (q.v.) encounter Error, who is slain by the former.

"Want of decency is want of sense."  
A line in ROSCOMMON'S *Essay on Translated Verse*.

"Want of pence, That eternal." See "PENCE, THAT ETERNAL WANT OF."

"Wanton wiles." — MILTON, *L'Allegro*, line 27.

"War (Ez fur), I call it murder." — LOWELL, *Biglow Papers*.

"War its thousands slays: peace its ten thousands." — BEILBY PORTEOUS, *Death*, line 178.



**"War, Sinews of."** See "SINEWS OF WAR."

**"War, war is still the cry, 'war even to the knife!'"**—BYRON, *Childe Harold's Pilgrimage*, canto i., stanza 86. The expression, "war to the knife," is said to have been uttered by General Palafox in reply to a summons to surrender Saragossa in 1808.

**"Warbler of poetic prose."** A description applied to Sir PHILIP SIDNEY by WILLIAM COWPER in his *Task*, book iv. ("Winter Evening").

**"Warbles his native wood-notes wild."**—MILTON, *L'Allegro*. The allusion is to Shakespeare.

**Warburton and a Warburtonian, Tracts by.** Published by Samuel Parr (1747—1825) in 1789. The tracts were early compositions by WILLIAM WARBURTON, not admitted into the collected editions of his works; and the Warburtonian was Bishop HURD, who had been as full of adulation for his brother bishop as he had been of recrimination for his opponents, and whom Parr bitterly attacked in the preface to the *Tracts*. See Disraeli's *Quarrels of Authors*.

**Warburton, Eliot Bartholomew George**, novelist and miscellaneous writer (b. 1810, d. 1852), wrote *The Crescent and the Cross* (1845); *Memoirs of Prince Rupert and the Cavaliers* (1849); *Reginald Hastings* (1850); *Darien: or, the Merchant Prince* (1851); and *A Life of the Earl of Peterborough* (1853).

**Warburton, William**, Bishop of Gloucester (b. 1698, d. 1779), published *Miscellaneous Translations, in Prose and Verse, from Roman Poets, Orators, and Historians* (1714); *A Critical and Philosophical Inquiry into the Causes of Prodiges and Miracles, as related by Historians, &c.* (1727); *The Alliance between Church and State* (1736), (q.v.); *The Divine Legation of Moses Demonstrated* (q.v.); *A Vindication of Pope's Essay on Man* (1740); *A Commentary on the same work* (1742); *Julian* (1750); *The Principles of Natural and Revealed Religion, occasionally opened and explained* (1753—54); *A View of Lord Bolingbroke's Philosophy* (1756); *The Doctrine of Grace* (1762); and some minor publications. His *Works* were edited by Bishop Hurd in 1788. His *Literary Remains* appeared in 1841, under the editorship of the Rev. F. Killigrew. His *Letters to the Hon. Charles Yorke from 1752 to 1770* were privately printed in 1812. Dr. Parr edited in 1789 *Tracts by Warburton and a Warburtonian* (q.v.) [Bishop Hurd], and in 1808, *Letters from a late eminent Prelate [Warburton] to one of his Friends [Bishop Hurd]*. The *Life of Bishop Warburton* was published by the Rev. J. S. Watson in 1863. See also *Bibliotheca Parnasia*, and *The Quarterly Review* for June, 1812. See PRODIGES AND MIRACLES.

**Ward, Artemus.** The literary pseudonym of CHARLES FARRER BROWNE, an American humorist (1832—1867), whose story is told in the preface to his *Lecture at the Egyptian Hall*, and in *The Genial Showman*, by E. P. Hingston. His *Book of Goaks and Travels among the Mormons* appeared in 1865, and *Artemus Ward in London* in 1867.

**Ward, Edward**, poet (b. 1667, d. 1731), wrote a large number of *Works*, published in a collected form in 1717, of which the following are the most important:—*The London Spy* (1698—1700); *Hudibras Redivivus* (q.v.); *Vulgus Britannicus* (1710); *Nuptial Dialogues and Debates* (1710); and *The History of the Grand Rebellion digested into Verse* (1713). A list of Ward's various writings is given in Lowndes' *Bibliographer's Manual*. For *Biography* see Baker's *Biographia Dramatica* and *The Retrospective Review*, vol. iii.

**Ward, Robert Plumer**, novelist and miscellaneous writer (b. 1765, d. 1846), wrote *An Inquiry into the Foundation and History of the Laws of Nations in Europe* (1794); *Tremaine: or, the Man of Refinement* (1825); *De Vere: or, the Man of Independence* (1827); *Illustrations of Life* (1837); *Pictures of the World* (1838); *The Revolution of 1688* (1838); *De Clifford: or, the Constant Man* (1841); and *Chatsworth: or, the Romance of a Week* (1844). His *Memoirs*, with selections from his diaries and letters, appeared in 1850.

**Ward, Thomas**, Roman Catholic controversialist (b. 1652, d. 1708), wrote *Errata of the Protestant Bible*, and *England's Reformation*, a Hudibrastic poem.

**"Warder of the brain, Memory, the."**—*Macbeth*, act i., scene 7.

**Wardlaw, Lady.** See HALKET, ELIZABETH.

**Wardlaw, Ralph, D.D.**, Dissenting divine (b. 1779, d. 1853), wrote *Sermons* (1809); *Discourse on the Principal Points of the Socinian Controversy* (1814); *'Unitarianism Incapable of Vindication* (1816); *Lectures on the Book of Ecclesiastes* (1821); *Essays on Pardon and Assurance* (1831); *On Faith and Atonement* (1832); *On the Sabbath* (1832); *Christian Ethics* (1834); *On National Church Establishments* (1839); *Female Prostitution* (1842); *On the Atonement* (1843); *Life of Joseph* (1845); *Infant Baptism* (1846); *Congregational Independency* (1848); *On the Miracles* (1853); *Systematic Theology*, and lectures on various portions of Scripture (1860, 1861, and 1862). His *Life* was published by Dr. W. L. Alexander in 1856.

**Wardle, Mr.** A fat gentleman in DICKENS'S novel of the *Pickwick Papers* (q.v.), who possesses two daughters, Emily and Isabella, and a maiden sister, of uncertain age, called Rachel. For their first appearance, see chapter iv.

**Waring.** A poem by ROBERT BROWNING (b. 1812), of which the opening lines are:—



"What's become of Waring  
Since he gave us all the slip,  
Chose land-travel or sea-faring,  
Boats and chest or staff and scrip,  
Rather than pace up and down,  
Any longer, London-town?"

By Waring the poet means Alfred Domett, who, so long ago as 1837, "was contributing lyrics to *Blackwood*, which justly won the favour of the burly editor. From a young poet who could throw off a glee like

"Hence, rude Winter, crabbed old fellow,  
or,  
"All who've known each other long,"

his friends had a right to expect a brilliant future. But he was an insatiable wanderer, and 'could not rest from travel.' His productions dated from every portion of the globe; finally he disappeared altogether, and ceased to be heard from, but his memory was kept green by Browning's nervous characterisation of him. After three decades the question was answered, and our vagrant bard returned from Australia with a long South Sea idyl, *Ranolf and Amahia*—a poem justly praised by Browning for varied beauty of power, but charged with the diffuseness, transcendentalism, defects of art and action, that were current among Domett's radical brethren so many years ago. The world," says Stedman, writing in 1876, "has gone by him. The lyrics of his youth, and chiefly a beautiful *Christmas Hymn*, are, after all, the best fruits, as they were the first, of his long and restless life." (He published in 1877 a volume of lyrics, old and new, entitled *Flotsam and Jetsam*.)

"Warn (To), to comfort, and command."—WORDSWORTH, *She was a Phantom of Delight*.

Warner, Anna B., an American authoress, sister of Susan Warner (q.v.), has published, under the pseudonym of "Amy Lothrop," *Dollars and Cents* (1852), *My Brother's Keeper* (1855), *Stories of Vinegar Hill* (1871), and various other works, including several in conjunction with her sister.

Warner, Charles Dudley, American humorist, has published *My Summer in a Garden*; *Backlog Studies*; *Baddeeh, and that Sort of Thing*; *Saunterings*; *The Gilded Age* (with Mark Twain); *Mummies and Moslems*; and other works.

Warner, Susan. See WETHERELL, ELIZABETH.

Warner, Sybil. A character in Lord LYTON's *Last of the Barons*.

Warner, William, poet (b. 1558, d. 1609), wrote *Albion's England* (1586—1606), (q.v.); *Pan his Syrinx, or Pipe, compact of Seven Reedes, &c.* (1584); besides translating the *Menæchmi* of Plautus. See ARGENTILE AND CURAN; SYRINX.

Warning to Fair Women, The. An old Elizabethan tragedy, in which a London merchant is murdered by his wife and her paramour. It

was published in 1599. It includes personifications of Tragedy, History, and Comedy, each of whom claims superiority and the possession of the stage.

Warren Hastings, Charges Against. A pamphlet by JOHN LOGAN (1748—1788), which excited considerable attention at the time of its publication, and led to the prosecution of its publisher by the House of Commons. See the *Essay on Warren Hastings*, by Macaulay.

Warren, John Leicester, poet, has published *Rehearsals, a Book of Verses* (1870); *Philoctetes, a Metrical Drama* (1871); *Orestes, a Metrical Drama* (1871); and *Searching the Net, a Book of Verses* (1873). "This poet," says Stedman, "is of the most cultured type. His *Rehearsals* is a collection of verses that generally show the influence of Swinburne, but include a few psychological studies in a widely different vein. He is less florid and ornate than his favourite master; all of his work is highly finished, and much of it very effective."

Warren, Samuel, D.C.L., novelist and miscellaneous writer (b. 1807, d. 1877), wrote *Passages from the Diary of a Late Physician* (1837); *Ten Thousand a Year* (1841); *Now and Then* (1847); *The Lily and the Bee* (1851); *Miscellanies, Critical and Imaginative* (1854); *The Moral and Intellectual Development of the Age* (1854); and several legal works. His writings were published in a uniform edition in 1854—5.

Warres, Warres, Warres, Arma Virumque Cano. A poem attributed by Rimbault, in his preface to *The Knight's Conjuring*, to THOMAS DEKKER (about 1570—1641). It was printed in 1618, and has for motto—

"Into the field I bring  
Soldiers and battalies,  
Booth their fames I sing."

Warrington, George. A barrister, and friend of Arthur Pendennis, in love with Laura (q.v.), in THACKERAY's novel of *Pendennis*. "One of the most real, as well as loveable, of the author's creations."

"Warrior taking his rest, He lay like a."—CHARLES WOLFE, *The Burial of Sir John Moore*.

"War's a game which, were their subjects wise, Kings would not play at."—COWPER, *The Task*, book v., "Winter Morning Walk."

"War's glorious art."—YOUNG, *The Love of Fame*, satire vii., line 55.

"Wars of old, Ring out the thousand."—TENNYSON, *In Memoriam*, canto 5.

"War's rattle."—SCOTT, *Marmion*, canto iii., stanza 10.

"Wars (The big) that make ambition virtue."—*Othello*, act iii., scene 3.

Warter, John Wood, clergyman and miscellaneous writer (b. 1806), is best known as editor



of his father-in-law, Southey's, *Doctor, Commonplace Book, Letters, and The Last of the Old Squires* (1854). He has also published *Parochial Sermons* (1844), *The Seaboard and the Down* (1860), *Wise Saws and Modern Instances* (1861), and other works. See OLDACRE.

**Warton, Joseph**, poet and critic (b. 1722, d. 1800), contributed an English translation of the *Eclogues* and *Georgics* to an edition of Virgil undertaken by himself and Pitt (1753); also several papers, chiefly critical, to *The Adventurer*. He published *Odes on Several Subjects* (1746), *An Essay on the Genius and Writings of Pope* (1756—82), editions of Pope (1797) and Dryden (1800), and various miscellaneous pieces. His *Biography* and *Letters* were published by Wooll in 1806.

**Warton, Thomas**, poet-laureate and critic (b. 1728, d. 1790), published *Five Pastoral Eclogues* (1745); *The Pleasures of Melancholy* (1745); *The Triumph of Isis* (1749); *An Ode for Music* (1751); *The Union: or, Select Scots and English Poems* (1753); *Observations on the Faëry Queene of Spenser* (1753); *The Observer Observed* (1756); *The Life of Sir Thomas Pope* (1760); *The Life and Literary Remains of Ralph Bathurst, M.D., Dean of Wells* (1761); contributions to the *Oxford Collection of Verses* (1761); *A Companion to the Guide and a Guide to the Companion* (1762); *The Oxford Sausage* (1764), (q.v.); an edition of Theocritus (1770); *A History of Kiddington Parish* (1781); *An Inquiry into the Poems attributed to Thomas Rowley* (1782); an edition of Milton (1785); *The Progress of Discontent*; and *Newmarket, a Satire*; *A Panegyric on Ale*; *A Description of the City, College, and Cathedral of Winchester*. The first volume of his famous *History of English Poetry* appeared in 1774, and the third in 1781; an edition, with notes by Ritson, Ashby, Douce, Park, and others, appeared in 1824; and another was published in 1846, with additional notes by Madden, Thorpe, Kemble, Thoms, and Taylor. The most elaborate edition is that prepared by W. Carew Hazlitt. Warton's *Poetical Works*, with memoirs of his life and writings, and notes critical and explanatory by Richard Mant, were issued in 1802. For an essay both on Thomas and on Joseph Warton, see Dennis's *Studies in English Literature*. See ALE, A PANEGYRIC ON OXFORD.

**Warwickshire, The Antiquities of, Illustrated.** A county history by Sir WILLIAM DUGDALE (1605—1685), published in 1656, after twenty years' indefatigable research. "It must stand," says Gough, "at the head of all our county histories." "There are works," says Whitaker, "which scrupulous accuracy, united with stubborn integrity, has elevated to the rank of legal evidence. Such is Dugdale's *Warwickshire*."

**"Waste its sweetness on the desert air, And."** A line in stanza 14 of GRAY'S *Elegy written in a Country Churchyard* (q.v.).

**"Waste of wearisome hours, Life is a."**—MOORE, *Oh, think not, my Spirit*.

**"Wasteful and ridiculous excess."**—*King John*, act iv., scene 2.

**"Wasting in despair, Shall I."** First line of a lyric by GEORGE WITHER.

**Wastle, William.** A pseudonym under which JOHN GIBSON LOCKHART (1794—1854) contributed several papers to *Blackwood's Magazine*.

**Wat Tyler.** A poetic drama, written by ROBERT SOUTHEY (1774—1843) "in the course of three mornings" in 1794, and published in the same year. "I wrote *Wat Tyler*," said the poet, afterwards, "as one who was impatient of all the oppressions that are under the sun. The subject was injudiciously chosen, and it was treated as might be expected by a youth of twenty in such times, who regarded only one side of the question."

**"Watcher of the skies, Some."**—KEATS, Sonnet xi.

**Watchman, The.** A periodical in prose and verse, projected and written by SAMUEL TAYLOR COLERIDGE. Its motto was—"That all might know the truth, and that the truth might make us free." It was published weekly, and lasted from March 1 to May 13, 1796.

**Water Patient, The Confessions of a.** A letter by EDWARD, Lord LYTTON (1805—1873), addressed to Harrison Ainsworth, in 1845, in defence of the hydropathic system, which the author had been induced to try for the benefit of his health.

**Water-Poet, The.** A name bestowed on JOHN TAYLOR, the poetaster (1580—1654), who was for some time a waterman plying on the river Thames.

**Water-Work:** "or, the Sculler's Travels from Tyber to Thames, with his boat laden with a Hotch-Potch, or Gallimaufrey of Sonnets, Satires, and Epigrams. With an ink-horn disputation betwixt a Lawyer and a Poet, and a quantum of new-catched Epigrams, caught the last fishing-tide, together with an edition of Pastoral Equivoques, or the Complaint of a Shepherd, dedicated to neither Monarch nor Miser, Keaser or Caitiff, Palatine or Plebeian, but to great Mounseer Multitude, alias All, or Every One," by JOHN TAYLOR (1580—1654).

**"Water, water, everywhere,"**—COLERIDGE, *The Ancient Mariner*, part ii.—

"Nor any drop to drink."

**Waterloo, The Field of.** A poem by Sir WALTER SCOTT (1771—1832), published in 1815, with the following advertisement:—"It may be some apology for the imperfections of this poem, that it was composed hastily, and during a short tour upon the Continent, when the author's labours were liable to frequent interruption; but its best apology is, that it was written for the purpose of assisting the Waterloo subscription." The general



opinion in regard to the poem is well expressed by the contemporary epigrammatist, who wrote—

"On Waterloo's ensanguined plain  
Full many a gallant man was slain,  
But none, by bullet or by shot,  
Fell half so flat as Walter Scott."

**Waterland, Daniel**, theological writer (b. 1683, d. 1740), published *Queries in Vindication of Christ's Divinity* (1719); *Sermons in Defence of Christ's Divinity* (1720); *Case of Arian Subscription Considered* (1721); *A Second Vindication* (1723); *A Further Vindication* (1724); *A Critical History of the Athanasian Creed* (1724); *The Nature, Obligation, and Efficacy of the Christian Sacraments Considered* (1730); *The Importance of the Doctrine of the Trinity Asserted* (1734); *Review of the Eucharist* (1737); *Scripture Vindicated against Tindal*; and other *Works*, republished complete by Bishop Van Mildert in 1823. *A Review of his Life and Writings* accompanied that edition, which was reprinted in 1856.

**Waters, Young**. A ballad printed in Perey's *Reliques*, "from a copy printed not long since at Glasgow. The world was indebted for its publication to the Lady Jean Hume, sister of the Earl of Hume." It is supposed to allude to the fate of the Earl of Murray, who was murdered by the Earl of Huntley in 1592. "There is, at most," says Allingham, "a resemblance in the motive."

**Waterton, Charles**, naturalist (b. about 1782, d. 1865), published *Wanderings in South America, the North-West of the United States, and the Antilles, in 1812, 1816, 1820, and 1824* (1825); *Essays on Natural History, chiefly Ornithology, with an Autobiography of the Author* (1838); a second series of essays, with a continuation of the autobiography (1844); and a third series of essays (1857).

**Wats, Gilbert**, miscellaneous writer (b. 1600, d. 1657), translated Davila's *History of the Civil Wars* and Lord Bacon's *De Augmentis Scientiarum*.

**Watson, David** (b. 1710, d. 1756), published a translation of Horace and *The History of the Heathen Gods and Goddesses*.

**Watson, James**, printer and journalist (b. 1675, d. 1722), started *The Edinburgh Gazette* in 1699, and *The Edinburgh Courant* and *The Scots Courant* in 1705; besides publishing a translation from the French of Jean de la Caille entitled *The History of the Art of Printing*.

**Watson, Richard**, Bishop of Llandaff (b. 1737, d. 1816), published *Institutiones Metallurgicæ* (1768); *An Apology for Christianity* (1776); *Letter to Archbishop Cornwallis on the Church Revenues*; *Chemical Essays* (1781—87); *Theological Tracts* (1785); *Sermons on Public Occasions and Tracts on Religious Subjects* (1788); *An Apology for the Bible* (1796); *Principles of the Revolution Vindicated*; and other *Works*. *Anecdotes of the Life of Richard Watson, Bishop of Llandaff, written by Himself*, appeared in 1817.

**Watson, Richard**, Dissenting divine (b. 1781, d. 1833), wrote *Theological Institutes* (1814); *Conversations for the Young* (1830); a *Life of John Wesley* (1831); a *Biblical and Theological Dictionary* (1832); *Sermons* (1834); *Expositions of Scripture* (1835); *The Universal Redemption of Mankind the Doctrine of Mankind*; and other *Works*. His *Life* was written by the Rev. Thomas Jackson, and published in 1834.

**Watson, Robert, LL.D.** (b. 1730, d. 1780), wrote a *History* of the Reign of Philip II., King of Spain (1777), of the Reign of Philip III., King of Spain (1783), and of the Duke of York (1779).

**Watson, Thomas, D.D.**, Bishop of Lincoln (d. 1582), published *Two Notable Sermons before the Queene's Highness concerning the Recall Presence* (1554), and *Holsome and Catholyke Doctrine concerning the Seven Sacraments* (1558).

**Watson, Thomas**, Nonconformist divine (d. about 1690), was the author of *A Body of Divinity* and *The Art of Divine Contentment*.

**Watson, Thomas**, poet (b. 1560, d. 1592), was the author of *The Ἑκατομπαθία: or, Passionate Centurie of Love, divided into two parts* (1582), (q.v.); *Amyntas* (1585); *Melibæus* (1590); *An Eclogue upon the Death of the Right Hon. Sir Francis Walsingham* (1590); *The First Set of Italian Madrigals Englished* (1590); *Amintæ Gaudia* (1592); *The Tears of Fancie: or, Love Disdained* (1593); *Compendium Memoriae Localis*; and a translation of the *Antigone* of Sophocles. See Arber's *English Reprints*.

**Watt, Robert, M.D.** (b. 1774, d. 1819), was the compiler of the *Bibliotheca Britannica: or, General Index to British and Foreign Literature* (1819—24); and the author of *Rules of Life* (1814), and other works.

**Wattle, Captain**. A character in DIBDIN's ballad of *Captain Wattle and Miss Roe*:—

"Did you ever hear of Captain Wattle?  
He was all for love and a little for the bottle."

**Watton, John**. A contemporary of Dunbar. See SPECULUM CHRISTIANI.

**Watts, Alaric Alexander**, poet and journalist (b. 1799, d. 1864), published *Poetical Sketches* (1822), *Scenes of Life and Shades of Character* (1831), and *Lyrics of the Heart, with other Poems* (1851); besides editing *The Literary Souvenir* (1825—34), *The Poetical Album* (1828—29), and *The Cabinet of Modern Art* (1835—38). He also conducted, at different periods, *The Leeds Intelligencer*, *The United Service Gazette*, *The Standard*, and other newspapers.

**Watts, Isaac, D.D.**, devotional writer and religious poet (b. 1674, d. 1748), published *Horæ Lyricæ* (1706); *Hymns* (1707); *Guide to Prayer* (1715); *Psalms and Hymns* (1719); *Divine and Moral Songs for Children* (1720); *Sermons on Various Subjects* (1721—23); *Logie* (1725); *The Christian Doctrine of the Trinity* (1726); *On the Love of God*,



and *On the Use and Abuse of the Passions* (1729); *Catechisms for Children and Youth* (1730); *Short View of Scripture History* (1730); *Humble Attempt towards the Revival of Practical Religion* (1731); *Philosophical Essays* (1734); *Reliquiae Juveniles* (1734); *Essay on the Strength and Weakness of Human Reason* (1737); *The World to Come* (1738); *The Ruin and Recovery of Mankind* (1740); *Improvement of the Mind* (1741); *Orthodoxy and Charity United* (1745); *Glory of Christ as God-Man Unveiled* (1746); *Evangelical Discourses* (1747); *Nine Sermons preached in 1718—19* (1812); and *Christian Theology and Ethics*, with a *Life* by Mills, in 1839. The *Life* by Milner, including the Correspondence, had appeared in 1834. See MIND, IMPROVEMENT OF THE; SONGS, DIVINE AND MORAL.

**Watty and Meg.** A poem by ALEXANDER WILSON (1766—1813), published anonymously in 1792, and attributed to Robert Burns. Chambers says that as the latter poet was one day sitting at his desk by the side of the window, a well-known hawker, Andrew Bishop, went past crying—"Watty and Meg, a new ballad, by Robert Burns." The poet looked out and said—"That's a lee, Andrew, but I could make your plack a bawbee if it were mine."

**Waugh, Edwin,** poet and prose writer (b. 1817), is the author of *Lancashire Songs, Lancashire Sketches, Tufts of Heather from a Lancashire Moor, Besom Ben, Ben an' th' Bantam, Th' Owd Blanket*, and other works. "Waugh," says Stedman, "is by far the best of Lancashire's recent dialect-poets. To say nothing of many other little garlands of poesy which have their origin in his knowledge of humble life in that district, the *Lancashire Songs* have gained a wide reception by pleasing truthful studies of their dialect and themes."

**Waverley:** "or, 'tis Sixty Years Since." A novel by Sir WALTER SCOTT (1771—1832), the first few chapters of which were written in 1805, but then laid aside, in deference to the unfavourable opinion of certain of the author's friends. Eight years afterwards Scott came across the manuscript by chance, and determined to conclude the story. This he did in the remarkably short period of three weeks, the whole work being published anonymously in 1814. It was immediately and strikingly successful, and the author of *Waverley* became a literary lion, the identity of whom it was long a passion of the reading world to discover. The secret was, however, kept successfully for many years, though it was known, Scott tells us, to at least twenty of his private friends. It was publicly divulged in 1827, first at the Theatrical Fund Dinner in Edinburgh, and again in the introduction to *The Chronicles of the Canongate*, published in that year. *Waverley*, it is well known, was only the first of a long series of similar works, which are now generally referred to as *The Waverley Novels*. These include *Guy Mannering, The Antiquary, Rob Roy, Old Mortality, The Black Dwarf, A Legend of Montrose, The Bride*

*of Lammermoor, The Heart of Midlothian, Ivanhoe, The Monastery, The Abbot, Kenilworth, The Pirate, The Fortunes of Nigel, Peveril of the Peak, Quentin Durward, St. Ronan's Well, Redgauntlet, The Betrothed, Chronicles of the Canongate (The Highland Widow, The Two Drovers, and The Surgeon's Daughter), The Talisman, Woodstock, The Fair Maid of Perth, Anne of Geierstein, Count Robert of Paris, and Castle Dangerous*. Of these, the last published under the pseudonym of "the author of *Waverley*" was *The Betrothed*. References to many of them will be found under their respective headings. For criticism on the novels, see SCOTT, SIR WALTER.

**Waverley, Edward Bradwardine.** The pseudonym adopted by JOHN WILSON CROKER in his *Two Letters*, published in reply to Malachi Malagrowther (q.v.) in 1826.

**Wavrin, John de,** was the author of a chronicle of English history from the earliest time to 1471. "He is also," says Morley, "probably the anonymous continuer (from 1443) of the chronicle of Monstrelet, who died in 1453. John de Wavrin was present at the battle of Agincourt."

**"Wax to receive, and marble to retain."**—BYRON, *Beppo*, stanza 34.

**Way of the World, The.** A comedy, by WILLIAM CONGREVE (1670—1729), which appeared in 1700. It is the most elaborate and brilliant of all his works; nevertheless, it failed on the stage—a circumstance which induced Congreve to abandon dramatic writing.

**Way to Bliss, The:** "in three books," by ELIAS ASHMOLE (1617—1692), published in 1658, and consisting of a treatise on the hermetical philosophy and the Philosopher's Stone. Anthony à Wood describes it as "pen'd by an unknown author living in the reign of Qu. Elizabeth."

**Way to Keep Him, The.** A comedy, by ARTHUR MURPHY (1727—1805), which appeared in 1761.

**Ways and Means.** A comedy by GEORGE COLMAN the younger (1762—1836), produced in 1788.

**Wayside Inn, Tales of a.** Poems in various metres by HENRY WADSWORTH LONGFELLOW (b. 1807). The first series, published in 1863, includes a Prelude ("The Wayside Inn"), the Landlord's Tale ("Paul Revere's Ride"), the Student's Tale ("The Falcon of Ser Federigo"), the Spanish Jew's Tale ("The Legend of Rabbi Ben Levi"), the Sicilian's Tale ("King Robert of Sicily"), the Musician's Tale ("The Saga of King Olaf"), the Theologian's Tale ("Torquemada"), the Poet's Tale ("The Birds of Killingworth"), several Interludes, and a Finale.

**We are Seven.** A lyric by WILLIAM WORDSWORTH, written in 1798. The first verso was contributed by Samuel Taylor Coleridge.



"We know him out of Shakespeare's art."—*The New Timon and the Poets*, by ALFRED TENNYSON, written in 1846. See TIMON OF ATHENS.

"We left behind the painted buoy."—*The Voyage*, by ALFRED TENNYSON.

"We met—'twas in a crowd." First line of a song by THOMAS HAYNES BAYLY (1797—1839).

"We sleep and wake and sleep, but all things move."—*The Golden Year*, by ALFRED TENNYSON.

"We watch'd her breathing thro' the night."—*The Death Bed*, by THOMAS HOOD.

"Weakest (The) goes to the wall."—*Romeo and Juliet*, act i., scene 1.

"Wealth accumulates and men decay, Where." Line 52 in GOLDSMITH's poem of *The Deserted Village* (q.v.).

**Wealth of Nations, An Inquiry into the Nature and Causes of the.** A work by ADAM SMITH (1723—1790), published in 1776. "*The Wealth of Nations*," says McCulloch, "gives Adam Smith an undoubted claim to be regarded as the founder of the modern system of political economy, and to be classed among the most eminent benefactors of his species. The excellence of this great work is obvious from the fact of its having exercised a more powerful and beneficial influence over the public opinion and legislation of the civilised world, since its appearance, than has ever been exercised by any other publication. It owes this high distinction to a variety of causes, but principally, perhaps, to the general soundness and liberality of its doctrines; to their bearing upon the most important affairs and interests of nations and individuals; and to the admirable manner in which they are expounded. Nor is it the least of the author's merits that he has pointed out and smoothed the route by following which subsequent philosophers have been able to perfect much that he left incomplete, to rectify the mistakes into which he fell, and to make many new and important discoveries."

"Wealth of Ormuz and of Ind, The." See "ORMUZ AND OF IND."

"Weary, flat, stale, and unprofitable, How."—*Hamlet*, act i., scene 2.

"Weary of myself and sick of asking."—*Self-Dependence*, a lyric by MATTHEW ARNOLD (b. 1822).

"Weave the warp, and weave the woof." See GRAY's poem, *The Bard*, part ii., line 1.

**Weaver, John**, antiquary (b. 1576, d. 1632), was the author of *A Description of the Ancient Monuments in this Realm*, and a history of our Lord in verse.

**Weaver, Thomas.** See PLANTAGENET'S TRAGICAL STORY; SONGS AND POEMS OF LOVE AND DROLLERY.

**Webbe, George**, Bishop of Limerick (b. 1581, d. 1641), was the author of *The Praetice of Quietness, An Exposition of the Principles of the Christian Religion, The Protestant's Religion*, and a translation of two of Terence's comedies.

**Weber, Henry William**, literary editor (b. 1783, d. 1818), produced an edition of the works of Beaumont and Fletcher, and a collection of *Ancient Metrical Romances*.

**Webster, Alexander**, Presbyterian minister (b. 1707, d. 1784), wrote some sermons and a few patriotic lyrics. See "O HOW COULD I VENTURE TO LOVE ONE LIKE THEE."

**Webster, John**, dramatist and poet (temp. seventeenth century), wrote (with Dekker) *The Famous History of Sir Thomas Wyatt* (1607); *The White Devil* (1612), (q.v.); *A Monumental Column Erected to the Loving Memory of Henry, late Prince of Wales* (1613); *The Devil's Law Case* (1623); *The Duchess of Malfy* (1623), (q.v.); *The Monument of Honour* (1624); *Appius and Virginia* (1654), (q.v.); *The Thraeian Wonder* (1661); and (with Rowley) *A Cure for a Cuckold* (1661). His Poetical and Dramatic Works were first collected, with some account of the *Life of the Author* and notes, by Dyce, in 1830; and again, by W. Hazlitt, in 1857. "He was a man," wrote Henry Mackenzie, "of truly original genius, and seems to have felt strong pleasure in the strange and fantastic horrors that rose up from the dark abyss of his imagination. The vices and crimes which he delights to paint, all partake of an extravagance which nevertheless makes them impressive and terrible; and in the retribution and the punishment there is a character of corresponding wildness." "Webster," says a writer in *The Edinburgh Review*, "was an unequal writer, full of gloomy power, but with touches of profound sentiment and the deepest pathos."

**Webster, Mrs. Augusta**, poetess, has published *A Woman Sold, and other Poems* (1866); *Dramatic Studies* (1866); *The Auspicious Day* (1872); and several other works. "For many qualities," says one of her critics, "this lady's work is nearly equal, in several departments of verse, to that of the best of her sister artists; and I am not sure but her general level is above them all. She has a dramatic faculty unusual with women, a versatile range, and much penetration of thought; is objective in her dramatic scenes and longer idylls, which are thinner than Browning's, but less rugged and obscure; shows great culture, and is remarkably free from the tricks and dangerous mannerism of recent verse."

**Webster, Noah**, lexicographer and grammarian (b. 1758, d. 1843), published *A Grammatical Institute of the English Language* (1783 and 1796); *A Dissertation on the English Language* (1789); *A Compendious Dictionary of the English Language*



(1806); *A Philosophical and Practical Grammar of the English Language* (1807); *An American Dictionary of the English Language* (1828); and other works of a similar character.

**Wedderburn, David**, poet (b. about 1570), wrote *In Obitu Henrici Wallie Principis Lessus* (1613); *Jacobi VI. Scotiam suam revisenti Συνευφραντήριον D. Wedderburnii* (1617); *Abredonia Atrata sub obitum Jacobi VI. Britannicæ, etc., Regis* (1625); Προσευκτικόν *pro R. Caroli in Scotia Inauguratione* (1633); *Institutiones Grammaticæ* (1633); *Meditationum Campestrium, seu Epigrammatum moralium Centuria tertia* (1643); and *Persius Enucleatus, sive Commentarius in Persium* (1664), the latter being a posthumous work. Some of his poems were republished in the *Deliciæ Poetarum Seotorum* and in *Lauder's Poetarum Seotorum Musæ Saeræ* (1731).

**Wedderburn, James**, poet (b. about 1500, d. 1564), wrote a tragedy on the execution of John the Baptist, and a comedy on the history of Dionysius the Great, which were acted at Dundee about 1540, and contained much graphic satire on the Romish clergy. He was also the author of the *Compendious Booke of Godlie and Spirituall Songs, collectit out of sundrie partes of Scripture, with sundrie of other Ballates changed out of prophane Songes. The Complaynt of Scotland* (q.v.) has been attributed to his pen. See **GODLIE AND SPIRITUAL SONGS**.

**Wedding, A Ballad upon a**, by Sir JOHN SUCKLING (1609—1641), was written about 1637. "Sir John's most renowned effusion," says Leigh Hunt, "was *A Ballad on a Wedding*; and exquisite of its kind it is. The bridegroom is said to have been Lord Broghill, the well-known soldier and politician (afterwards Earl of Orrery), and the bride, Lady Margaret Howard, daughter of the Earl of Suffolk." The most beautiful and famous passages are those beginning respectively—

"Her feet beneath her petticoat,  
Like little mice, stole in and out,  
As if they fear'd the light;"

and—

"Her lips were red, and one was thin  
Compar'd to that was next her chin,  
Some bee had stung it newly."

**Wedding Day, The**. A comedy by HENRY FIELDING (1707—1754), notable for an amusing anecdote connected with one of the rehearsals. Garrick, who performed a leading part, was anxious that Fielding should cut down a certain scene which he was sure would not be tolerated by the audience; but Fielding would do nothing of the kind, and said, "No, d—n 'em; if the scene is not a good one, let them find it out." As it happened, the scene was received with considerable disapprobation, and Garrick afterwards rushed into the green-room, where Fielding was calmly drinking his champagne. "What's the matter now, Garrick? What are they hissing now?" "Why, the scene I begged you to retrench; I knew it would not do." "Oh,

d—n 'em," rejoined Fielding, carelessly, "they have found it out, have they?"

**Wee Man, The**. A humorous poem by THOMAS HOOD.

"Wee, modest, crimson-tippèd flow'r." First line of *To a Mountain Daisy*, a lyric by ROBERT BURNS.

"Wee, sleekit, cow'rin, tim'rous beastie." First line of a lyric *To a Mouse*, by ROBERT BURNS.

**Weeds and Wild Flowers**. Poems and aphorisms by EDWARD, Lord LYTTON, published in 1826.

"Weed's plain heart." See "SECRET, THE," &c.

**Weekly Newes, The**. A newspaper started by NATHANIEL BUTLER in 1622. It was brought into being by the interest manifested in the Continental wars of the period.

"Weep no more, nor sigh, nor groan." Song in *The Queen of Corinth*, by JOHN FLETCHER the dramatist.

**Wegg, Silas**. The wooden-legged "literary man" to Boffin, in DICKENS'S story of *Our Mutual Friend* (q.v.).

"Weighty bullion of one sterling line, THE." See TRANSLATED VERSE.

**Weir, William**, journalist (b. 1802, d. 1858), was successively editor of *The Edinburgh Literary Journal* and *The Glasgow Argus*, a leading contributor to *The Spectator*, and conductor of *The Daily News* (1854).

**Weissnichtwo**, i.e., I know not where; in Scotch, Kennaquhair; is, in Carlyle's *Sartor Resartus* (q.v.), the city in whose university Teufelsdröckh (q.v.) is supposed to hold a professorate.

**Welcome, A**. Addressed to the Princess Alexandra, on her arrival in England on March 7, 1863, by ALFRED TENNYSON. "As to the laureate's verses," wrote William Makepeace Thackeray in a "Roundabout Paper" on "Alexandrines" in the *Cornhill Magazine*, "I would respectfully liken his highness to a giant showing a beacon torch on 'a windy headland.' His flaring torch is a pine tree, to be sure, which nobody can wield but himself. He waves it; and four times in the midnight he shouts mightily 'Alexandra!' and the Pontic pine is whirled into the ocean, and Enceladus goes home." The poem begins:—

"Sea-kings' daughter from over the sea,  
Saxons and Normans and Danes are we,  
But all of us Danes in our welcome of thee,  
Alexandra!"

"Welcome the coming, speed the parting guest." See "FRIENDSHIP'S LAWS," &c.

**Weldon, Sir Anthony**, clerk of the kitchen to King James I., wrote *The Court and Character of King James, Written and Taken by Sir A. W., being*



*an Ear and Eye Witness* (1650). This work is an amusing and valuable, if exaggerated, description of the king and his household.

**"Well of English undefyled."** A description applied to CHAUCER by SPENSER in his *Faërie Queene*, book iv., canto ii., stanza 32:—

"Dan Chaucer, well of English undefyled,  
On Fame's eternal bead-roll worthy to be pyled."

"Dan" is a corruption of *dominus*, master.

**Well Ordering and Carriage of a Man's Life, Precepts and Directions for.** Addressed to his son Robert, by WILLIAM CECIL, Lord BURLEIGH (1520—1598), and published in 1636. They consist of "precepts and directions" on such subjects as the choice of a wife, domestic economy, the education of children, suretyship and borrowing, and similar practical matters. Of children, he says: "Praise them openly, reprehend them secretly;" of girls, "Marry thy daughters in time, lest they marry themselves;" and of borrowing, "Neither borrow money of a neighbour nor a friend, but of a stranger, where, paying for it, thou shalt hear no more of it."

**"Well! thou art happy, and I feel."** First line of a lyric by Lord BYRON (1788—1824), written on November 2, 1808, and addressed to his former love, Mary Chaworth, at that time a married woman.

**"Well-bred whisper close the scene, And with a."** See book ii. of COWPER's poem of *The Task* (q.v.).

**Weller, Sam.** Son of Tony Weller (q.v.), and originally "boots" at an inn; afterwards servant to Mr. Pickwick, in DICKENS's *Pickwick Papers*.

**Weller, Tony.** A stage-coachman, and father of the above, in DICKENS's *Pickwick Papers* (q.v.). He is noted for his horror of widows, one of whom he has married.

**Wellington, Ode on the Death of the Duke of,** by ALFRED TENNYSON, was first published in 1852, the day after the duke's funeral. A second edition, considerably altered, appeared in 1853, and the poem was still further retouched before it was included in the *Maud* volume in 1855. It begins—

"Bury the Great Duke  
With a people's lamentation,"

and includes a large number of familiar lines.

**Wells, Charles,** poet, is the author of *Joseph and his Brethren*, a scriptural drama, which was reprinted in 1876, with a critical essay by Algernon Charles Swinburne.

**"Wells of fire."** See "LABURNUMS DROPPING."

**Welsted, Leonard,** poet (b. 1689, d. 1747), wrote *Epistles, Odes, &c., with a translation of Longinus on the Sublime* (1724); *The Genius* (q.v.); a prologue and epilogue to Steele's *Conscious*

*Lovers; The Triumvirate* (q.v.); *The Dissembled Wanton; The Apple Pie*; and many other compositions of a similar character. His *Works*, in prose and verse, were published with notes and *Memoir* of the author, by John Nichols, in 1787.

**"Weltering in his blood, And."**—DRYDEN, *Alexander's Feast*.

**Wemmick.** The lawyer's clerk in DICKENS's story of *Great Expectations* (q.v.); famous for his "castle" at Walworth, and for his peculiar ideas of portable property.

**Wenonah.** The mother of Hiawatha, in LONGFELLOW's poem of the latter name (q.v.).

**Wentworth,** in PLUMER WARD's novel of *De Vere: or, the Man of Independence*, is intended as a representation of George Canning, the statesman, "the contention in whose mind between literary tastes and the pursuits of ambition is beautifully delineated."

**Werburgh, Life of St.,** by HENRY BRADSHAW (d. 1513); a poem, which, besides telling the story of St. Werburgh's life, includes a description of the kingdom of the Mercians, the lives of St. Ethelred and St. Sexburgh, and an account of the foundation of the city of Chester.

**Were na my Heart licht I wad dee.** A favourite Scottish song, from the pen of Lady GRISELL BAILLIE (1665—1746); first printed in the *Orpheus Caledonius* about 1725, and reproduced by Allan Ramsay in his *Tea-Table Miscellany*. See Lady Baillie's *Memoirs* by her daughter (1822).

**Werner:** "or, the Inheritance." A tragedy, in five acts, by Lord BYRON (1788—1824), published in 1822, and, in the words of the author, "taken entirely from the *German's Tale, Krunitzner*, published many years ago in Lee's *Canterbury Tales* [q.v.], written (I believe) by two sisters, of whom one furnished only this story and another, both of which are considered superior to the remainder of the collection. I have adopted the characters, plan, and even the language of many parts of this story. Some of the characters are modified or altered, a few of the names changed, and one character (Ida of Stralenheim) added by myself; but in the rest the original is chiefly followed."

**Werther, The Sorrows of.** A humorous poem by WILLIAM MAKEPEACE THACKERAY (1811—1863) in ridicule of Goethe's famous novel. It begins—

"Werther had a love for Charlotte,  
Such as words could never utter;  
Would you know how first he met her?  
She was cutting bread and butter."

**Wesley, Charles,** hymn-writer (b. 1708, d. 1788), published *Hymns for the Public Thanksgiving Day, Oct. 9* (1746); *Hymns and Sacred Poems* (1749); *Hymns for the Nativity* (1750); *Hymns for the Ascension Day* (1753); *Gloria Patri: or, Hymns to the Trinity* (1753); *Funeral Hymns*



(1753); *Hymns for Our Lord's Resurrection* (1754); *Hymns for the New Year's Day* (1755); *Hymns for those that Seek and those that have found Redemption* (1755); *Hymns for the Year* (1756); *Hymns on God's Everlasting Love* (1756); *Hymns of Intercession for all Mankind* (1758); *Hymns on the Expected Invasion* (1759); *Hymns for the Thanksgiving Day* (1759); *Short Hymns on Select Passages from Holy Scriptures* (1768); *Hymns for the Fast Day* (1780); *Hymns for the Watch-Night*; *Hymns written in the Time of Tumults* (1780); *Hymns for the Nation in 1782* (1781); and *Sermons, with a Memoir of the Author* (1816). See also the *Memoirs* by Whitehead (1793), and Jackson (1841). See next paragraph.

**Wesley, John**, founder of Methodism (b. 1703, d. 1791), published *A Plain Account of the People called Methodists* (1749), *A Survey of the Wisdom of God in the Creation* (1763), and other works. He was also joint author, with his brother Charles, of a *Collection of Psalms and Hymns* (1738).

**Wesley, Samuel**, clergyman (b. 1662, d. 1735), wrote *Maggots: or, Poems on Several Subjects* (1685); *The Life of Jesus Christ, an heroic poem* (1693); *The Pious Communicant, with Prayers and Hymns* (1700); *The History of the Old and New Testament attempted in Verse* (1704); *Dissertationes in Librum Jobi* (1736); and other works. See MAGGOTS.

**West, Gilbert, LL.D.**, theological writer and poet (b. 1705, d. 1756), produced *The Institution of the Garter* (1742), *Observations on the History and Evidence of the Resurrection of Jesus Christ* (1747), an English version of the *Odes* of Pindar (1749), and several pieces of poetry included in Dodsley's collection, among others some *Imitations of Spenser*. See Johnson's *Lives of the Poets*. See ORDER OF THE GARTER; TRAVELLING, ON THE ABUSE OF.

**West Indian, The**. A comedy by RICHARD CUMBERLAND (1732—1811), produced in 1771.

**West Indies, The**. A poem by JAMES MONTGOMERY (1771—1854), published in 1810. It is in four parts, and is written in the heroic couplet. It originally appeared in the volume entitled *Poems on the Abolition of the Slave Trade*, which was issued in the previous year, and which included contributions from James Montgomery, James Graham, and Elizabeth Ogilvy Benger.

**West, Richard**. See AMICOS, AD.

**West Wind, Ode to the**, by PERCY BYSSHE SHELLEY, was written in 1819. It begins—

"O wild West Wind, thou breath of Autumn's being."

**Westcott, Brooke Foss, D.D.**, Professor of Divinity at Cambridge (b. 1825), has published *The Elements of Gospel Harmony* (1851), *The History of the Canon of the New Testament* (1855), *Charac-*

*teristics of the Gospel Miracles* (1859), *Introduction to the Study of the Gospels* (1860), *The Bible and the Church* (1864), *The Gospel of the Resurrection* (1866), *The History of the English Bible* (1869), and other works.

**Western, Sophia**. The heroine of FIELDING's *Tom Jones* (q.v.); beloved by the hero.

**Western, Squire**. A country gentleman, father of the preceding, in FIELDING's novel of *Tom Jones* (q.v.); described by Sir Walter Scott as "an inimitable picture of ignorance, prejudice, irascibility, and rusticity, united with natural shrewdness, constitutional good humour, and an instinctive affection for his daughter."

**Westminster Drollery**: "or, a Choice Collection of Songs and Poems." Originally published in 1671, but subsequently reprinted.

**Westminster Magazine, The**. A periodical, started in 1772, to which OLIVER GOLDSMITH was an occasional contributor.

**Westminster Review, The**. A quarterly magazine of Liberal principles, devoted principally to science and religion, and first published in 1824. It was at one time edited by John Stuart Mill, and has received contributions from George Henry Lewes, George Eliot, George Grote, Herbert Spencer, and other leading writers. See BREECHES REVIEW, THE.

**Westward Ho!** A novel by the Rev. CHARLES KINGSLEY (1819—1875), published in 1855, the scene of which is laid in "the spacious times of great Elizabeth," when the safety of England was threatened by the Spanish Armada. Several historical personages figure in the story, such as Sir Walter Raleigh, Sir Richard Grenville, Admiral Hawkins, and Sir Francis Drake; and the narrative carries the reader from Bideford to London, and from thence to Ireland, to the Spanish Main, and the South American continent, back again to Bideford and Plymouth, whence the hero, Amyas Leigh (q.v.), sails to take part in the famous sea-fight.

"**Westward the course of empire takes its way.**" First line of a poem by Bishop BERKELEY *On the Prospect of Planting Arts and Learning in America*. See AMERICA.

**Westwood, Thomas**, poet (b. 1814), has produced *Beads from a Rosary* (1843), *The Burden of the Bell* (1850), *Berries and Blossoms* (1855), and *The Quest of the Sanegreal* (1868). "Westwood's *Quest of the Sanegreal*," says Stedman, "marks him for one of Tennyson's pupils. His minor lyrics are more pleasing."

"**Wet damnation.**"—CYRIL TOURNEUR, *The Revenger's Tragedy*, act iii., scene 1.

"**Wet his whistle, To.**"—COTTON, *Virgil Travestie*, line 6.

"**Wet sheet and a flowing sea, A.**"



First line of a sea song by ALLAN CUNNINGHAM (1784—1842).

**Wetherell, Elizabeth.** The *nom de plume* of SUSAN WARNER (b. 1818), an American writer, authoress of *The Wide, Wide World* (1852); *Queechy* (1852); *The Old Helmet* (1863); *Melbourne House* (1864); and many other works of fiction. See WARNER, ANNA B.

**Whale, The.** A legendary poem included in the Exeter Book (q.v.). The whale is represented as attracting fishes by the sweet odour that proceeded from his mouth; "then suddenly around the prey the grim gums crash together. So," moralises the poet, "is it to every man who often and negligently in this stormy world lets himself be deceived by sweet odour."

"Whale, Very like a."—*Hamlet*, act iii., scene 2.

**Wharton, Grace and Philip.** The *nom de plume* of MRS. KATHERINE THOMPSON, and her son, J. C. THOMPSON, authors of the *Wits and Beaux of Society* (1860), *The Queens of Society* (1860), and *The Literature of Society* (1862).

**Wharton, Lord.** See LILLIBURLERO.

"What a piece of work is man!"—*Hamlet*, act ii., scene 2.

"What a tangled web we weave,"—SCOTT, *Marmion*, canto vi., stanza 17—

"When first we practice to deceive."

"What ails this heart o' mine?" A lyric by SUSANNA BLAMIRE (1747—1794), which, her biographer says, "seems to have been a favourite with the authoress, for I have met with it in various forms among her papers; and the labour bestowed upon it has been well repaid by the popularity it has long enjoyed."

"What bird so sings, yet so does wail?" A song, by JOHN LYLY.

"What care I how fair she be?"—GEORGE WITHER, *The Shepherd's Resolution*:—

"If she be not so to me."

The same sentiment is echoed by SHERIDAN in his verses beginning

"I ne'er could any lustre see  
In eyes that would not look on me."

See also Raleigh's *Shall I like a Hermit Dwell?*

"What does little birdie say?" A nursery song, which occurs in *Sea Dreams*, by ALFRED TENNYSON.

**What d'ye call it?** A tragi-comic-pastoral farce by JOHN GAY (q.v.); acted in 1714, and characterised by Hazlitt as "not one of his happiest things."

"What hope is there in modern rhyme?"—Sect. lxxvi. of *In Memoriam*, by ALFRED TENNYSON.

"What is mine is yours, and what is

yours is mine."—*Measure for Measure*, act v., scene 1.

"What is our life? The play of passion." A lyric by Sir WALTER RALEIGH (1552—1618).

"What is the existence of man's life?" From a lyric, entitled *The Dirge*, by HENRY KING, Bishop of CHICHESTER (1591—1669).

"What made my heart at Newstead fullest swell?"—*A Picture at Newstead*, sonnet by MATTHEW ARNOLD (b. 1822).

"What shall I do to be for ever known?" A line in COWLEY's poem of *The Motto*.

"What time the mighty moon was gathering light."—*Love and Death*, a poem by ALFRED TENNYSON.

"What we, when face to face we see."—*Through a Glass Darkly*, a lyric by ARTHUR HUGH CLOUGH (1819—1861).

**What Will he Do with It?** A novel by EDWARD, Lord LYTTON, which appeared originally in *Blackwood's Magazine* in 1857, and was republished, complete, in 1858. See WAIFE.

"What will Mrs. Grundy say?" See GRUNDY, MRS.

**What you Will.** A comedy by JOHN MARSTON, produced in 1607.

**Whately, Richard**, Archbishop of Dublin (b. 1787, d. 1863), wrote, among other works (a list of which is given in Lowndes' *Bibliographer's Manual*), *Historic Doubts relative to Napoleon* (1819); *The Use and Abuse of Party Feeling in Matters of Religion* (1822); *On Some of the Peculiarities of the Christian Religion* (1825); *On Some Difficulties in the Writings of St. Paul and on other parts of the New Testament* (1828); *The Elements of Logic* (1828); *Elements of Rhetoric* (1828); *A View of the Scriptural Revelations Concerning a Future State* (1829); *Introductory Lectures on Political Economy* (1831); *Thoughts on the Sabbath* (1832); *Thoughts on Secondary Punishment* (1832); *Essays on Some of the Dangers to the Christian Faith* (1839); *The History of Religious Worship* (1847); and *A Collection of English Synonyms* (1852). His *Life and Correspondence* was published by his daughter. See COUNTRY PASTOR, A; NEWLIGHT, ARISTARCHUS; SEARCH, JOHN.

"Whatever is, is right."—POPE, *Essay on Man*, epistle i., line 294.

"What's Hecuba to him." See "HECUBA."

"What's in a name? that which we call a rose." The first line of a familiar quotation, occurring in *Romeo and Juliet*, act ii., scene 2.

**Wheatley, Charles**, vicar of Brent (b. 1686, d. 1742), published *A Rational Illustration of the*



*Book of Common Prayer* (1710), a book on *The Nicene and Athanasian Creeds*, and a volume of sermons.

**Wheels, Thoughts on**, by JAMES MONTGOMERY (1771—1854); published in 1817, and animadverting upon the impropriety of State lotteries.

**"Wheer 'asta beän saw long and meä liggin' 'ere aloän?"**—*The Northern Farmer* (old style), by ALFRED TENNYSON.

**"When Adam delv'd and Eve span."** See "ADAM DELV'D."

**"When all is said and done."** First line of a lyric, *On a Contented Mind*, by THOMAS, LORD VAUX.

**"When daisies pied, and violets blue."** A song in *Love's Labour's Lost*, act v., scene 2.

**"When I consider how my life is spent."** The first line of a sonnet, *On his Blindness*, by JOHN MILTON.

**"When I go musing all alone."** See MELANCHOLY, THE AUTHOR'S ABSTRACT OF.

**"When icicles hang by the wall."** A song in *Love's Labour's Lost*, act v., scene 2.

**"When Lazarus left his charnel-cave."**—Sect. xxxi. of *In Memoriam*, by ALFRED TENNYSON.

**"When Love, with unconfined wings."** The first line of a poem called *To Althea*, written, in 1649, by RICHARD LOVELACE (1618—1658) whilst in the Gate-House Prison. This contains the stanza, beginning—

"Stone walls do not a prison make."

**"When lovely woman stoops to folly."** First line of two stanzas by OLIVER GOLDSMITH (1728—1774) in *The Vicar of Wakefield* (q.v.).

**"When maidens such as Hester die."** First line of *Hester* (q.v.), a poem by CHARLES LAMB (1775—1834).

**"When o'er the hill the Eastern star."** First line of *My ain kind dearie O*, a song by ROBERT BURNS (1759—1796).

**"When shall we three meet again?"**—*Macbeth*, act i., scene 1.

**When the Kye comes Hame.** A song by JAMES HOGG (1772—1835), the title of which is derived from the last line of each verse:—

"What is the greatest bliss  
That the tongue o' man can name?  
Tis to woo a bonnie lassie  
When the kye comes hame."

**"When the lamp is shattered."** Stanzas by PERCY B. SHELLEY, written in 1822.

**"When to the sessions of sweet silent**

thought." First line of SHAKESPEARE'S *Sonnet* No. xxx.

**"When we two parted."** First line of a lyric by LORD BYRON (1788—1824), written in 1808, and ending—

"If I should meet thee  
After long years,  
How should I greet thee?—  
With silence and tears."

**"When you, poor excommunicate."**—*To My Inconstant Mistress*, by THOMAS CAREW (1589—1639).

**"Whence are ye, vague desires?"** A lyric by ARTHUR HUGH CLOUGH (1819—1861).

**"Whence comes my love? O heart! disclose."** A sonnet on Isabella Markham by JOHN HARRINGTON (1534—1582).

**"Where Claribel low lieth."**—*Claribel*, by ALFRED TENNYSON.

**"Where lies the land to which the ship would go?"** A *Song in Absence* (q.v.), by ARTHUR HUGH CLOUGH (1819—1861).

**"Where the remote Bermudas ride."** First line of *The Emigrants in the Bermudas*, a poem, by ANDREW MARVELL (1620—1678).

**"Wherever God erects a house of prayer."** See "GOD NEVER HAD A CHURCH."

**Whetstone, George**, dramatist and miscellaneous writer (temp. Elizabeth), produced *The Rooke of Regard* (1576), (q.v.); *The right excellent and famous Historie of Promos and Cassandra* (1578); *An Heptameron of Civill Discourses* (1582); *A Mirur for Magistrates of Cyties* (1584); *An Addition: or, Touchstone of the Time* (1584); *The Honourable Reputation of a Souldier* (1586); *The English Myrror* (1586); *The Enemy to Unthriftynesse* (1586); *Anelia* (1593); and *Remembrances of the lives of several worthies*, including Sir Philip Sidney, Sir Nicholas Bacon, and George Gascoigne. For *Biography* and *Criticism*, see Warton's *English Poetry*, Ritson's *Bibliographia Poetica*, Beloe's *Anecdotes of Literature*, Brydges' *Censura Literaria*, and Collier's *Poetical Decameron*. See PROMOS AND CASSANDRA.

**Whewell, William, 'D.D.**, philosophical writer (b. 1794, d. 1866), wrote *Elementary Treatise on Mechanics* (1819), *Analytical Statics* (1833), *Astronomy and General Physics considered with reference to Natural Theology* (1833), *A History of the Inductive Sciences* (1837), *The Philosophy of the Inductive Sciences* (1840), *The Mechanics of Engineering* (1841), *Elements of Morality* (1845), *The History of Moral Philosophy in England* (1852), and many other works, a list of which is given in Lowndes' *Bibliographer's Manual*. *An Account of his Writings, with Selections from his Correspondence*, by I. Todhunter, was published in 1876.

**"Which is the properest day to drink? Saturday, Sunday, or Monday?"** is the first line of a catch printed in *The Words of the Favourite Catches and Glees*, sung at Ranelagh in 1767.



There are only four lines altogether, in the form of question and answer:—

"A. Each is the properest day, I think. Why should we name but one day?  
"Q. Tell me but yours; I'll mention my day. Let us but fix upon some day.  
"A. Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday."

A parallel to this is found in the well-known trifle by Dean Aldrich:—

"If all be true, as I do think,  
There are five reasons we should drink:  
Good wine, a friend, or being dry,  
Or lest we should be by-and-bye,  
Or any other reason why."

**Whichcote, Benjamin, D.D.**, divine (b. 1610, d. 1683), wrote various *Works*, of which collected editions were published in 1701—3, and again in 1751. His *Sermons* appeared in 1702—7, his *Moral and Religious Aphorisms* in 1703. See PRINCIPAL TULLOCH'S *Rational Theology in England*.

**Whiffers, Mr.** A footman, who figures in the famous "swarry" in chapter xxxvii. of DICKENS'S *Pickwick Papers* (q.v.).

**Whifle, Captain**, in SMOLLETT'S novel of *Roderick Random* (q.v.), is "a loathsome fop," says Hannay, "radiant in silk lace and diamond buckles, who, when Random comes to bleed him, exclaims, 'Hast thou ever blooded anybody but brutes?' The reader is surprised to find in Smollett a dandy, glittering with gems, drenched with essenees, and talking like the latest fashion of fool of quality, alongside the tarry veterans in cheek shirts, odorous only of pitch, tobacco, and rum."

**Whigs, The Battle of the.** See BATTLE OF THE WHIGS, THE.

"While about the shore of Mona those Neronian legionaries." — *Boadicea*, by ALFRED TENNYSON.

"While that the sun, with his beams hot." First line of *The Unfaithful Shepherdess*, a lyric, of which Palgrave says, that "by its style this beautiful example of old simplicity and feeling may be referred to the early years of Elizabeth." The refrain is:—

"Adieu love, adieu love, untrue love:  
Untrue love, untrue love, adieu love;  
Your mind is light, soon lost for new love."

"While there is life, there's hope! he cried." A line in GAY'S poem of *The Sick Man and the Angel*.

"Whining schoolboy, The."—*As You Like It*, act ii., scene 7:—

"With his satchel  
And shining morning face, creeping like snail  
Unwillingly to school."

**Whipple, Edwin Percy**, American essayist (b. 1819), has published *The Genius and Writings of Macaulay* (1843), *Essays and Reviews* (1848), *Lectures on Subjects connected with Literature and Life* (1849), *Success and its Conditions* (1864), *Character and Characteristic Men* (1866), *The Literature of the Age of Queen Elizabeth* (1869), and

*A Biographical Sketch of Macaulay* (1870). A collection of his *Essays* appeared in 1871.

"Whips and scorns of time, The."—*Hamlet*, act iii., scene 1.

"Whirligig of time brings in his revenges, Thus the."—*Twelfth Night*, act v., scene 1.

**Whiskerandos, Don Ferolo.** The lover of Tilburina (q.v.), in Puff's tragedy of *The Spanish Armada* (q.v.), that occurs in SHERIDAN'S farce of *The Critic* (q.v.). See PUFF.

"Whispering humbleness." See "BATED BREATH."

"Whispering, 'I will ne'er consent,' consented."—BYRON, *Don Juan*, canto i., stanza 117.

"Whispering tongues can poison truth, But." A line in COLERIDGE'S poem of *Christabel* (q.v.).

**Whistlecraft, William and Robert.** The *nom de plume* under which JOHN HOOKHAM FRERE (1769—1846) wrote and published his humorous poem called *The Monks and Giants* (q.v.).

"Whistled (And) as he went, for want of thought."—DRYDEN, *Cymon and Iphigenia*, line 84.

**Whiston, William**, divine (b. 1667, d. 1752), was the author of *A New Theory of the Earth, from the Original to the Consummation of all Things* (1696); *An Historical Preface to Primitive Christianity Revived* (1710); and many other works, besides an edition of Josephus. His *Life* was written by himself (1749).

**Whitaker, John**, divine and antiquary (b. 1735, d. 1808), wrote *The Genuine History of the Britons* (1772), *A History of Manchester* (1774), *Mary Queen of Scots Vindicated* (1788), *The Origin of Arianism Disclosed* (1791), and other works enumerated in Lowndes' *Bibliographer's Manual*.

**Whitby, Daniel, D.D.**, divine (b. 1638, d. 1727), produced *The Protestant Reconciler* (1683), *A Paraphrase and Commentary on the New Testament* (1703), *Disquisitiones Modestæ* (1718), *Last Thoughts* (1727), *Five Points of Calvinism*, and other works.

**White, Babington.** The author of a novel called *Ciree*, which was described by many critics as being chiefly derived from the *Dalilah* of Octave Feuillet. He was freely identified with Miss Braddon (q.v.), who, however, denied the authorship of the book in question.

**White, Century.** See CENTURY WHITE.

**White Devil, The:** "or, Vittoria Corombona, a Lady of Venice." A tragedy by JOHN WEBSTER (temp. 17th century), first printed in 1612. "This *White Devil of Italy*," says Charles Lamb, "sets off a bad cause so speciously, and pleads



with such an innocent boldness, that we seem to see that matchless beauty of her face which inspires such gay confidence into her, and are ready to expect, when she has done her pleadings, that her very judges, her accusers, the grave ambassadors who sit as spectators, and all the court, will rise and make proffer to defend her, in spite of the utmost conviction of her guilt."

**White Doe of Rylstone, The:** "or, the Fate of the Nortons." A poem by WILLIAM WORDSWORTH (1770—1850), founded on a tradition connected with Bolton Priory, Yorkshire, which the author visited, for the first time, in 1807. (See also the ballad, *The Rising of the North*.) The tradition is, that "about this time," not long after the Dissolution, "a white doe long continued to make a weekly pilgrimage from Rylstone over the fells of Bolton, and was constantly found in the Abbey churchyard during divine service, after the close of which she returned home as regularly as the rest of the congregation."

**White, Gilbert**, clergyman and naturalist (b. 1720, d. 1793), published *The Natural History and Antiquities of Selborne* (1789), *The Naturalist's Calendar* (1795), and some *Miscellaneous Observations and a Calendar*, which are included in certain editions of the foregoing. See the *Biographical Memoir* by Jesse, prefixed to an edition of the *Natural History*, published in 1850. See SELBORNE, &c.

**White, Henry Kirke**, poet (b. 1785, d. 1806), was the author of *Clifton Grove* and other poems, published in 1803. His *Remains* were edited, with a *Life*, by Southey. See also the *Biography* by Sir Harris Nicolas.

**White, James**, vicar of Bonchurch (b. 1804, d. 1862), wrote a poem entitled *The Village Poorhouse: by a Country Curate* (1832); some plays, including *The Earl of Gowrie*, *Feudal Times*, and *The King of the Commons*; several contributions to *Blackwood's Magazine*; a series of *Historical Landmarks*; histories of France and England; and an historical summary called *The Eighteen Christian Centuries*.

**White, Joseph Blanco**, miscellaneous writer (b. 1775, d. 1841), published *Letters from Spain* (1822); *Practical and Internal Evidence against Catholicism* (1825); *The Poor Man's Preservative against Popery* (1825); *Letters to Mr. Butler on his Notice of the latter* (1826); *Second Travels of an Irish Gentleman in Search of a Religion* (1833), [see MOORE, THOMAS]; and *Observations on Heresy and Orthodoxy* (1839). He also edited *The London Review*, and translated into Spanish the *Evidences of Porteous and Paley*, the *Book of Common Prayer*, and some of the *Homilies*. His *Life*, "written by himself," appeared, with a portion of his Correspondence, edited by J. Hamilton Thom, in 1845. See LEUCADIO DOBLADO, DON; NIGHT, ON.

**White Lady of Avenel, The**, figures in

Scott's novel of *The Monastery* (q.v.) as a mysterious spirit that watches over the fortunes of the Avenel family. She describes herself, in the work, as

"Something betwixt heaven and hell,  
Something that neither stood nor fell . . . .  
Neither substance quite or shadow.  
Haunting lonely moor and meadow,  
Dancing by the haunted spring,  
Riding on the whirlwind's wing,  
Aping in fantastic fashion  
Every change of human passion."

**"White radiance of eternity, The."**  
An expression used by SHELLEY in his *Adonais*, lii.:

"Life, like a dome of many-coloured glass,  
Stains the white radiance of eternity."

**White, Richard Grant**, American essayist and Shakespearian critic (b. 1822), has published *Shakspeare's Scholar* (1854); an edition of the plays of Shakespeare, with essays and notes (1857—64); *The Life and Genius of Shakspeare* (1865); *Words and their Uses* (1870); and several other works. See YANKEE, A.

**White Rose and Red.** A poem by ROBERT BUCHANAN (q.v.), published anonymously in 1873. It is American in scenery and incident.

**Whitefield, George**, Methodist preacher (b. 1714, d. 1770), published a great number of sermons and journals. His *Works*, with an account of his life, appeared in 1771—2.

**Whitefoord, Caleb**, wit and satirist (b. 1734, d. 1809), lives in English literature in the postscript to Goldsmith's *Retaliation* (1774), where he is described as

"Rare compound of oddity, frolic, and fun,"

and as the

"Best-humour'd man with the worst humour'd muse."

His writings were chiefly confined to epigrams and other verses, contributed to *The Public Advertiser*.

**Whitehead, Paul**, poet (b. 1710, d. 1774), wrote *State Dunces*, *Manners*, *Honour*, *Satires*, and *The Gymnasiad* (q.v.). His *Poems and Miscellaneous Compositions* were edited, with a *Life*, by Edward Thompson, in 1777.

**Whitehead, William**, poet-laureate and dramatist (b. 1715, d. 1785), wrote *On the Danger of Writing Verse* (q.v.), *Atys and Adrastus* (1743), *An Essay on Ridicule* (1743), *The Roman Father* (1750), *Creusa* (q.v.), *The School for Lovers* (q.v.), *A Charge to the Poets* (1762), *The Trip to Scotland* (1770), and various other works. He himself published, in 1774, a collection of his *Plays and Poems*, to which was added, in 1788, some further pieces and a *Life* by W. Mason. See also FATAL CONSTANCY; SWEEPERS, THE.

**Whitelocke, Bulstrode**, lawyer and politician (b. 1605, d. 1676), wrote *Memoirs of the English Affairs from the beginning of the Reign of Charles I. to the Happy Restoration of Charles II.*; *An Account of the Swedish Embassy in 1653—4*; and *Memorials of the English Affairs from the supposed*



*expedition of Brute to the end of James I.'s Reign*; all of them published after his death, and all of them of great value to the historical student.

**Whitgift, John**, Archbishop of Canterbury (b. 1530, d. 1604), wrote various sermons and other *Works*, which were collected and edited by the Rev. John Ayre in 1851—4. His *Life and Acts* were written by John Strype (q.v.).

**"Whither, O whither, love, shall we go?"**—*The Islet*, by ALFRED TENNYSON.

**Whitlaw, Life and Adventures of Jonathan Jefferson**. A novel by Mrs. TROLLOPE (1778—1863), published in 1836, and containing many satirical pictures of American manners.

**Whitman, Walt**, American poet (b. 1819), has published numerous volumes of "poems," a selection from which was made and published in 1868 by William Michael Rossetti. They include *Leaves of Grass*, *Drum Taps*, and other productions. "Let it at once and unhesitatingly be admitted," says Robert Buchanan, "that Whitman's want of art, his grossness, his tall talk, his metaphorical word-piling are faults—prodigious ones; and then let us turn reverently to contemplate these signs which denote his ministry, his command of rude forces, his nationality, his manly earnestness, and, last and greatest, his wondrous sympathy with men as men. He emerges from the mass of unwelded materials—in shape much like the earth-spirit in *Faust*. He is loud and coarse, like most prophets, 'sounding,' as he himself phrases it, 'his barbaric yawp over the roofs of the world.' He is the voice of which America stood most in need—a voice at which ladies scream and whipper-snappers titter with delight, but which clearly pertains to a man who means to be heard. He is the clear forerunner of the great American poets, long yearned for, now prophesied, but not perhaps to be beheld till the vast American democracy has subsided a little from its last and grandest struggle."

**Whittier, John Greenleaf**, American poet and prose writer (b. 1808), has published, among other works, *Legends of New England* (1831); *Ballads* (1838); *Lays of My Home* (1843); *The Stranger in Lowell* (1845); *Voices of Freedom* (1849); *Old Portraits and Modern Sketches* (1850); *Songs of Labour* (1850); *Literary Recreations* (1854); *Home Ballads and Poems* (1860); *National Lyrics* (1865); *Maud Müller* (1865); *Among the Hills* (1868); *Ballads of New England* (1870); *Child-Life* (1871); and *The Pennsylvanian Pilgrim, and other Poems* (1872). A collection of his *Poems* appeared in 1869.

**Whittingham, William**, published in 1557 a translation of the New Testament from the Greek text as published by Erasmus. Calvin, his brother-in-law, prefixed to it *An Epistle declaring that Christ is the End of the Law*.

**Whittington, Dick**. The hero of a popular nursery legend, the history of which is fully dis-

cussed by Halliwell-Phillipps and Keightley in their respective works on legendary lore.

**"Who fears to speak of Ninety-eight?"** First line of a famous Irish song by Rev. JOHN KELLS INGRAM. It first appeared in *The Nation* newspaper.

"Who blushes at the name?  
When cowards mock the patriot's fate,  
Who hangs his head for shame?  
He's all a knave or half a slave,  
Who slights his country thus;  
But a true man, like you, man,  
Will fill his glass with us."

**"Who is Silvia? What is she?"** A song in *The Two Gentlemen of Verona*, act iv., scene 2.

**"Who would be a mermaid fair?"**—*The Mermaid*, by ALFRED TENNYSON.

**"Who would be a merman bold?"**—*The Merman*, by ALFRED TENNYSON.

**"Whoe'er has travelled life's dull round."** First line of a quatrain, written by SHENSTONE on the window-pane of an inn at Henley:—

"Whoe'er has travelled life's dull round,  
Whate'er his stages may have been,  
May sigh to think he still has found  
His warmest welcome at an inn."

**"Whoe'er she be, That not impossible she."** Opening lines of CRASHAW'S *Wishes to his (Supposed) Mistress*.

**Whole Duty of Man, The**: "laid down in a Plain and Familiar Way." A once popular work, published in 1659; translated into Welsh in 1672, and into Latin in 1693; and attributed at various times to three archbishops, two bishops, several clergymen, and a lady. Its authorship still remains a secret. Morley points out that in Hobbes's *Behemoth*, published in 1679, one of the two interlocutors express a wish for "a system of the present morals written by some divine of good reputation and learning, and of the late king's party;" whereupon the other says, "I think I can recommend unto you the best that is extant, and such a one as (except a few passages that I mislike) is very well worth your reading." He accordingly goes on to mention *The Whole Duty of Man*. See DUTY OF MAN, THE COMPLETE.

**"Whole of life to live, 'Tis not the."**—MONTGOMERY, *The Issues of Life and Death*:—

"Nor all of death to die."

**"Whom the gods love die young,"** was said of yore."—BYRON, *Don Juan*, canto iv., stanza 12. The expression is to be found in Plautus: "Quem Di diligunt adolescens moritur." In a fragment of Menander also we read:—"Οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος."

**Whore of Babylon, The**. "An elegant comedy," said to have been written by EDWARD VI. It was probably of a religious and controversial character.



"Why art thou silent? Is thy love a plant?" A sonnet by WILLIAM WORDSWORTH.

Why come ye not to Courte? A rhyming satire by JOHN SKELTON (q.v.), directed against Cardinal Wolsey.

"Why does azure deck the sky?" A song by THOMAS MOORE.

"Why don't the men propose?" First line of a song by THOMAS HAYNES BAYLY (1797—1839).

"Why dost thou say I am forsworn?" A song by RICHARD LOVELACE (1618—1658):—

"Have I not loved thee much and long,  
A tedious twelve-hours' space?"

"Why so pale and wan, fond lover?" A song by Sir JOHN SUEKLING (1609—1641), occurring in his play of *Aglaure* (q.v.). "How do you like that?" says some one in Longfellow's *Hyperion*. "To you I say, Quit, quit for shame!" replied Flemming. "Why quote the songs of that witty and licentious age?"

Whyttington, William. See APOSTOLIC CREED; ATHANASIAN CREED; COMMANDMENTS, THE TEN.

Wicked Bible, The. An edition published in 1631; so called because the word "not" is omitted in the seventh commandment. See Dr. Heylin's *Life of Laud*. "The printers," says Lowndes, "were called before the High Commission, fined deeply, and the whole impression destroyed."

Wicket-Gate, The. The entrance to the road leading to the Celestial City in BUNYAN'S *Pilgrim's Progress*.

Wicklif, Wiclif, or Wicliffe, John. See WYCLIFFE, JOHN.

"Wide as a church door, As."—*Romeo and Juliet*, act iii., scene 1.

Widkirk Mysteries. See WAKEFIELD PLAYS, THE.

Widow, The. A comedy by BEN JONSON, JOHN FLETCHER, and THOMAS MIDDLETON, acted in Charles I.'s reign, but not printed until 1652.

Widow's Tears, The. A comedy by GEORGE CHAPMAN (q.v.), produced in 1612, in which Cynthia, the heroine, falls in love with the sentinel who is put on guard over the corpse of her husband.

Wieland. The *Oberon* of this German poet was translated into English by William Sotheby, and published in 1798.

Wieland: "or, the Transformation." A novel by CHARLES BROCKDEN BROWN (1771—1810), published in 1798.

Wife, A, now a Widowe. A poem written by Sir THOMAS OVERBURY (1518—1613) in 1614, to persuade the Earl of Somerset from marrying the divorced Countess of Essex. "The compassion

of the public," says Campbell, "for a man of worth, 'whose spirit still walketh unrevenge'd among them,' together with the contrast of his ideal Wife with the Countess of Essex, who was his murderess, attached an interest and popularity to his work, and made it pass rapidly through sixteen editions before the year 1653. . . . As a poet Overbury has few imposing attractions; his beauties are those of solid reflection, predominating over, but not extinguishing, sensibility."

Wife of Bath, The. A comedy by JOHN GAY, first produced in 1713, and again, with alterations, in 1730, but each time unsuccessfully. See also BATH, THE WIFE OF.

Wife, The: "a Tale of Mantua." A tragedy by JAMES SHERIDAN KNOWLES (1784—1862). When it was originally produced, the hero and heroine were played by Knowles and Miss Ellen Tree (afterwards Mrs. Charles Kean) respectively.

Wilberforce, Samuel, D.D., Bishop of Winchester (b. 1805, d. 1873), published *Agathos* (q.v.), and other *Stories*; *Hebrew Heroes*; *Sermons and Charges*; and other works. His *Quarterly Essays* appeared in 1874.

Wilberforce, William, anti-slavery advocate (b. 1759, d. 1833), published in 1797 *A Practical View of the Prevailing Religious System of Professed Christians in the Higher and Middle Classes of this Country, contrasted with Real Christianity*. See the *Life* by his sons.

Wild Flowers. Poems by ROBERT BLOOMFIELD (1766—1823), written in 1806.

"Wild in woods the noble savage ran, When." A line occurring in DRYDEN'S play of *The Conquest of Granada*, part i., act i., scene 1.

Wild Irish Girl, The. A novel by Lady MORGAN (1783—1859), published in 1801. This "national tale" ran through seven editions in two years.

Wild Oats: "or, the Strolling Gentleman." A comedy by JOHN O'KEEFE (1747—1833); printed in 1798.

"Wild with all regret."—TENNYSON, *The Princess*, canto iv.

Wild, The History of Jonathan. A novel by HENRY FIELDING (1707—1754), published in 1743, and founded on the history of a notorious highwayman who was executed in 1725. "In that strange apologue," says William Makepeace Thackeray, "the author takes for a hero the greatest rascal, coward, traitor, tyrant, hypocrite, that his experience in this matter could enable him to devise or depict; he accompanies this villain through all the actions of his life, with a grinning deference and a wonderful mock respect, and does not leave him till he is dangling at the gallows, when the satirist makes him a low bow, and wishes the scoundrel good day." "A satire like this,"



says W. C. Roseoe, "strips off the spurious ornaments of hypocrisy, shows the beauty of the moral character, and will always be worthy the attention of the reader who desires to rise wiser or better from the book he peruses."

**Wild-Goose Chase, The.** A play by JOHN FLETCHER (1576—1625).

**Wildair, Sir Harry.** A comedy by GEORGE FARQUHAR (1678—1707), produced in 1701; also the name of the hero of *The Constant Couple* (1700).

**Wilde, Lady.** See SPERANZA.

**"Wilderness of sweets, A."**—*Paradise Lost*, book v., line 294.

**Wildfell Hall, The Tenant of.** A novel by ANNE BRONTË (1822—1849).

**Wildfire, Madge.** The sobriquet attached to Margaret Murdochson in Sir WALTER SCOTT'S novel of *The Heart of Midlothian* (q.v.).

**Wilhelm Meister's Apprenticeship.** Translated from the German of Goethe by THOMAS CARLYLE (b. 1795), and published in 1824. It was severely criticised by De Quincey in *The London Magazine*, and by Lord Jeffrey in *The Edinburgh Review*.

**Wilkes, John**, journalist (b. 1727, d. 1797), wrote *An Essay on Woman* (1763), *Speeches* (1777—9 and 1786), and *Letters* (1767, 1768, 1769, and 1805). His *Life* was written by Baskerville in 1769, by Cradock in 1772, by Almon in 1805, and by W. F. Rae in 1873. "Wilkes," says Macaulay, in his essay on the Earl of Chatham, "was a man of taste, reading, and engaging manners. His sprightly conversation was the delight of green-rooms and taverns, and pleased even grave hearers when he was sufficiently under restraint to abstain from detailing the particulars of his amours, and from breaking jests on the New Testament. In Parliament he did not succeed. His speaking, though just, was feeble. As a writer he made a better figure." See Byron's description of Wilkes in *The Vision of Judgment*. See also the *Percy Anecdotes* and *The Edinburgh Review* for 1839. See NORTH BRITON, THE.

**Wilkie, William, D.D.**, minister and poet (b. 1721, d. 1772), wrote *The Epigoniad* (1757 and 1759), (q.v.); *A Dream, in the Manner of Spenser* (1759); *Fables* (1768); and some miscellaneous pieces. His *Works* are included in Anderson's edition of *The British Poets*. See SCOTTISH HOMER, THE.

**Wilkins, John, D.D.**, Bishop of Chester (b. 1614, d. 1672), wrote *A Discovery of a New World: or, a Discourse tending to prove that 'tis probable there may be another habitable world in the Moon, with a discourse concerning the possibility of a passage thither* (1638); *A Discourse concerning a New Planet, tending to prove that it is probable our Earth is one of the Planets* (1640); *An Essay towards a*

*real Character and a Philosophical Language* (1668); *Of the Principles and Duties of Natural Religion* (1675); and other works.

**Wilkins, Peter**, *The Life and Adventures of*: "relating particularly his Shipwreck near the South Pole; his wonderful passage through a subterraneous Cavern into a kind of New World; his there meeting with a Gawrey, or Flying Woman, whose life he preserved, and afterwards married her; his extraordinary Conveyance to the Country of Glumms and Gawreys, or Men and Women that fly; likewise a description of this strange Country, with the Laws, Customs, and Manners of its Inhabitants, and the Author's remarkable Transactions among them; taken from his own Mouth on his Passage to England from off Cape Horn in America in the ship *Hector*; with an Introduction giving an Account of the surprising Manner of his coming on Board that Vessel, and his Death on his landing at Plymouth, in the year 1739; by R. S., a Passenger in the *Hector*." This work was first published in 1750, with a dedication to Elizabeth, Countess of Northumberland, and is presumed, from an agreement with Dodsley, the publisher, which was discovered in 1835, to be from the pen of ROBERT PALTOCK (q.v.), "of Clement's Inn, Gentleman," of whom we have absolutely no more information than is contained in the above description, or in the fact that Paltock had been indebted to the Countess for "a late instance of benignity," and that it was after her that he drew the portrait of Youwarkee, his charming heroine. The "R. S., a passenger in the *Hector*," is obviously a fictitious personage, for the dedication and the introduction are both signed by the initials of this Robert Paltock; and if he stands for any individual at all, it has been suggested that he is intended for the Richard Sympson who stood sponsor for Lemuel Gulliver in Swift's famous fiction. The idea of the work, together with the name of the hero, was probably suggested by Bishop Wilkins' *Discovery of a New World*, published anonymously in 1638, which was described as "a discourse tending to prove that 'tis probable there may be another habitable World in the Moon," and in which there occur speculations as to the possibility of men being able to fly by means of wings attached to their bodies. Otherwise, the book seems founded to a great extent on the plan of Defoe's *Robinson Crusoe*, Peter Wilkins being, like that immortal personage, a shipwrecked voyager, cast upon a solitary shore, of which he is for a considerable time the sole inhabitant. The name of the "strange Country" inhabited by Glumms and Gawreys is Nomsnbdsgsrutt, an unpronounceable word; and in the description of it given by Peter Wilkins, there is an evident imitation of the style of Swift. Southey confesses to having derived from it his conception of the Glendoveers who figure in his *Curse of Kehama*, and Weber has reprinted the whole story in his *Collection of Popular Romances*. See *The Retrospective Review*, vii., 120—183, and Leigh Hunt's *Seer*,



**Wilkinson, Sir John Gardner**, Egyptologist (b. 1797, d. 1876), wrote *Materia Hieroglyphica* (1828); *The Topography of Thebes, and General View of Egypt* (1833); *The Manners and Customs of the Ancient Egyptians* (1837—41); *Dalmatia and Montenegro* (1848); *The Architecture of Ancient Thebes* (1850); *On Colour and on the Necessity for the General Diffusion of Taste among all Classes* (1858); and other works.

**Will Waterproof's Lyrical Monologue**. A poem by ALFRED TENNYSON, written in 1842; one of the poet's few attempts at the composition of *vers de société*.

**Willet, Joe**, in DICKENS's novel of *Barnaby Rudge* (q.v.), eventually marries Dolly Varden (q.v.).

**William, Archbishop of Orange**, figures in TASSO's *Jerusalem Delivered*.

**William and Margaret**. A ballad by DAVID MALLET (1700—1765), published in 1727. See FAIR MARGARET AND SWEET WILLIAM.

**William and the Werwolf**. An old English romance, edited by Sir FREDERICK MADDEN, and published by him in 1828 and 1832. The author is unknown. It was probably written about 1350.

**William de Brampton**. See BRAMPTON, WILLIAM DE.

**William of Malmesbury**, historian (temp. eleventh century), wrote several works, enumerated by Wright in his *Biographia Literaria*, among which the most important are the *Gesta Regum Anglorum*, the *Historia Novella*, and the *Gesta Pontificum*. The first includes a *resumé* of English history from the arrival of the English in 449 till 1120; the second opens with a retrospect of Henry I.'s reign, and terminates abruptly with the year 1143. All three were first printed in the *Scriptores post Bedam*, edited by Sir Henry Saville. Of the first two, there is an edition by Sir Duffus Hardy, published in 1840 for the Historical Society. An English translation by the Rev. John Sharpe, issued in 1815, formed the basis of that made by Dr. Giles, which is included in Bohn's *Antiquarian Library* (1847).

**William of Newbury** (or Newburgh), historian (b. 1136, d. 1208), wrote the *Historia Regum Anglicarum*, the narrative of which extends from the Norman Conquest to the year 1198, and which was first printed at Antwerp in 1597. It was edited for the Historical Society, in 1856. For the original Latin, see *Rerum Britannicarum Scriptores* (1587).

**William of Occam**. See INVINCIBLE DOCTOR, THE; OCCAM, WILLIAM OF.

**William the Trouvère**. See THEOPHILUS.

**Williams, Anna**, poet (b. 1706, d. 1783), published, in 1766, a volume of *Miscellanies in Prose and Verse*, to which Dr. Johnson contributed a preface and, it is said, some of the pieces them-

selves. She had published, in 1746, a translation of La Bletterie's *Life of the Emperor Julian*.

**Williams, Caleb**. A novel by WILLIAM GODWIN (1756—1836), published in 1794. "There is little knowledge of the world," says Hazlitt, "little variety, neither an eye for the picturesque, nor a talent for the humorous, in *Caleb Williams*; but you cannot doubt for a moment of the originality of the work and the force of the conception. This novel is utterly unlike anything else that ever was written, and is one of the most original as well as powerful productions in the English language." The hero, Caleb, is a man of "insatiable, incessant curiosity." See FALKLAND.

**Williams, Daniel, D.D.**, Nonconformist divine (b. about 1643, d. 1716), wrote *Practical Discourses, and other Works*, published in 1738—50. His *Memoirs* appeared in 1718, and *Papers relating to his Life* in 1816. See Nelson's *Life of Bishop Bull*.

**Williams, David**, miscellaneous writer (b. 1738, d. 1816), was the author of *A Letter to David Garrick* (1770); *The Philosopher; Essays on Public Worship, Patriotism, and Projects of Reformation*; *A Liturgy on the Universal Principles of Religion and Morality*; *Lectures on Political Principles*; *Lectures on Political Liberty*; *Lessons to a Young Prince*; a *History of Monmouthshire*; a *Treatise on Education*; and *Preparatory Studies for Political Reformers*. He was the founder of the "Royal Literary Fund."

**Williams, Helen Maria**, miscellaneous writer (b. about 1762, d. 1828), published *Miscellaneous Poems* (1786); *Julia*: a novel (1790); *A Sketch of the Politics of France in 1793—4* (1795); *Letters from France: containing many New Anecdotes relative to the French Revolution* (1792—96); *A Tour in Switzerland* (1798); *Sketches of the State of Manners and Opinions in the French Republic towards the close of the Eighteenth Century* (1801); *Poems on Various Occasions* (1823); and other works.

**Williams, John**, Archbishop of York (b. 1582, d. 1650), was the author of *The Holy Table, Name and Thing*, sermons, and other works. See the *Life* by Bishop Hacket (1693), and by Ambrose Philips (1700).

**Williams, Monier**, Sanscrit scholar (b. 1819), has published *A Practical Grammar of the Sanscrit Language* (1846), an *English and Sanscrit Dictionary* (1851), *Indian Epic Poetry* (1863), a *Sanscrit and English Dictionary* (1872), and numerous translations from the Sanscrit.

**Williams, Rowland, D.D.**, Welsh scholar and divine (b. 1817, d. 1870), was the author of *Rational Godliness after the Mind of Christ and the written Voices of His Church* (1855); *Hinduism and Christianity compared* (1856); *The Prophets of Israel and Judah during the Assyrian Empire* (1866); *Glendower: a Dramatic Biography* (1870); *The Hebrew Prophets, Translated Afresh from the Original*



(1872); and other works, including an article on Bunsen's *Biblical Researches*, contributed to *Essays and Reviews* (1860). His *Life and Letters* was published in 1874.

**Williams, Sarah**, poet, was the author of *Twilight Hours*, a volume of verse published in 1872, with a *Memoir* by E. H. Plumptre.

**Williams, Sir Charles Hanbury**, diplomatist and poet (b. 1709, d. 1759), wrote *Poems* (1763) and *Odes* (1775), which were republished in his *Works*, printed "from the originals," with notes by Horace Walpole, in 1822.

**Williams, Sir Roger**, military officer (temp. Queen Elizabeth), was the author of *Actions of the Low Countries*, *A Brief Discourse of War*, *Advice from France*, and other works. See Sir Walter Scott's edition of Somers's *Traacts*.

**Willie and May Margaret**. A ballad, printed by Jamieson in his collection. Willie is represented as crossing the Clyde, against his mother's wish, to visit May Margaret, and as being drowned on his way home. Buchan entitles his version *The Drowned Lover*.

**Willie's Ladye**. A ballad, printed by Scott in his *Border Minstrelsy*, and published by Jamieson under the title of *Sweet Willy*. Matthew Gregory Lewis has included a version in his *Tales of Wonder*; and Professor Aytoun gives it as it is given by Jamieson, with some slight re-touches. The ballad turns upon the spell under which *Willie's Ladye* is laid by her wicked mother-in-law.

"Willing to wound, and yet afraid to strike."—POPE, *Prologue to the Satires*, line 203.

"Willingly let die, Not." A phrase used by MILTON in his essay on *Church Government*. "I might, perhaps, leave something so written to after times as they should not willingly let die."

**Willis, Nathaniel Parker**, American miscellaneous writer (b. 1806, d. 1867), was the author of *Pencillings by the Way* (q.v.), *Hurrygraphs*, *People I have Met*, *Dashes at Life*, and many other volumes of a light and gossiping character, descriptive of the men and manners of his time. He was a large contributor to periodical literature.

**Willison, John**, Presbyterian divine (b. 1680, d. 1750), wrote *The Mother's Catechism*, *The Afflicted Man's Companion*, and other works, published at Aberdeen in 1769. His *Practical Works* were edited, with an introductory essay, by Dr. Eadie.

**Willoughby, Brave Lord**. See BRAVE LORD WILLOUGHBY.

**Willoughby, Sir Clement**. A character in Madamo D'ARBLAY's *Evelina* (q.v.); "insolent and polished." "His passion for Evelina is alternately bold and perfidious, and always impertinent."

**Willow Tree, The**. A pastoral dialogue between "Willy" and "Cuddy," in *The Golden Garland of Princely Delights* (q.v.).

**Willow, Willow, Willow**. An old ballad, in two parts, from which Shakespeare took his song in *Othello*, act iv., scene 3:—

"My mother had a maid call'd Barbara:  
She was in love; and he she loved proved mad,  
And did forsake her. She had a song of 'Willow';  
An old thing 'twas, but it express'd her fortune,  
And she died singing it."

**Wills, William Gorman**, dramatist and novelist (b. 1828), has written the following plays:—*The Man o' Airlie* (1866), *Hinko* (1871), *Charles I.* (1872), *Eugene Aram* (1873), *Mary Queen o' Scots* (1874), and *Jane Shore* (1875); also *The Wife's Evidence*, *David Chantrey*, *The Pace that Kills*, *Notice to Quit*, and other stories.

**Wills, William Henry**, journalist (b. 1810), was for a long time sub-editor of *Household Words* and *All the Year Round*, under Charles Dickens. He has published *Old Leaves Gathered from Household Words*.

**Wilmot**, in LILLO's tragedy of *The Fatal Curiosity* (q.v.), is an old man who, with his wife, murders a rich stranger who takes shelter in their house, and discovers afterwards that he has killed his son.

**Wilmot, Arabella**, in GOLDSMITH's *Vicar of Wakefield* (q.v.), is beloved by George Primrose.

**Wilmot, John**. See ROCHESTER, EARL OF.

**Wilson, Alexander**, ornithologist and poet (b. 1766, d. 1813), published *The Laurel Disputed* (1791); *Watty and Meg* (1792), (q.v.); *American Ornithology* (1808—1814); and *The Foresters* (1825), (q.v.). A sketch of his *Life* is prefixed to the ninth volume of the *Ornithology*; and a *Memoir*, by George Ord, was published in 1828.

**Wilson, Arthur**, historian and dramatist (b. 1596, d. 1652), wrote a *History of Great Britain: being the Life and Reign of K. James I., 1603—25* (1653), and three comedies, of which one, *The Inconstant Lady*, was printed at Oxford in 1814. See his *Autobiography*.

**Wilson, Daniel, LL.D.**, miscellaneous writer (b. 1816), has published *Memorials of Edinburgh in the Olden Time* (1847); *Oliver Cromwell and the Protectorate* (1848); *The Archæology and Prehistoric Annals of Scotland* (1851); *Prehistoric Man: Researches into the Origin of Civilization in the Old and New Worlds* (1863); and *Chatterton: a Biographical Study* (1869).

**Wilson, Florence**, Scottish scholar (b. early in the sixteenth century, d. 1564), wrote a Latin dialogue, *De Animi Tranquillitate* (q.v.), and a theological tract published in 1539.

**Wilson, George**, chemist, technologist, and miscellaneous writer (b. 1818, d. 1859), wrote *The Five Gate-Ways of Knowledge; Paper, Pen, and*



*Ink*; various scientific treatises; an unfinished *Life* of Professor Edward Forbes; a volume of lectures; and numerous contributions to magazines and reviews. See the *Memoir* by his sister (1866).

**Wilson, Henry Bristow**, divine (b. 1803), contributed a paper on "Christian Comprehension" to *Oxford Essays* in 1857, and an article on "The National Church" to *Essays and Reviews* in 1860.

**Wilson, Horace Hayman**, Professor of Sanscrit at Oxford (b. 1786, d. 1860), published a translation of Kalidasa's *Mēgha Dūtā* (1813), an edition of Colebrooke's *Sanscrit-English Dictionary* (1819), *A History of Cashmere* (1825), *Specimens of the Theatre of the Hindoos* (1826—7), *Documents Illustrative of the Burmese War* (1827), a translation of the *Vishna Purana* (1840), *Ariana Antiqua* (1841), an edition of Mill's *History of British India* (1844—8), a translation of the *Rig-Veda* (1850—7), and other works. For *Biography*, see the *Report of the Royal Asiatic Society* (1860).

**Wilson, James**, zoologist (b. 1795, d. 1856), was the author of *Illustrations of Zoology, Rod and Gun*, contributions to the seventh edition of *The Encyclopædia Britannica*, and numerous articles in the reviews and magazines.

**Wilson, James**, Chancellor of the Indian Exchequer (b. 1805, d. 1860), founded *The Economist* in 1843.

**Wilson, John**, poet (b. 1720, d. 1776), published *The Clyde* (1764), (q.v.); and *Earl Douglas*, a tragedy, in the same year. The former was republished by Leyden, with a biographical sketch in the first volume of *Scottish Descriptive Poems*.

**Wilson, John** ("Christopher North"), poet, novelist, and essayist (b. 1785, d. 1854), wrote *The Isle of Palms* (1812), (q.v.); *The City of the Plague* (1816); *Lights and Shadows of Scottish Life* (1822); *The Trials of Margaret Lindsay* (1823); *The Foresters* (1825), (q.v.); *Essay on the Life and Genius of Robert Burns* (1841); and *Recreations of Christopher North* (1842). His *Poems and Dramatic Works* appeared collectively in 1825. His complete *Works*, edited by Professor Ferrier, and including the *Noctes Ambrosianæ* (q.v.), appeared in 1855—8. His *Life* was written by his daughter, Mrs. Gordon. "If ever," says Professor Masson, "there was a man of genius, and of really great genius, it was the late Professor Wilson. From the moment when his magnificent physique and the vehement, passionate, ennui-dispelling nature that it so fitly enshrined, first burst upon literary society at Oxford, at the Lakes, and at Edinburgh, there was but one verdict respecting him. It was that which Scott and other competent judges expressed, when they declared, as they did repeatedly, that Wilson had powers that might make him in literature the very first man of his generation. Moreover, what he actually did, in the course of his five-and-thirty years of literary life, remains to attest

the amount and vigour of his faculties. In quantity it is large; in kinds most various. In the general literature of Britain a place of real importance is accorded to Christopher North, while his own compatriots—with that power of enthusiastic, simultaneous, and, as it were, national regard for their eminent men, either while yet living, or after they are just dead, which distinguishes them from their neighbours the English—have added him to the list of those illustrious Scots whom they so delight to count over in chronological series, and whom they remember with affection. And yet not only in disinterested England, but even among admiring Scotchmen themselves, there have been critical comments and drawbacks of opinion with respect to Wilson's literary career, and the evidences of his genius that remain. . . . So far as I have seen, all the criticisms and drawbacks really resolve themselves into an assertion that Wilson, though a man of extraordinary natural powers, did not do justice to them by discipline—that he was intellectually, as well as physically, one of those Goths of great personal prowess, much of whose prowess went to waste for want of stringent self-regulation, and who, as respects the total efficiency of their lives, were often equalled or beaten by men of more moderate build, but that build Roman." See MULLION, MORDECAI; NORTH, CHRISTOPHER.

**Wilson, Matthias.** See KNOTT, EDWARD.

**Wilson, Robert.** See COBBLER'S PROPHECY, THE.

**Wilson, Sir Thomas**, divine, statesman, and critic (d. 1581), wrote *The Rule of Reason, containing the Arte of Logique* (1551); *The Art of Retorique* (1553); *A Discourse upon Usurye*, by way of *Dialogue and Oracions*; and a translation of three of Demosthenes' *Orations*. See RETORIQUE, THE ART OF.

**Wilson, Thomas, D.D.**, Bishop of Sodor and Man (b. 1663, d. 1755), wrote *The Principles and Duties of Christianity* (1707); *Instructions for Better Understanding the Lord's Supper* (1736); *Parochialia: or, Instruction for the Clergy* (1791); *Maxims of Piety and Christianity* (1791); *Sacra Privata: Private Meditations and Prayers* (1800), (q.v.); *Sermons* (1822); and other *Works*, republished, with a *Life* by Cruttwell, in 1781. See also the biographies by Stowell (1810) and Keble (1852).

**Wilson, William**, Scottish poet (b. 1801, d. 1860), contributed numerous pieces to *The Edinburgh Literary Journal*, *Blackwood's Magazine*, *Chambers's Journal*, *The Book of Scottish Song*, *The Modern Scottish Minstrel*, and similar publications; an edition of his *Poems* being published posthumously, with a *Memoir*, by B. Lossing. A second edition, with additional poems, appeared in 1875. See Grant Wilson's *Poets and Poetry of Scotland*.

"Wilt thou forget the happy hours?" —*The Past*, by PERCY BYSSHE SHELLEY, written in 1818.



**"Wilt thou leave me thus? And."** First line of a lyric by Sir THOMAS WYATT (1503—1542), of which Palgrave says that "it was long before English poetry returned to the charming simplicity of this and a few other poems" by the same writer.

**Wilton, Ralph de.** A character in Scott's poem of *Marmion* (q.v.).

**Wiltshire Labourers, The Hymn of the.** Contributed by CHARLES DICKENS (1812—1870) to *The Daily News* of February 14, 1846, and elicited by a speech at one of the night meetings of the wives of agricultural labourers in Wiltshire, held to petition for free trade. It begins:—

"Oh God, who by Thy Prophet's Hand  
Didst smite the rocky brake,  
Whence water came at Thy command,  
Thy people's thirst to slake:  
Strike, now, upon this granite wall,  
Stern, obdurate, and high;  
And let some drops of pity fall  
For us who starve and die!"

"There is the true ring in these lines. They have the note which Dickens consistently sounded through life of right against might; the note which found expression in the Anti-Corn Law agitation, in the protest against workhouse enormities, in the raid against those eccentricities in legislation which are anomalies to the rich and bitter hardships to the poor."

**Wily Beguilde.** A "pleasant comedie," printed in 1606, and reprinted by Carew Hazlitt in his edition of Dodsley's *Old Plays*. Hawkins describes it as "a regular and very pleasing comedy," and said that "if it were judiciously adapted to the manners of the times, it would make no contemptible appearance on the modern stage." "The chiefe Actors," says the title-page, "be these: A poore scholler, a rich foole, and a knave at a shifte." The play is not divided into acts.

**Wimble, Will.** A member of the fictitious *Spectator Club* (q.v.); said to be intended as a portrait of a Mr. Thomas Morecroft (d. 1741).

**Winchelsea, Countess of, Anne Finch,** poetess (d. 1720), published *Miscellany Poems*, and a tragedy called *Aristomenes*, in 1713. Wordsworth speaks of the former volume as containing "some delightful pictures from external nature."

**"Wind and his nobility, Betwixt the."**—SHAKESPEARE, *King Henry IV.*, part i., act i., scene 3.

**"Wind that profits nobody, Ill blows the."**—*King Henry VI.*, part iii., act ii., scene 5.

**"Windows (Rich), that exclude the light."** See GRAY's poem, *A Long Story*:—

"And passages that lead to nothing."

**Windsor Forest.** A descriptive poem, by ALEXANDER POPE, written in 1704; completed and published in 1713.

**"Windward of the law, Just to the."**—CHURCHILL, *The Ghost*, book iii., line 56.

**Wingate, David,** Scottish poet (b. 1828), has published *Poems* (1862), and *Annie Weir, and other Poems* (1866), besides many fugitive verses in the magazines. "The earnestness," says *The Athenæum*, "with which he has cherished his sense of beauty through a life of severe and perilous toil demands from us sympathy and respect." See Grant Wilson's *Poets and Poetry of Scotland*.

**Winifreda.** A "beautiful address to conjugal love; a subject," says Bishop Percy, "too much neglected by the libertine Muses." It was, he believes, first printed in a volume of *Miscellaneous Poems by several hands*, in 1726; where it is said, though apparently on no authority, to be a translation "from the ancient British language."

**Winifreda.** A poem by JOHN GILBERT COOPER (1723—1769).

**Winkle, Mr. Nathaniel.** The Cockney sportsman, in DICKENS's novel of the *Posthumous Papers of the Pickwick Club* (q.v.); inserted, the author tells us, in order to afford scope for the pencil of Seymour, the artist.

**Winkle, Rip Van.** See RIP VAN WINKLE.

**Winning of Cales, The.** A ballad which describes the capture of Cadiz, on June 21, 1596, by Lord Howard and the Earl of Essex.

**Winslow, Forbes Benignus, M.D.,** physician and writer on psychological subjects (b. 1810, d. 1874), has written *On Cholera* (1831), *Physic and Physicians* (1839), *The Anatomy of Suicide* (1840), *Lectures on Insanity* (1854), *Obscure Diseases of the Brain* (1860), and other works.

**Winstanley, William,** biographer (temp. Charles I. and II. and James II.), published *The Muses Cabinet, stored with a variety of Poems* (1655); *England's Worthies: Select Lives of the most Eminent Persons of the Englysh Nation, from Constantine the Great down to these Times* (1600); *The Loyall Martyrology: or, Brief Catalogues of the most Eminent Persons who suffered for their Conscience during the late Rebellion* (1663); *The Honour of the Merehant Taylors* (1668); *Historieal Rarities and Curious Observations, domestic and foreign* (1684); *Lives of the most famous English Poets* (1687); and other Works.

**Winter.** A poem, forming one of the series on *The Seasons*, by JAMES THOMSON (1700—1748), published in 1726. It had been suggested to the writer by a poetical composition on the same subject of his friend Riecalltoun, and when completed was sold to a bookseller for the sum of three guineas. To this Sir Spencer Compton, to whom the poem was dedicated, added twenty guineas. By-and-by, the work became better known in the literary world, and was "accompanied in many editions," says Dr. Johnson, "not only with a preface and dedication, but with poetical praises by



Mr. Hill, Mr. Mallet (then Malloch), and Mira, the fictitious name of a lady once too well known."

"Winter comes, to rule the varied year."—THOMSON, *Winter*, line i.

"Winter of her days, The."—SIR CHARLES SEDLEY, *Songs*.

"Winter of our discontent, Now is the."—*King Richard III.*, act i., scene 1.

"Winter! ruler of the inverted year."—COWPER, *The Task*, book iv. ("Winter Evening").

**Winter-Night's Vision.** A metrical history of the reign of Queen Elizabeth, by RICHARD NICCOLS (q.v.), which appeared in 1610.

**Winter's Tale, The.** A play by WILLIAM SHAKESPEARE (q.v.), of which there is no earlier edition than that of the folio of 1623. It had, however, been acted as early as 1611, and the evidence procurable tends to prove that it was written about that year. The main idea of the plot was derived by Shakespeare from Robert Greene's novel, *Pandosto: the Triumph of Time* (q.v.); otherwise, the play is entirely his. "Robert Greene," writes Collier, "was a man who possessed all the advantages of education; he was a graduate of both universities—he was skilled in ancient learning and in modern languages; he had, besides, a prolific imagination, a lively and elegant fancy, and a grace of expression rarely exceeded; yet, let any person well acquainted with *The Winter's Tale* read the novel of *Pandosto*, upon which it was founded, and he will be struck at once with the vast pre-eminence of Shakespeare, and with the admirable manner in which he has converted materials supplied by another to his own use. The bare outline of the story (with the exception of Shakespeare's miraculous conclusion) is nearly the same in both; but this is all they have in common, and Shakespeare may be said to have scarcely adopted a single hint for his descriptions, or a line for his dialogue; while in point of passion and sentiment Greene is cold, formal, and artificial—the very opposite of everything in Shakespeare." "The idea of this delightful drama," says Coleridge, "is a genuine jealousy of disposition, and it should be immediately followed by a perusal of *Othello*, which is the direct contrast of it in every particular. For jealousy is a vice of the mind, a culpable tendency of the temper, having certain well-known and well-defined effects and concomitants, all of which are visible in Leontes, and not one of which marks its presence in *Othello*; such as first, an excitability by the most inadequate causes, and an eagerness to snatch at proofs; secondly, a grossness of conception, and a disposition to degrade the object of the passion by several fancies and images; thirdly, a sense of shame of his own feelings exhibited in a solitary moodiness of humour, and yet, from the violence of the passion, force to utter itself, and therefore catching occasions to ease the mind by ambiguities,

equivokes, by talking to those who cannot, or who are known not to be able to understand what is said to them, in short, by soliloquy in the form of dialogue, and hence a confused, broken, and fragmentary manner; fourthly, a dread of vulgar ridicule, as distinct from a high sense of honour, or a mistaken sense of duty; and, lastly, and immediately consequent upon this, a spirit of selfish vindictiveness. "*The Winter's Tale*," says Schlegel, "is as appropriately named as the *Midsummer Night's Dream*. It is one of those tales which are peculiarly calculated to beguile the dreary leisure of a long winter's evening, and are even attractive and intelligible to childhood; while animated by fervent truth in the delineation of character and passion, and invested with the embellishments of poetry, lowering itself, as it were, to the simplicity of the subject, they transport even manhood back to the golden age of the imagination. Nothing can be more fresh and youthful, nothing at once so ideally pastoral and princely as the love of Florizel and Perdita; of the prince, whom love converts into a voluntary shepherd; and the princess, who betrays her exalted origin without knowing it, and in whose hands nosegays became crowns." See AUTOLYCUS; FLORIZEL; HERMIONE; LEONTES; PERDITA.

**Winthrop, Dolly.** A character in GEORGE ELIOT's tale of *Silas Marner*.

"Wire-drawing his words in a contrary sense." See Florio's translation of Montaigne's *Essays*, book ii.

**Wireker, Nigelus**, precentor of Canterbury (circa 1190). See SPECULUM STULTORUM.

"Wisdom married to immortal verse."—WORDSWORTH, *The Excursion*, book vi.

**Wisdom of Solomon, The.** "Paraphrased" by THOMAS MIDDLETON (1570—1627), and printed in 1597.

**Wisdom, The Age of.** A lyric by WILLIAM MAKEPEACE THACKERAY (1811—1863):—

"All your wish is woman to win,—  
This is the way that boys begin:  
Wait till you come to Forty Year."

**Wisdom, The House of.** "A fantastical book," published by FRANCIS BAMFYLDE (d. 1684) in 1681, in which the author "would have the Hebrew tongue and language to be the most universal character over all the inhabited earth, to be taught in all schools, and the children to be taught it as their mother-tongue. He proposes," says Anthony à Wood, "a way for the erection of Academies to have it taught, and all Philosophy to proceed from Scripture, to have all books translated into that language, and I know not what."

"Wisdom, which alone is truly fair."—*Paradise Lost*, book iv., line 491.

"Wise and masterly inactivity." See "INACTIVITY, MASTERLY."



Wise, Henry Augustus. See GRINGO.

"Wise saws, and modern instances."  
—*As you Like It*, act ii., scene 7.

"Wisely, but too well, Not."—*Othello*, act v., scene 2. These words form the title of a novel by RHODA BROUGHTON (q.v.).

"Wisely worldly (Be), but not worldly-wise."—QUARLES, *Emblems*.

Wiseman, Nicholas, Cardinal, Roman Catholic Archbishop of Westminster (b. 1802, d. 1865), published *Horæ Syriacæ* (1828); *The Connection between Science and Revealed Religion* (1836); *Essays on Various Subjects* (1853); *Recollections of the Last Four Popes, and of Rome in their Times* (1858); *Points of Contact between Science and Art* (1863); *William Shakespeare* (1865); *Fabiola: or, the Church of the Catacombs* (1868); and other works. *Memoirs of the cardinal* appeared in 1865 and 1867.

"Wisest, brightest, meanest of mankind!" A description applied to Lord Bacon in POPE's *Essay on Man*, epistle iv., line 281.

"Wisest, virtuousest, discreetest, best."—MILTON, *Paradise Lost*, book viii., line 548.

"Wish that of the living whole, The."  
—Sect. liv. of TENNYSON's *In Memoriam*.

Wish, The. Two lyrics by ABRAHAM COWLEY (1618—1667), one of which is contained in *The Mistress* (q.v.), and includes the following verse:—

"Ah yet, e'er I descend to the grave,  
May I a small house and large garden have!  
And a few friends, and many books, both true,  
Both wise and both delightful too!  
And since Love ne'er will from me flee,  
A mistress moderately fair,  
And good as guardian angels are,  
Only belov'd and loving me!"

Wishart, George, Bishop of Edinburgh (b. 1609, d. 1671), wrote *De Rebus Auspiciis Serenissimi et Potentissimi Caroli D.G. Brit. Regis, sub imperio illustrissimi Montisrosarum Marchionis, sub anno 1644, et duobus sequentibus*, published at Paris in 1647; translated into English in 1756, and republished in 1819.

"Wishes (Our) lengthen as our sun declines."—YOUNG, *Night Thoughts*, night v., line 662.

Wishes to his (supposed) Mistress. A lyric by RICHARD CRASHAW (1616—1650), contained in his *Delights of the Muses* (q.v.). It begins—

"Who'er she be,  
That not impossible she,  
That shall command my heart and me;"

and is to be found, somewhat condensed, in PALGRAVE's *Golden Treasury of English Songs and Lyrics*.

"Wishes (Whose), soon as granted, fly."—SCOTT, *The Lay of the Last Minstrel*, canto v., stanza 13.

"Wishes will not do."—ISAAC BICKERSTAFF, *Thomas and Sally*:—

"One cannot eat one's cake, and have it too."

Wishfort, Lady. A witty but vain person

in CONGREVE's comedy of *The Way of the World* (q.v.).

Wishing Gate, The, and The Wishing Gate Destroyed. Two lyrics by WILLIAM WORDSWORTH, written in 1828.

Wit, A Satire upon, by Sir RICHARD BLACKMORE (1650—1729), appeared in 1700; a performance which, if not witty itself, was the cause of wit in others.

Wit and Mirth: "or, Pills to Purge Melancholy." The title under which a collection of sonnets by THOMAS D'URFEY (1650—1723), was republished in 1719—20. See LAUGH AND BE FAT.

Wit at several Weapons. A comedy by BEAUMONT and FLETCHER, produced about 1614.

Wit, Ode on. A poem by ABRAHAM COWLEY (1618—1667), which Dr. Johnson characterises as "almost without a rival. It was about the time of Cowley that *wit*, which had been till then used for *intellection* in contradistinction to *will*, took the meaning, whatever it be, which it now bears."

Wit Restored, "in several select poems, not formerly published," appeared in 1658. It was reprinted in 1817.

"Wit (True) is Nature to advantage dressed." See "NATURE TO ADVANTAGE DRESSED."

Witch of Atlas, The. A poem by PERCY BYSSHE SHELLEY (1792—1822), written in 1820. "This poem is peculiarly characteristic of his tastes—wildly fanciful, full of brilliant imagery, and discarding human interest and passion to revel in the fantastic ideas that his imagination suggested." A sympathetic critic calls it "from first to last, consummate in imagination and workmanship."

Witch of Edmonton, The. A play, the joint production of JOHN FORD, THOMAS ROWLEY, and THOMAS DEKKER, which, though acted with "singular applause," remained in manuscript until 1658. It is a dramatisation of the story of Mother Sawyer, a poor woman who had been condemned and executed for witchcraft. Weber, the editor of Ford, assigns to him in particular the scenes between Frank, Susan, and Winnifred.

Witch of Wokey, The. A ballad, first published in 1756, in *Enthemia: or, the Power of Harmony*, written by Dr. Harrington, of Bath. The version in Percy's *Reliques* contains some variations "from the elegant pen of the late Mr. Shenstone." Wokey Hole is a cavern in Somersetshire.

Witch, The. A play by THOMAS MIDDLETON (1570—1627); discovered in MS. by Isaac Reed, editor of Dodsley's *Collection of Old Plays*. It is supposed to have suggested the choruses and incantations in *Macbeth* (q.v.), but the great Shakespearean tragedy seems to have been written prior to Middleton's play, and the witches in the latter compared with those that assemble on "the blasted



heath," are commonplace and even grotesque personages. The plot of the Duke and Duchess of Ravenna, incorporated in this drama, is adapted from a novel by Biondello, upon which Sir William Davenant founded a tragedy.

"Witching time of night, 'Tis now the very."—*Hamlet*, act iii., scene 2.

"With a half-glance upon the sky."—*A Character*, by ALFRED TENNYSON.

"With blackest moss the flower-pots."—*Mariana*, by ALFRED TENNYSON.

"With fingers weary and worn."—*The Song of a Shirt*, by THOMAS HOOD.

"With how sad steps, O moon, thou climbst the sky." A sonnet by Sir PHILIP SIDNEY (1554—1586). KIRKE WHITE commences a sonnet with a similar line.

"With me, mary syrs, thus sholde it be." A song by JOHN SKELTON; sung by Liberty in his moral play of *Magnyfycence* (q.v.).

**Wither, George**, poet (b. 1588, d. 1667), wrote *Prince Henry's Obsequies: or, Mournefull Elegies upon his Death* (1612); *Abuses Stript and Whipt: or, Satiricall Essayes* (1613), (q.v.); *Epithalamia* (1613); *A Satyre written to the Kings most excellent Majestye* (1614); *The Shepheard's Pipe* (1614, written with Browne); *The Shepherds Hunting* (1615), (q.v.); *Fidelia* (1617); *Wither's Motto* (1618); *A Preparation to the Psalter* (1619); *Exercises upon the first Psalmes, both in Verse and Prose* (1620); *The Songs of the Old Testament, translated into English Measures* (1621); *Juvenilia* (1622); *The Mistress of Philarete* (poems) (1622); *The Hymnes and Songs of the Church* (1623); *The Schollers' Purgatory, discovered in the Stationer's Commonwealth, and described in a Discourse Apologeticall* (1625—6); *Britain's Remembrancer, containing a Narrative of the Plague lately past* (1628); *The Psalmes of David translated into Lyrick verse* (1632); *Collection of Emblemes* (1635); *Nature of Man* (1636); *Read and Wonder* (1641); *A Prophecie* (1641); *Hallelujah* (1641); *Campo Musæ* (1643); *Le Defendendo* (1643); *Mercurius Rusticus* (1643); *The Speech without Doore* (1644); *Letters of Advice touching the Choice of Knights and Burgesses for the Parliament* (1644); and nearly seventy other works, a list of which will be found in Lowndes' *Bibliographer's Manual*. See, also, Wood's *Athenæ Oxonienses*, Brydges' *Censura Literaria*, *British Bibliographer*, and *Restituta*, and an essay on Wither's works by Charles Lamb. See EMBLEMS, ANCIENT AND MODERN; SCOURGE, THE.

"Withering on the virgin thorn."—*A Midsummer Night's Dream*, act i., scene 1.

"Withers are unwrung, Our."—*Hamlet*, act iii., scene 2.

**Witherspoon, John, D.D.**, Scotch Presbyterian minister (b. 1722, d. 1794), wrote *Ecclesiastical Characteristics*, *The Connection of Justification by Faith with Holiness of Life*, *An Inquiry into the Nature and Effects of the Stage*, and *The Dominion of Providence over the Passions of Men*.

**Withrington, Roger**. A squire whose prowess is celebrated in the ballad of *Chevy Chase* (q.v.).

**Witikind**, an historian of the tenth century, produced *Annales de Gestis Othonum*, first published at Basle in 1532.

**Wititterly, Mr. and Mrs.**, are characters in DICKENS's novel of *Nicholas Nickleby* (q.v.).

**Witness, The**. A newspaper, published bi-weekly, of which HUGH MILLER (q.v.) became the first editor in 1840, and to which he was a regular contributor. The best of his work in it is included in his collected writings.

**Wit's Cabal**. A comedy, in two parts, by MARGARET, Duchess of NEWCASTLE (1624—1673).

**Wit's Commonwealth**. See POLITEUPHIA.

**Wits Trenchmore**: "in a conference had betwixt a scholler and an angler." A work by NICHOLAS BRETON (1558—1624), which is supposed to have suggested *The Compleat Angler* of Izaak Walton. It was published in 1597.

**Wit's Interpreter**. A collection of songs, epigrams, epitaphs, drolleries, and the like, published in 1671.

**Wit's Miserie and the World's Madnesse**: "discovering the devils incarnate of this age." A pamphlet by THOMAS LODGE, published in 1596. It is probably alluded to by Shakespeare in *A Midsummer Night's Dream*:—"One sees more devils than vast hell can hold."

**Wit's Private Wealth**: "stored with choice Commodities to content the Minde." A series of maxims, in the manner of Larochefoucauld, by NICHOLAS BRETON (1558—1624), published in 1603.

**Wit's Recreations**. "Selected from the finest fancies of modern muses," and published in 1640. This collection was reprinted in 1817.

**Wit's Treasury**, by FRANCIS MERES (d. 1646), appeared in 1598.

**"Witty as Horatius Flaccus."** First line of *An Impromptu* on Lord Jeffrey, by SYDNEY SMITH, which continues:—

"As great a Jacobin as Gracchus,  
Short, though not as fat as Bacchus,  
Riding on a little jackass."

**"Witty (So) and so wise."**—ROCHESTER, *Epistle to Edward Howard*.

**Witwould, Sir Wilful**. A character in CONGREVE's comedy of *The Way of the World* (q.v.).



**Wives of Windsor, The Merry.** A comedy by WILLIAM SHAKESPEARE (1564—1616), first published in 1602, and said to have been written by desire of Queen Elizabeth, who wished to see Falstaff (q.v.) represented as in love. It was afterwards revised and much improved by the author. The plot is founded upon more than one Italian story. The comedy itself is described by Warton as "the most complete specimen of its author's comic power." See the criticisms by Johnson, Hazlitt, Schlegel, and Hallam. See, also, BARDOLPH; CAIUS; EVANS, SIR HUGH; FORD; NYM; PAGE; PISTOL; SHALLOW; and SLENDER.

**Wizard of the North, The.** A title bestowed upon Sir WALTER SCOTT in allusion to the magical influence of his works, which on their first appearance fascinated their readers even more perhaps than they do now.

**Wodhull, Michael,** poet (b. 1740, d. 1816), published a translation of *Euripides* into blank verse (1782), besides various miscellaneous poems, a collection of which appeared in 1804.

**Wodrow, Robert,** ecclesiastical historian (b. 1679, d. 1734), wrote a *History of the Sufferings of the Church of Scotland, from the Reformation to the Revolution* (1721), and *Collections upon the Lives of the Reformers and Most Eminent Ministers in the Church of Scotland* (1834). His *Analecta: or, Materials for a History of Remarkable Providences* were published in 1842, and his *Correspondence*, edited by McCrie, in 1842—3. His *Private Letters* had already appeared in 1694—1732. See the publications of the Maitland and Wodrow Societies.

"Woe succeeds a woe, as wave a wave."—HERRICK's *Hesperides* ("Aphorisms"). YOUNG in his *Night Thoughts* has a very similar idea:—

"Woes cluster; rare are solitary woes;  
They love a train, they tread each other's heels."

**Wolcot, John, M.D.,** poet (b. 1738, d. 1819), wrote a large number of *Works*, the most important of which were published in five volumes (1794—1801). A *Life* of him is included in the *Annual Biography and Obituary* for 1820. See LOUSIAD, THE; PINDAR, PETER.

**Wolf of Badenoch, The.** See LAUDER, SIR THOMAS DICK.

**Wolfstan, Bishop.** See LUPUS EPISCOPUS.

**Wolfe, Charles,** clergyman and poet (b. 1791, d. 1823), wrote various poems, of which the best known is *The Burial of Sir John Moore* (q.v.). His *Remains* were published by Archdeacon Russell in 1826.

**Wollaston, William,** divine and scholar (b. 1659, d. 1724), wrote *The Religion of Nature Delineated* (1722), (q.v.), and *The Design of Part of the Book of Ecclesiastes represented in an English Poem* (1691). A sketch of his *Life, Character, and Writings* was prefixed to the seventh edition of the former in 1750.

**Wollstonecraft, Mary** (Mrs. Godwin), miscellaneous writer (b. 1759, d. 1797), wrote *Thoughts on the Education of Daughters* (1787); *Female Reader: or, Miscellaneous Pieces* (1789); *Moral and Historical Relation of the French Revolution* (1790); *Original Stories from Real Life* (1791); *A Vindication of the Rights of Women, with Strictures on Political and Moral Subjects* (1792); *Origin and Progress of the French Revolution, and its Effects on Europe* (1795); and *Letters written during a short Residence in Sweden, Norway, and Denmark* (1796). Her *Posthumous Works* were published, with a *Memoir*, by her husband, William Godwin, in 1798. A *Defence of their Character and Conduct* appeared in 1803.

**Wolsey, Cardinal, The Life and Death of Thomas.** A poem by THOMAS STORER (d. 1604), "divided into three parts: his Aspiration, Triumph, and Death," and published in 1599. It is said to have suggested some passages in Shakespeare's *Henry VIII*. See the second volume of *Heliconia* and the fifth volume of *The Retrospective Review*.

**Wolsey, The Negotiations of Thomas.** See WOOLSEY.

**Wolstan.** A monk of Winchester (circa 990). See the *Biography* of this writer, by William of Malmesbury; also, Wright's *Biographia Britannica*.

**Wolves and the Lamb, The.** An unacted comedy, by WILLIAM MAKEPEACE THACKERAY (1811—1863), of which he afterwards made use as the foundation of his novel of *Lovel the Widower* (q.v.).

**Woman, An Apology for.** Written, in 1609, by WILLIAM HEALE, of Exeter College, of whom Anthony à Wood quaintly says that he "was always esteemed an ingenious man, but weak, as being too much devoted to the female sex." His book was composed primarily as a counter-blast to a certain Dr. Gager, who had maintained that it was lawful for husbands to beat their wives."

**Woman in the Moon, The.** A play by JOHN LYLY (1553—1601), which appeared in 1597. The woman is Pandora, who creates much mischief among the Utopian shepherds.

**Woman is a Weathercock, A.** See WOMAN'S A WEATHERCOCK, A.

**Woman-Hater, The.** A tragedy by BEAUMONT and FLETCHER (q.v.), first printed in 1607. *A Woman-Hater* is the title of a novel by CHARLES READE (q.v.).

**Woman Kilde with Kindnesse, A.** A play by THOMAS HEYWOOD (1570—1640), the first edition of which (1607) is of extraordinary rarity. The drama is characterised by Campbell as the author's "best performance." "In this play," he says, "the repentance of Mrs. Frankford, who dies of a broken heart for her infidelity to a generous husband, would present a situation consummately



moving if we were left to conceive her death to be produced simply by grief. But the poet most unskilfully prepares us for her death, by her declaring her intentions to starve herself, and mars, by the weakness, sin, and horror of suicide, an example of penitence that would otherwise be sublimely and tenderly edifying."

**Woman Never Vext, A.** See **WONDER, A NEW.**

"**Woman scorned, A fury like a.**" See "LOVE TO HATRED TURNED."

"**Woman that deliberates is lost, The.**" A line in ADDISON's play of *Cato*, act iv., scene 1.

**Woman, The Triumph of.** A poem, in heroic verse, by ROBERT SOUTHEY (1774—1843), founded on the third and fourth chapters of the first book of Esdras.

"**Woman ('Tis) that seduces all mankind.**"—GAY, *The Beggar's Opera*, act i., scene 1:—

"By her we first were taught the wheedling arts."

**Woman's a Weathercock, A.** A play by NATHANIEL FIELD (d. 1641), written before 1610, and published in 1612, with a preface addressed to "any woman that hath been no weathercock." A second part, entitled *Amends for Ladies* (q.v.), was acted before 1611. Both plays have been reprinted by J. P. Collier, who says they "are the productions of no ordinary poet. In comic scenes Field excels Massinger, who was not remarkable for his success in this department of the drama; and in those of a serious character he may frequently be placed on a footing of equality." See Carew Hazlitt's edition of Dodsley's *Old Plays*.

"**Woman's at best a contradiction still.**"—POPE, *Moral Essays*, epistle ii., line 270.

**Woman's Inconstancy.** A lyric by Sir ROBERT AYTON (1570—1638).

**Woman's Last Word, A.** A lyric by ROBERT BROWNING (b. 1812).

**Woman's Tongue, The Anatomie of a.** See **ANATOMIE OF A WOMAN'S TONGUE, THE.**

**Women:** "or, Pour et Contre." A novel by CHARLES ROBERT MATURIN (1782—1824), published in 1818, in which the hero, who is called De Courcy, is in love with two ladies—Eva Wentworth and Zaira, the latter of whom turns out to be mother of the former. De Courcy is false to both, and while Eva Wentworth dies calmly of despair, he expires in the agony of his remorse.

**Women, A Praise of.** A poem by GEOFFREY CHAUCER (1328—1400), in which he says:—

Withoute women were al our joye lore;  
Wherefore we ought alle women to obeye  
In al goodnesse; I can no more saye."

"**Women (As for the), though we scorn and flout 'em,**"—DRYDEN, *The Will*, act v., scene 4—

"We may live with, but cannot live without, 'em."

**Women as They Are:** "or, the Manners of the Day." A novel by MRS. GORE (1799—1861), published in 1830.

**Women, beware of Women.** A drama by THOMAS MIDDLETON (q.v.), the plot of which was derived from an Italian story.

"**Women's weapons, water-drops.**"—*King Lear*, act ii., scene 4.

**Wonder, A:** "or, an Honest Yorkshire-Man." A ballad-opera, written by HENRY CAREY in 1736.

**Wonder, A New:** "or, a Woman never Vext." A "pleasant, conceited comedy" by WILLIAM ROWLEY, first printed in 1632. It is to be found in Carew Hazlitt's edition of Dodsley's *Old Plays*.

"**Wonder of an hour, The.**"—BYRON, *Childe Harold's Pilgrimage*.

"**Wonder of our stage, The.**"—BEN JONSON, *To the Memory of Shakespeare*.

**Wonder of Women, The:** "or, the Tragedie of Sophonisba," by JOHN MARSTON (1575—after 1633), produced at the "Blacke Friars" in 1606. Gifford says: "It is not very probable that Mr. M. G. Lewis ever looked into Marston, yet some of the most loathsome parts of the 'Monk' are to be found in this detestable play."

**Wonder, The:** "or, a Woman keeps a Secret." A comedy by Mrs. CENTLIVRE (1667—1723), acted in 1713; "one of the best of our acting plays," says Hazlitt. "The ambiguity of the heroine's situation, which is like a continued practical equivocate, gives rise to a quick succession of causeless alarms, subtle excuses, and hair-breadth 'scapes." The hero is called Don Felix (q.v.), the heroine Violante (q.v.). Among the characters are Colonel Breton (q.v.), Flippanta (q.v.), and Lissardo.

**Wonderful Quiz, A.** The name assumed by JAMES RUSSELL LOWELL (b. 1819) in publishing his *Fable for Critics* (1848).

**Wonderful Year, The:** "wherein is showed London being sick of the Plague." A tract in which THOMAS DEKKER (circa 1570—1641) celebrates the death and funeral of Queen Elizabeth in 1603.

**Wondrous Tale of Alroy, The.** A fantastic fiction by BENJAMIN DISRAELI (q.v.), published in 1833.

"**Woo'd and Married and A'.** A Scotch song by ALEXANDER ROSS (q.v.):—

"Woo'd and married and a',  
Married and woo'd and a'!  
And was she sae very weel off,  
That was woo'd and married and a'!"



**Wood, Anthony à**, antiquarian and historiographer (b. 1632, d. 1695), published *Historia et Antiquitates Universitatis Oxoniensis* (1674); *Athenæ Oxonienses* (1691—2); *Fasti: or, Annals of the said University*; and *A Vindication of the Historiographer of the University of Oxford and his Works from the reproaches of the Bishop of Salisbury* [Burnet]. The last-named work appeared in 1693. A *Life of Wood* appeared in 1711, and was followed by another in 1772. See also that by Rawlinson (1811). See *ATHENÆ OXONIENSES*.

**Wood, John George**, clergyman (b. 1827), has written *Sketches and Anecdotes of Animal Life*, *My Feathered Friends*, *Common Objects of the Sea Shore*, *Common Objects of the Country*, *Our Garden Friends and Foes*, *Homes without Hands*, *Bible Animals*, *Insects at Home*, *Man and Beast Here and Hereafter*, *Insects Abroad*, *A Natural History*, *Nature's Teachings*, and many other works.

**Wood, Mrs. Henry** (née Miss Ellen Price), novelist (b. about 1820), has written *Danesbury House* (1860); *East Lynne* (1861); *The Channings* (1862); *Mrs. Halliburton's Troubles* (1862); *The Shadow of Ashlydyat* (1863); *Verner's Pride* (1863); *Lord Oakburn's Daughters* (1864); *Oswald Cray* (1864); *Trevlyn Hold* (1864); *Mildred Arkell* (1865); *Elster's Folly* (1866); *St. Martin's Eve* (1866); *A Life's Secret* (1867); *Anne Hereford* (1868); *Roland Yorke* (1869); *George Canterbury's Will* (1870); *Bessy Rane* (1870); *Dene Hollow* (1871); *Within the Maze* (1872); *The Master of Greylands* (1873); *Told in the Twilight* (1875); *Edina* (1876); *Adam Grainger* (1876); and other works.

**Woodes, Nathaniel.** See *CONFLICT OF CONSCIENCE, THE*.

**Woodfall, William**, journalist (b. about 1745, d. 1803), started *The Morning Chronicle* in 1769 and *The Diary* in 1789. He was famous as a reporter, at a time when reporting, as now understood, was entirely unknown. He took no notes, trusting wholly to his memory; whence his nickname, "Memory" Woodfall.

"Woodman, spare that tree!" First line of a song by GEORGE P. MORRIS (1802—1864), which continues—

"Touch not a single bough!  
In youth it sheltered me,  
And I'll protect it now."

"Wood-notes wild." See "NATIVE WOOD-NOTES WILD."

"Woods decay (The), the woods decay and fall."—*Tithonus*, by ALFRED TENNYSON.

"Woods (Fresh) and pastures new." See "FRESH WOODS," &c.

**Woodstock.** A novel by Sir WALTER SCOTT, published in 1826.

**Woodvill, John.** A tragedy by CHARLES LAMB (1775—1834), published in 1801.

**Woodville, Anthony.** See *RIVERS, EARL*.

**Woolner, Thomas**, sculptor and poet (b. 1825), has written *My Beautiful Lady* (1863), (q.v.).

**Woolsey, The Negotiations of Thomas.** A life of "the great Cardinal of England," by GEORGE CAVENDISH (b. 1550); published after the writer's death, in 1641, and reprinted in the fifth volume of the *Harleian Miscellany*, in Wordsworth's *Ecclesiastical Biography* in 1810; also, with notes and other illustrations, by S. W. Singer, in 1825. It includes a parallel between Wolsey and Laud. See *The Retrospective Review*, vol. v.

**Woolston, Thomas**, sceptical theologian (b. 1669, d. 1733), was the author of *The Old Apology for the Truth of the Christian Religion against the Jews and Gentiles Revived* (1705); *Free Gifts to the Clergy* (1723—4); *Six Discourses on the Miracles of Christ* (1727—30); and many other works of a similar character, all of which are now deservedly forgotten.

**Worboise, Emma Jane**, novelist and writer for the young (b. 1825), has published *Helen Bury*, *Lights and Shades of Christian Life*, *Seed Time and Harvest*, *Thornercroft Hall*, *Sir Julian's Wife*, *Violet Vaughan*, *Grey and Gold*, *The House of Bondage*, and many other works.

**Word to the Public, A.** See *LUCRETIA*.

"Words are wise men's counters."—HOBBS, *Leviathan*, part i., canto 4.

"Words are women, deeds are men."—HERBERT, *Jacula Prudentum*.

"Words came first, or, after, blows."—LLOYD, *Speech of Courtney*.

"Words of learned length and thundering sound."—GOLDSMITH, *The Deserted Village*, line 213.

"Words that wise Bacon or brave Raleigh spoke."—POPE, *Imitations of Horace*, book ii., epistle ii., line 163.

"Words (The) of Mercury are harsh after the songs of Apollo."—*Love's Labour's Lost*, act v., scene 2.

"Words, words, words."—*Hamlet*, act ii., scene 2.

**Wordsworth, Charles, D.D.**, Bishop of St. Andrews (b. 1806), has written *Shakespeare's Knowledge and Use of the Bible* (1854); *The Outlines of the Christian Ministry Delineated and Brought to the Test of Reason, Holy Scripture, History, and Experience* (1872); *Catechesis: or, Christian Instruction*; *A Greek Primer*; and numerous sermons, pamphlets, and charges.

**Wordsworth, Christopher, D.D.**, Bishop of Lincoln (b. 1807), has published, among other works, *Memoirs of William Wordsworth*; *Theophilus Anglicus*; an edition of the Greek Testament, with notes; an edition of the Old Testament



in the Authorised Version, with notes and introduction; *The Holy Year; Original Hymns; Greece: Historical, Pictorial, and Descriptive; Sermons on the Church of Ireland; and the Correspondence of Richard Bentley.*

**Wordsworth, Christopher, D.D.,** divine (b. 1774, d. 1846), was the author of *Ecclesiastical Biography: or, the Lives of Eminent Men connected with the History of Religion in England from the Reformation to the Revolution* (1809); *Sermons on Various Occasions* (1815); and various other writings.

**Wordsworth, Dorothy,** sister of William Wordsworth (d. 1855), was the author of *Recollections of a Tour made in Scotland in 1803* (1874).

**Wordsworth, To William.** Lines written by SAMUEL TAYLOR COLERIDGE.

**Wordsworth, William,** poet-laureate (b. 1770, d. 1850), published *An Evening Walk* (printed 1793); *Descriptive Sketches* (1793); *Lyrical Ballads* (with Coleridge) (1798); *The Excursion* (1814); *The White Doe of Rylstone* (1815); *The Waggoner* (1819); *Peter Bell* (1819); *Yarrow Revisited, and other Poems* (1835); *The Borderers* (1842); and other works, including *Ecclesiastical Sketches*, and *Sonnets on the River Duddon*. For *Biography* see the *Lives* by Dr. Wordsworth, G. S. Phillips, and Paxton Hood; also the article by Lockhart in *The Quarterly Review* (vol. xcii.), Crabb Robinson's *Diary*, and Dorothy Wordsworth's *Tour in Scotland*. For *Criticism*, see Shairp's *Studies in Poetry and Philosophy*, Hutton's *Essays*, Brimley's *Essays*, Jeffrey's *Essays*, Hazlitt's *English Poets* and *Spirit of the Age*, Masson's *Essays*, F. W. Robertson's *Lectures and Addresses*, De Quincey's *Miscellaneous Works*, Gilfillan's *Gallery of Portraits*, and other authorities. A complete edition of Wordsworth's *Prose Works*, edited by the Rev. A. B. Grosart, appeared in 1875. "In the opening of *The Prelude*," says John Campbell Shairp, "Wordsworth tells us that when he first thought seriously of being a poet, he looked into himself to see how he was fitted for the work, and seemed to find there 'that first great gift, the vital soul.' In this self-estimate he did not err. The vital soul, it is a great gift, which, if ever it dwelt in man, dwelt in Wordsworth. Not the intellect merely, nor the heart, nor the imagination, nor the conscience, nor any of these alone, but all of them condensed into one, and moving all together. In virtue of this vital soul, whatever he did see he saw to the very core. He did not fumble with the outside or the accidents of the thing, but his eye went at once to the quick—rested on the essential life of it. He saw what was there, but had escaped all other eyes. He did not import into the outward world transient feelings or fancies of his own, 'the pathetic fallacy,' as it has been named; but he saw it as it exists in itself, or perhaps rather as it exists in its permanent moral relation to the human spirit. Again, this soul within him did not work with effort; no painful groping or grasping. It was as

vital in its receptivity as its active energy. It could be long in a 'wise passiveness,' drawing the things of earth and sky and of human life into itself, as the calm clear lake does the imagery of the surrounding hills and overhanging sky. This is the cardinal work of the imagination, to possess itself of the life of whatever thing it deals with. In the extent to which he did this, and the truthfulness with which he did it, lies Wordsworth's supreme power. This power manifests itself in Wordsworth in two directions—as it is turned on nature and as it is turned on man. Between Wordsworth's imagination, however, as it works in the one direction and in the other, there is this difference. In dealing with nature it has no limit—it is as wide as the world; as much at home when gazing on the little celandine as when moving with the vast elemental forces of heaven and earth. In human life and character his range is narrower, whether these limitations came from within or were self-imposed. His sympathies embrace by no means all human things, but within the range which they do embrace his eye is no less penetrating and true." "Wordsworth," the critic goes on to say, "pushed the domain of poetry into a whole field of subjects hitherto unapproached by the poets. In him, perhaps more than any other contemporary writer either of prose or verse, we see the highest spirit of this century, in its contrast with that of the preceding, summed up and condensed. Whereas the poetry of the former age had dealt mainly with the outside of things, or if it sometimes went further, did so with such a stereotyped manner and diction as to make it look like external work, Wordsworth everywhere went straight to the inside of things. Seeing in many things which had hitherto been deemed unfit subjects for poetry, a deeper truth and beauty than in those which had hitherto been most handled by the poets, he reclaimed from the wilderness vast tracts that had been lying waste, and brought them within the poetic domain. In this way he has done a wider service to poetry than any other poet of his time, but since him no one has arisen of spirit strong and large enough to make full proof of the liberty he bequeathed. The same freedom, and by dint of the same powers, he won for future poets with regard to the language of poetry. He was the first who, both in theory and practice, entirely shook off the trammels of the so-called poetic diction, which had tyrannised over English poetry for more than a century. This diction of course exactly represented the half-courtly, half-classical mode of thinking and feeling. As Wordsworth rebelled against this conventionality of spirit, so against the outward expression of it. The whole of the stock phrases and used-up metaphors he discarded, and returned to living language of natural feeling, as it is used by men, instead of the dead form of it which had got stereotyped in books. And just as in his subjects he had taken in from the waste much virgin soil, so in his diction he appropriated for poetic use



a large amount of words, idioms, metaphors, till then by the poets disallowed. In doing so, he may here and there have made a mistake, the homely touching on the ludicrous, as in the lines about the washing-tub and some others, long current in the ribaldry of critics. But, bating a few almost necessary failures, he did more than any other by his usage and example to reanimate the effete language of poetry, and restore to it healthfulness, strength, and feeling. His shorter poems, both the earlier and the later, are, for the most part, very models of natural, powerful, and yet sensitive English; the language being, like a garment, woven out of, and transparent with, the thought. In the world of nature, to be a revealer of things hidden, the sanctifier of things common, the interpreter of new and unsuspected relations, the opener of another sense in men; in the moral world, to be the teacher of truths hitherto neglected or unobserved, the awakener of men's hearts to the solemnities that encompass them, deepening our reverence for the essential soul, apart from accident and circumstance, making us feel more truly, more tenderly, more profoundly, lifting the thoughts upward through the shows of time to that which is permanent and eternal, and bringing down on the transitory things of eye and ear some shadow of the eternal, till we

"feel through all this fleshly dress,  
Bright shoots of everlastingness"—

this is the office which he will not cease to fulfil as long as the English language lasts." Separate notices of most of the poems named will be found under their respective headings. See also ARMENIAN LADY'S LOVE, THE; ARTEGAL AND ELIDURE; BROUGHAM CASTLE; BURNS, AT THE GRAVE OF; CUMBERLAND POET, THE; FOUNTAIN, THE; HART-LEAP WELL; INTIMATIONS OF IMMORTALITY; PRELUDE, THE; ROB ROY'S GRAVE; WHITE DOE OF RYLSTONE, THE.

"Work like madness on the brain."  
See "WROTH WITH ONE WE LOVE."

"Work (The) goes bravely on." An expression occurring in CIBBER's version of Shakespeare's *Richard III.*, act iii., scene 1.

**Work without Hope.** A lyric, composed on February 21, 1827, by SAMUEL TAYLOR COLERIDGE. "What more," asks Swinburne, "could be left to hope for when the man could already do such work?"

**Workes of a Young Wyt:** "trust up with a Fardell of prettio Fancies;" "whereunto is joined an odde Kinde of Wooing with a Banquet of Confettes," by NICHOLAS BRETON (1558—1624); published in 1577, and containing curious and picturesque descriptions of contemporary life and manners.

"Working-day world, This."—*As You Like It*, act i., scene 3.

**World, A History of the,** by Sir WALTER RALEIGH, was published in 1614. See RALEIGH.

**World and the Child, The.** A "proper new interlude, otherwise called *Mundus et Infans*," it sheweth of the estate of childhood and manhood;" printed in July, 1522. "As a specimen," says Collier, "of our ancient moralities, it is of an earlier date and in several respects more curious than almost any other piece" in Dodsley's collection (see Carew Hazlitt's edition).

**World at Westminster, The:** "a periodical publication, by Thomas Brown the Younger," i.e., THOMAS MOORE, the poet, published during the year 1816.

**World before the Flood, The.** A poem, in the heroic couplet, by JAMES MONTGOMERY (1771—1854), published in 1813, and consisting of ten short cantos, in which the writer describes "the antediluvian patriarchs in their Happy Valley, the invasion of Eden by the descendants of Cain, the loves of Javan and Zillah, the translation of Enoch, and the final deliverance of the little band of patriarchs from the hands of the giants."

**World in the Sun and Moon, A History of the,** by CYRANO DE BERGERAC (*Histoire Comique des Etats et Empires de la Lune*), was translated by Thomas St. Serf in 1659; by A. Lovell in 1687; and by S. Derrick in 1753. This fantastic romance suggested many passages in Swift's *Gulliver's Travels*, Fontenelle's *Plurality of Worlds*, and Voltaire's *Micromegas*. See Dunlop's *History of Fiction*.

"World is all a fleeting show, This."  
A sacred song by THOMAS MOORE.

"World knows nothing of its greatest men, The." A line in Sir HENRY TAYLOR's dramatic poem, *Philip Van Artevelde* (q.v.).

"World must be peopled, The."—*Much Ado About Nothing*, act ii., scene 3.

**World, The.** A lyric by FRANCIS, Lord BACON, printed in *Reliquiæ Wottonianæ* (q.v.). See Spedding's edition of Bacon's *Works* and Hannah's *Courtly Poets*. See "WORLD'S A BUBBLE," &c.

**World, The.** A series of prose essays and sketches, edited by EDWARD MOORE (1712—1752), who included among his assistant contributors Lord Chesterfield. A weekly journal with this title was started in 1874.

"World (The) had wanted many an idle song."—POPE, *Epistle to Dr. Arbuthnot*, line 28.

"World (The) is too much with us; late and soon." A sonnet by WILLIAM WORDSWORTH:—

"Getting and spending, we lay waste our powers."

"World (The) is very odd, we see."  
From a lyric in *Dipsychus* (q.v.), by ARTHUR HUGH CLOUGH (1819—1861).



"World (The) was all before them where to choose their place of rest."—*Paradise Lost*, book xii., line 646.

**World and the Chylde, The.** A moral play, which came from the press of Wynkyn de Worde, in 1522, but, from internal evidence, would appear to have been written before the close of the reign of Henry VII. Man is here represented in five stages of life,—infancy, when he is called Infans; boyhood, when he is called Wanton; youth, when he is called Lust-and-liking; maturity, when he is called Manhood; and infirmity, when he is called Age; in each of which conditions he is supposed to pass a number of years, and experience many adventures, until at last Age is converted to Grace, and is then styled Repentance.

"Worldly-wise." See "WISELY WORLDLY."

**Worldly-Wiseman, Mr.,** in BUNYAN'S *Pilgrim's Progress*, is one who endeavours to dissuade Christian from continuing his journey to the Celestial City.

"World's a bubble (The) and the life of man Less than a span." Opening lines of a lyric on *The World* (q.v.), written by Lord BACON (1561—1626); "a fine example," says Palgrave, "of a peculiar class of poetry,—that written by thoughtful men who practised this art but little."

"World's a stage, All the." See "ALL THE WORLD'S A STAGE."

**World's Hydrographical Description, The.** A work by JOHN DAVIS, the Elizabethan navigator (d. 1605), "wherein," as the title-page informs us, "is proved not only by authoritie of writers, but also by late experience of travellers, and reasons of substantiall probabilitie, that the worlde in all his zones, clymats, and places, is habitable and inhabited, and the seas likewise universally navigable, without any naturall annoyance to hinder the same; whereby appears that from England there is a short and speedie passage into the South Seas to China, Malucca, Phillipina, and India, by northerly navigation, to the renowne, honour, and benefit of her majestie's State and Commonalty."

"World's mine oyster, The." — *The Merry Wives of Windsor*, act ii., scene 2.

**World's Olio, The.** A work by MARGARET, Duchess of NEWCASTLE (1624—1673), which appeared in 1655.

"Worm i' the bud, Like a."—*Twelfth Night*, act ii., scene 4.

"Worm (The), the canker, and the grief." See BYRON'S verses *On His Thirty-Sixth Birthday*.

"Worm will turn, The smallest."—*King Henry VI.*, part 3, act ii., scene 2.

**Wornum, Ralph Nicholson**, writer on art (b. 1812), has published *A Sketch of the History of Painting* (1847 and 1859), *The Analysis of Ornament* (1856 and 1860), *A Biographical Catalogue of the Principal Italian Painters* (1855), *Epochs of Painting* (1864), *A Life of Holbein* (1867), and other works.

"Worse for wear, The."—COWPER, John Gilpin.

"Worship (The) of the world, but no repose."—SHELLEY, *Hellas*.

**Worsley, Philip Stanhope**, is the author of a translation of the *Iliad* of Homer (1865), and of *Poems and Translations* (1863).

**Worsley, Sir Richard**, historian (b. 1751, d. 1805), wrote *The History of the Isle of Wight* (1781), and *Museum Worsleianum* (1794—1803). See Savage's *Librarian*.

"Worst-humour'd muse, The." See WHITEFOORD, CALEB.

**Worthies of England, The History of the.** See FULLER, THOMAS.

**Wotton, Edward, M.D.**, naturalist (b. 1492, d. 1555), was the author of *De Differentiis Animalium* (1552).

**Wotton, Sir Henry**, diplomatist, poet, and miscellaneous writer (b. 1568, d. 1639), wrote *The Elements of Architecture* (1624); *Ad Regem e Scotia reducem Henrici Wottonii Plausus et Vota* (1633); *A Parallel between Robert late Earl of Essex and George late Duke of Buckingham* (1641); *A Short View of the Life and Death of George Villiers, Duke of Buckingham* (1642); *The State of Christendom* (1657); and *Panegyrick of King Charles, being Observations upon the Inclination, Life and Government of our Sovereign Lord the King*. The *Reliquiæ Wottonianæ* (q.v.), containing *Lives, Letters, Poems, with Characters of Sundry Personages, and other incomparable Pieces of Language and Art by Sir Henry Wotton, Kt.*, appeared in 1651. The *Poems* were edited by Dyce for the Percy Society, and by Dr. Hannah in 1845. See the *Life* by Izaak Walton, Wood's *Athenæ Oxonienses*, and Brydges' *British Bibliographer*. See BOHEMIA, &c.

**Wotton, Sir Henry, Elegy on**, by ABRAHAM COWLEY (1618—1667); characterised by Johnson as "vigorous and happy; the series of thoughts is easy and natural, and the conclusion is elegant and forcible."

**Wotton, William, D.D.**, miscellaneous writer (b. 1666, d. 1726), published *Reflections upon Ancient and Modern Learning* (1694); a *History of Rome* (1701); *Miscellaneous Discourses relating to the Traditions and Usages of the Scribes and Pharisees, in our Saviour Jesus Christ's Time* (1718); a *Discourse on the Confusion of Language at Babel* (1730); *A Short View of Hickes' Thesaurus, translated into English* (1735); and other works.



**"Would you know what's soft? I dare."** First line of a song by THOMAS CAREW (1589—1639).

**"Wounded snake, drags its slow length along, That, like a."** A description applied to the "needless Alexandrine," in line 158 of POPE's *Essay on Criticism*.

**Wounds of Civill War, The:** "lively set forth in the true Tragedies of Marius and Seilla," by THOMAS LODGE (1555—1625); printed in 1594, and written in blank verse. It has been reprinted in Dodsley's *Old Plays*.

**Wozenham, Miss.** The lodging-house keeper in DICKENS's Christmas stories of *Mrs. Lirriper's Lodgings* (q.v.) and *Mrs. Lirriper's Legacy*.

**Wraburn, Eugene.** A character in DICKENS's *Our Mutual Friend* (q.v.).

**Wrangham, Francis,** Archdeacon of Chester (b. 1769, d. 1843), was the author of *Poems* (1795); *The British Plutarch* (1812); *Humble Contributions to a British Plutarch* (1816); *Scraps* (1816); *Sermons* (1816); *Tracts* (1816); *Sertum Cantabrigiense* (1824); *The Pleiad* (1828), (q.v.); *A Few Epigrams*; an edition of Plutarch; and other works.

**Wraxall, Sir Nathaniel,** miscellaneous writer (b. 1751, d. 1831), was the author of *Memoirs of the Kings of France of the House of Valois* (1777); *A History of France from the Accession of Henry III. to the Death of Louis XIV.* (1795); *Memoirs of the Courts of Berlin, Dresden, Warsaw, and Vienna* (1797); and *Historical Memoirs of his Own Time* (1815), a supplementary volume of which appeared in 1836.

**Wray, Enoch.** The hero of CRABBE's poem of *The Village Patriarch*.

**"Wreathed smiles."** See "NODS AND BECKS."

**Wren, Jenny.** A maker of dolls' dresses, in DICKENS's story of *Our Mutual Friend* (q.v.). See FLEDGEBY, FASCINATION.

**"Wretched are the wise, The only."** A line in PRIOR's verses *To Charles Montague*.

**"Wretches hang, that jurymen may dine, And."** Line 22, canto iii., of POPE's *Rape of the Lock* (q.v.).

**Wrexhill, The Vicar of.** See VICAR OF WREXHILL, THE.

**Wright, Thomas,** literary antiquary and editor (b. 1810, d. 1877), published *Queen Elizabeth and her Times* (1838); *England under the House of Hanover* (1848); *The Celt, The Roman, and the Saxon* (1852); *Domestic Manners in England during the Middle Ages* (1861); *Essays on Archaeological Subjects* (1861); *A History of Caricature and the Grotesque in Literature and Art* (1865); *Woman-kind in Western Europe* (1869); and other works;

besides editions of *The Canterbury Tales*, *The Vision of Piers Plowman*, and other classics, and numerous contributions to magazines and reviews.

**"Wrinkled care."**—MILTON, *L'Allegro*.

**"Write about it, goddess, and about it."**—POPE, *The Dunciad*, book iv., line 232.

**"Write me down an ass, O that he were here to."**—*Much Ado about Nothing*, act ii., scene 4.

**Writing Schoole-master, The,** by PETER BALES (1547—about 1610); "containing three Bookes in one—the first, teaching swift Writing; the second, true Writing; the third, faire Writing;" published in 1590. This work is also called *Brachygraphy*.

**"Written on the day that Mr. Leigh Hunt left prison."** A sonnet by JOHN KEATS.

**Wronghead, Sir Francis.** A character in the comedy of *The Provoked Husband* (q.v.).

**"Wroth with one we love, And to be."** A line in COLERIDGE's poem of *Christabel* (q.v.). The couplet runs:—

"And to be wroth with one we love  
Doth work like madness on the brain."

**Wulfstan, Bishop of Worcester** (d. 1013). See the *Biography* of this writer by William of Malmesbury. See, also, Wright's *Biographia Britannica*.

**Wuthering Heights.** A novel by EMILY BRONTË (1818—1848), published in 1847.

**Wyatt, Sir Thomas,** diplomatist, poet, and prose writer (b. 1503, d. 1542), wrote various songs and lyrics, which first appeared in Tottel's *Miscellany* (q.v.) in 1557. His *Poems* were published, with a *Memoir*, in 1831, and are included in Chalmers's *Collection of the Poets*. See also Hannah's *Courtly Poets*. "The genius of Sir Thomas Wyatt," says Campbell, "was refined and elevated, but his poetry is sententious and sombrous, and in his lyrical effusions he studied terseness rather than suavity." He is referred to in Tennyson's *Queen Mary*, where his son is represented as saying of him:—

"Courtier of many courts, he loved the more  
His own gray towers, plain life and letter'd peace,  
To read and rhyme in solitary fields;  
The lark above, the nightingale below,  
And answer them in song."

**Wycherley, William,** dramatist and poet (b. 1640, d. 1715), wrote *Love in a Wood* (1672); *The Gentleman Dancing Master* (1673); *The Country Wife* (1675), (q.v.); and *The Plain Dealer* (1677), (q.v.). His *Works in Prose and Verse* were revised and published by Theobald in 1728; and his plays were published with those of Congreve, Vanbrugh, and Farquhar, in 1842. His *Miscellany Poems* appeared in 1704.

**Wycliffe, John,** religious reformer (b. 1324, d. 1384), wrote *Wycliffe's Wycket* (q.v.), (1546); *The True Cope of a Prolog* written about two C Years



past by John Wyckliffe, the original whereof is founde in an old English Bible, betwixt the Olde Testament and the Newe (1550); *Two Short Treatises against the Orders of the Begging Friars*, edited, with a Glossary, by Dr. James (1608); *The Last Age of the Church*, now first printed from a Manuscript in the University Library, Dublin, edited, with notes, by Dr. Todd (1840); *An Apology for Lollard Doctrines, attributed to Wickliffe*, now first printed from a MS., with an introduction and notes, by Dr. Todd (1842); *Tracts and Treatises of John de Wyckliffe, D.D., with selections and translations from his Manuscripts and Latin Works, with an introductory memoir by Robert Vaughan, D.D.* (1845); and various other pieces which have not come down to us. See, also, the publications of the Wycliffe Society; *Fasciculi Zizaniorum Magistri Johannis Wycliff*, edited by W. W. Shirley (1858); the *Life* by P. F. Tytler (1826); the *Life* by Le Bas (1823); and the *Life* in Foxe's *Acts and Monuments*, which is also given in vol. i. of Wordsworth's *Ecclesiastical Biography*. Wycliffe's *Select English Works* were edited by T. Arnold in 1871. See BIBLE, THE; EVANGELIC DOCTOR, THE; MORNING STAR OF THE REFORMATION, THE; TRIALOGUS.

**Wycliffe, Wilfrid**, in Sir WALTER SCOTT's *Rokeby* (q.v.), is in love with Matilda, heir of Rokeby's Knight.

**Wycklyffe's Wycket**: "whyche he made in Kyng Ryeards Days the Secound in the Yere of our Lorde God M.CCC.XIV;" "a learned and godly treatise of the Sacrament," first printed in 1546.

**Wye, The Banks of**. A poem by ROBERT BLOOMFIELD, written about 1822.

**Wyl Bucke his Testament**. Attributed to JOHN LACY (d. 1681), and consisting of ten stanzas. The remainder of the tract is occupied with recipes for dressing various joints, and for making savoury dishes out of a buck or doe. It is reprinted in Halliwell-Phillipps' *Contributions to the Literature of the Sixteenth and Seventeenth Centuries*.

**Wyll of the Devyll, The**: "with his ten detestable Commandments; whereunto is adjoynd a Dyet for dyvers of the Devylles Dearlings, commonly called Dayly Dronkardes," by GEORGE GASCOIGNE; reprinted in 1815. See DELICATE DIET, &c.

**Wynter, Andrew, M.D.**, miscellaneous writer (b. 1819, d. 1876), was the author of *Sketches of Town and Country Life* (1855), afterwards republished as *Our Social Bees* (1861), *Curiosities of Civilization, Subtle Brains and Lissom Fingers*, and various other volumes, besides contributions to periodical literature.

**Wyntershyll, William** (d. about 1424), was a monk of St. Albans, and wrote a *Chronicle*.

**Wyntoun, Andrew**, ehronieler (circa 1395—1420), wrote, in metre, *The Orygynale Cronykil of Scotland* which was edited, with notes and glossary,

by David Macpherson, in 1795. See ORYGYNAL CRONYKIL.

**Wyoming, Gertrude of**. See GERTRUDE OF WYOMING.

## X

**Xanadu**. The name of a city referred to in COLERIDGE's poem of *Kubla Khan* (q.v.). It is an altered form of Xaindu, the name given to the residence of the Khan Kublai in Purchas's *Pilgrimage*.

**Xenophon**. English translations of the works of this Greek historian have been published by Bradley, Cowper, Denham, Fielding, Graves, Morris, Moyle, Smith, Spelman, Watson, Wellwood, and others. The best edition is that by Stephens. See also the *Ancient Classics for English Readers*.

**Xury**. A Moresco boy and servant to Robinson Crusoe, in DEFOE's work of the latter name (q.v.).

## Y

**Yahoos, The**, in SWIFT's *Gulliver's Travels* (q.v.), are a race of beings with the form of men and the nature of brutes, who are subject to the Houyhnhnms, a race of horses who are endowed with reason.

**Yair, J.** The editor of a collection of Scottish songs entitled *The Charmer* (1749—51).

**Yalden, Thomas**, poet (b. 1671, d. 1736), was the author of *Hymns to Light and To Darkness*, and other pieces. See NAMUR, ODE ON THE CAPTURE OF.

**Yankee, A.** The *nom de plume* under which RICHARD GRANT WHITE (b. 1822), the Shakespearian commentator, contributed a series of letters on American affairs to *The Spectator*.

**Yarico**. See INKLE, MR. THOMAS.

**Yarrington, Robert**. See CHILDREN IN THE WOOD, THE; TWO TRAGEDIES IN ONE.

**Yarrow, The Braes of**. See BRAES OF YARROW, THE.

**Yarrow Unvisited**. A lyric by WILLIAM WORDSWORTH (1770—1850), written in 1803. *Yarrow Visited* was composed eleven years after, in September, 1814; *Yarrow Revisited*, in 1831.

**Yates, Edmund Hodgson**, novelist and journalist (b. 1831), has written, among many novels, *Broken to Harness* (1864), *Running the Gauntlet* (1865), *Kissing the Rod* (1866), *Black Sheep* (1867), and *Wrecked in Port* (1869). He was for several years the editor of *Temple Bar*, and has been an extensive contributor to periodical literature.



**"Ye banks and braes and streams around."** The first line of *Highland Mary*, song by ROBERT BURNS (1759—1796).

**"Ye banks and braes o' bonnie Doon."** First line of *The Banks o' Doon*, a song by ROBERT BURNS (1759—1796), which first appeared in Johnson's *Museum*. A simpler, and undoubtedly a finer version, is that beginning—

"Ye flowery banks o' bonnie Doon,"

which was composed in 1787, while the author sat, sad and solitary, by the side of a fire in a little country inn, drying his wet clothes.

**"Ye Gentlemen of England."** An old English ballad (authorship unknown), of which Rossetti says, that it would be difficult to find anything which in stately, noble, and thoroughly popular structure and melody, comes closer to the ideal of a patriotic song.

**"Ye Mariners of England."** The first line of a song written at Altona, in 1800, by THOMAS CAMPBELL (1777—1844), and entitled "Alteration of the Old Ballad *Ye Gentlemen of England*, composed on the prospect of a Russian War." The first four lines are:—

"Ye mariners of England,  
That guard our native seas;  
Whose flag has braved a thousand years,  
The battle and the breeze."

**Yeast: "a Problem."** A novel by the Rev. CHARLES KINGSLEY (1819—1875), published in 1848, and reprinted in 1856. "The title indicates the epoch and the character of the work—one in which, on a limited canvas, are painted side by side the spiritual perplexities of a certain higher class of minds, and the, in many respects, menaeing aspects of the rural population as it then was."

**"Yellow autumn, wreathed with nodding corn."**—BURNS, *The Brig o' Ayr*.

**"Yellow leaf, My days are in the."** First line of a verse in BYRON's lines *On his Thirty-Sixth Year*:—

"The flowers and fruits of love are gone,  
The worm, the canker, and the grief  
Are mine alone."

See "SEAR, THE YELLOW LEAF, THE."

**"Yellow primrose (A) was to him."**  
See "PRIMROSE BY THE RIVER'S BRIM, A."

**"Yellow to the jaundiced eye, All looks."**—POPE, *Essay on Criticism*, Part II., line 359.

**Yellow-haired Laddie, The.** A song by ALLAN RAMSAY.

**Yellowley, Triptolemus,** in Sir WALTER SCOTT's *Pirate*, is "an agricultural enthusiast, of mixed Scottish and Yorkshire blood." Mistress Barbara and old Jasper Yellowley are also characters in the same novel, and are the sister and father respectively of the above-named individual.

**Yellowplush, The Memoirs of Mr. C. J.** A series of humorous sketches, written in the character of a West-End footman, and contributed to *Fraser's Magazine*, by WILLIAM MAKEPEACE THACKERAY (1811—1863). They include "Miss Shum's Husband," "The Amours of Mr. Deuceace," "Foring Parts," "Mr. Deuceace in Paris," "Mr. Yellowplush's Ajew," "Skimmings from the 'Diary of George IV.," and "Epistles to the Literati"—the latter a fierce criticism upon Lord Lytton's play of *The Sea Captain* (q.v.).

**Yendys, Sydney.** The *nom de plume* of SYDNEY DOBELL (1824—1874), in the publication of some of his earlier poetry, e.g., *The Roman, a Dramatic Tale* (1850). "Yendys" is, of course, Sydney written backwards.

**Yeo, Salvation,** in CHARLES KINGSLEY's novel of *Westward Ho!* is a stern warrior, admirable seaman and gunner, true comrade, Spaniard-hating and God-fearing Englishman, intended as an embodiment of English Puritanism in the days of Elizabeth.

**Yeoman's Tale, The,** in *The Canterbury Tales*, is that of a canon who, having borrowed one mark of a priest for three days, and repaid him punctually, proceeded to beguile him by jugglery into the belief that he knew how to make silver; whereupon the priest gave forty pounds for the secret, which turned out valueless, and he never saw the canon any more. See Morley's *English Writers*.

**Yes and No:** "a Tale of the Day," by the first Marquis of NORMANBY (1797—1863).

**"Yes! in the sea of life enlisted."**—"To Marguerite," in *Switzerland* (q.v.); a lyric by MATTHEW ARNOLD (b. 1822).

**Yes, The Lady's.** Verses by ELIZABETH BARRETT BROWNING (1809—1861):—

"And her Yes, once said to you,  
Shall be yes for evermore."

**Yesterday, To-day, and For Ever.** A poem in twelve books by EDWARD HENRY BICKERSTETH (b. 1825), published in 1866.

**"Yielding marble of her snowy breast, The."**—WALLER, *Lines on a Lady*, line 12.

**Yniol.** The father of Enid (q.v.) in TENNYSON's *Idylls of the King*.

**Yonge, Charles Duke,** Professor of English Literature and History (b. 1812), has published *A History of England to the Peace of Paris, 1856*; *A Life of the Duke of Wellington*; *A History of the British Navy*; *A History of France under the Bourbons*; *Three Centuries of Modern History*; *A History of the English Revolution of 1688*; and other works.

**Yonge, Charlotte Mary,** novelist and miscellaneous writer (b. 1823), has published, among many works of fiction, *The Heir of Redcliffe* (1853); *Heartsease* (1854); *The Daisy Chain* (1856); *Dynecor Terrace* (1857); *The Trial: More Links of*



*the Daisy Chain* (1864); *The Young Stepmother* (1864); *The Clover Woman of the Family* (1865); *The Dove in the Eagle's Nest* (1866); *The Chaplet of Pearls* (1868); *Lady Hester* (1873); and *The Three Brides* (1876); *Woman-Kind* (1876); besides a *History of Christian Names*, a *Life of Bishop Patten*, *Landmarks of History*, *Stories of English History*, and many other volumes.

**Yorick**, in *Hamlet* (q.v.), was jester to the King of Denmark. "Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy" (act v., scene 1). See next paragraph.

**Yorick**, in Sterne's novel of *Tristram Shandy* (q.v.), is an Englishman, who is represented as of Danish origin, and as being descended from the Yorick (q.v.) of Shakespeare. "Yorick," says Sir Walter Scott, "the lively, witty, sensitive, and heedless parson, is the well-known personification of Sterne himself, and undoubtedly, like every portrait of himself drawn by a master of the art, bore a strong resemblance to the original. Still, there are shades of simplicity thrown into the character of Yorick, which did not exist in that of Sterne."

**Yorke, Oliver**. The pseudonym, at one time, of the editor of *Fraser's Magazine* (first assumed by FRANCIS MAHONY), in which appeared Carlyle's *Sartor Resartus*. Frequent references occur in that work to the said Oliver Yorke; as also in the entertaining *Reliques of Father Prout*.

**Yorkshire Tragedy, A**. A play performed at the Globe Theatre, in 1604, and four years afterwards printed with Shakespeare's name as author. It is probable that the poet revised it for the stage. Both Dyce and Collier are of opinion that it contains passages which can only have proceeded from his pen.

**"You ask me why, tho' ill at ease."**  
A lyric by ALFRED TENNYSON, containing his famous eulogium upon Britain as

"The land that freemen till,  
That sober-suited Freedom chose,  
The land where, girt by friends or foes,  
A man may speak the thing he will."

**"You meaner beauties of the night."**  
First line of a lyric by Sir HENRY WOTTON *On His Mistress, the Queen of Bohemia* (q.v.).

**"You might have won the poet's name."** A lyric by ALFRED TENNYSON addressed to his elder brother Charles (see TURNER, CHARLES TENNYSON), and a fine outburst against "the scandal and the cry" which so often greet a great man at his death—

"Proclaim the faults he would not show,  
Break lock and seal: betray the trust:  
Keep nothing sacred: 'tis but just  
The many-headed beast should know."

**"You must wake and call me early,  
call me early, mother dear."**—*The May Queen*, by ALFRED TENNYSON.

**Young Admirall, The**. "A poem," or tragi-comedy, by JAMES SHIRLEY (1594—1666), published in 1637. It is referred to by Evelyn in his *Diary*.

**Young Beichan**. See BEICHAN, YOUNG.

**"Young Ben he was a nice young man."**—*Faithless Sally Brown*, by THOMAS HOOD.

**Young Duke, The**. A novel, by BENJAMIN DISRAELI (q.v.), published in 1831.

**Young, Edward**, poet, dramatist, and prose writer (b. 1684, d. 1765), wrote *The Last Day* (1713), (q.v.); an *Epistle to the Right Honourable Lord Landsdowne* (1713); *The Forge of Religion: or, Vanquished Love* (1713); *On the late Queen's Death, and his Majesty's Accession to the Throne* (1714); a *Paraphrase on the Book of Job* (1719); *Busiris, King of Egypt*, a tragedy (1719); *The Revenge*, a tragedy (q.v.), (1721); *The Universal Passion* (q.v.); *Ocean, an Ode* (q.v.), (1728); *The Brothers*, a tragedy (1728); *A Fine Estimate of Human Life* (1728); *An Apology for Princes: or, the Reverence due to Government* (1729); *Imperium Pelagi, a Naval Lyric* (1730); *Two Epistles to Mr. Pope concerning the Authors of the Age* (1730); *The Foreign Address* (1734); *The Complaint: or, Night Thoughts on Life, Death, and Immortality* (1742); *The Consolation, to which is annexed some Thoughts occasioned by the present Juncture* (1745); *The Centaur not Fabulous* (1755); *An Essay on the Writings and Genius of Pope* (1756); *Conjectures on Original Composition, in a Letter to the Author of Sir Charles Grandison* (1759); and *Resignation, in Two Parts* (1762). His *Works* were published in 1757, and, with a *Life* of the author, in 1802; his *Poetical Works*, with a *Memoir* by the Rev. J. Mitford, in 1834, and again in 1841; his *Works, Poetical and Prose*, with a *Life* by Doran, in 1851; and his *Poetical Works*, edited, with a *Life*, by Thomas, in 1852. "Of Young's poems it is difficult to give any general character, for he has no uniformity of manner: one of his pieces has no great resemblance to another. He began to write early and continued long, and at different times had different modes of poetical excellence in view. His numbers are sometimes smooth and sometimes rugged; his style is sometimes concatenated and sometimes abrupt; sometimes diffusive and sometimes concise. His plans seem to have started in his mind at the present moment; and his thoughts appear the effect of chance, sometimes adverse, and sometimes lucky, with very little operation of judgment." "Young," says the first Lord Lytton, "is not done justice to, popular as he is with a certain class of readers. He has never yet had a critic to display and make current his most peculiar and emphatic beauties. He is of all poets the one to be studied by a man who is about to break the golden chains that bind him to the world—his gloom does not then appal or deject: the dark river of his solemn genius sweeps the thoughts onwards to eternity." See COMPLAINT, THE; IMPERIUM PELAGI; RELIGION, THE FORCE OF.



**"Young idea how to shoot, To teach."**  
See "REAR (To) THE TENDER THOUGHT."

**Young, Matthew**, Bishop of Clonfert and Kilmaednach (b. 1750, d. 1800), wrote *An Analysis of the Principles of Natural Philosophy, An Essay on the Phenomena of Sounds*, and other works. See *The Gentleman's Magazine*, vol. lxx.

**Young, Patrick**, Scottish scholar (b. 1584, d. 1652), published an edition of the two epistles of Clemens Romanus, and assisted Reed in the Latin translation of the works of James VI. He also contributed to Walton's Polyglot Bible annotations on the Old Testament down to Numbers xv.

**Young, Sir William** (b. 1750, d. 1815), colonial governor and miscellaneous writer, was the author of *The Spirit of Athens* (1779), afterwards expanded into *The History of Athens, politically and philosophically considered* (1786).

**Young Waters.** A Scottish ballad, in which covert allusion is apparently made to the indiscreet partiality which Queen Anne of Denmark is said to have shown for the "bonny Earl of Murray."

**"Your 'if' is your only peacemaker ;**  
much virtue in 'if'."—*As You Like It*, act v., scene 4.

**Youth and Age.** A poem by SAMUEL TAYLOR COLERIDGE (1772—1834). "This," says Leigh Hunt, "is one of the most perfect poems, for style, feeling, and everything, that ever was written."

**"Youth at the prow, and Pleasure at the helm."**—GRAY, *The Bard*.

**Youth, My Lost.** A poem by HENRY WADSWORTH LONGFELLOW (b. 1807), containing the familiar refrain:—

"A boy's will is the wind's will,  
And the thoughts of youth are long, long thoughts."

**Youth of Nature, The.** A lyric by MATTHEW ARNOLD (b. 1822); companion piece to *The Youth of Man*, by the same author.

**Youth, The Interlude of.** A moral play of the Reformation, printed by John Waley, of London, between 1547 and 1558. Collier describes it as decidedly a Roman Catholic production, and has little doubt that it made its appearance during the reign of Mary. It details the temptations that Youth suffers from the importunities of Pride and Lechery, who are finally defeated by the more effective counsel of Charity and Humility. The piece is one of the most humorous of its kind. It is included in Carew Hazlitt's edition of Dodsley's *Old Plays*.

**Youth's Glory and Death's Banquet.** A tragedy, in two parts, by MARGARET, Duchess of NEWCASTLE (1621—1673).

**Youwarkoe.** The heroine of *The Life and Adventures of Peter Wilkins* (q.v.), by ROBERT PALTOCK (q.v.). She is one of a nation of flying

men and women, "glunms" and "gawreys," who inhabit Nosmmbdsgrutt, and who propel themselves through the air by means of an apparatus called a "graundee." When first discovered by the hero, "she had a sort of brown chaplet, like lace, round her head, under and about which her hair was tucked up and twined; and she seemed to be clothed in a thin hair-coloured silk garment. . . . She felt to the touch in the oddest manner imaginable; for while in one respect it was as though she had been cased in whalebone, it was at the same time as soft and warm as if she had been naked."

**Ypodigma Neustriæ.** See WALSHINGHAM, THOMAS.

**Ypotis, The Lamentations of the Child,** figures in the inventory of books belonging to John Paston in the reign of Edward IV. See PASTON LETTERS, THE.

**"Yt fell abowght the Lamassetyde."**  
First line of the ballad of *The Battle of Otterbourne* (q.v.).

**Ywain and Gawain.** A romance, supposed by Warton to have been written in the reign of Henry VI. A Welsh version is in the *Mabinogion* (q.v.). Warton gives copious extracts.

## Z

**Zadkiel.** The pseudonym under which Lieutenant RICHARD THOMAS MORRISON published his famous Almanacs.

**Zadoc**, in DRYDEN'S *Absalom and Achitophel* (q.v.), is intended for William Sancroft (q.v.), Archbishop of Canterbury.

**Zanga.** The hero of YOUNG'S tragedy of *The Revenge* (q.v.).

**Zanoni.** The title and the name of the hero of a novel by EDWARD, Lord LYTON (1805—1873), published in 1842, and characterised by him as the "well-loved work of his mature manhood."

**Zapolya.** "A Christmas Tale, in two parts," by SAMUEL TAYLOR COLERIDGE (1772—1834), published in 1818; in which, says Swinburne, there is "little enough indeed of high dramatic quality, but a native grace which gives it something of the charm of life. The song of Glycine is one of the brightest bits of music ever done into words."

**Zara.** A "captive Queen" in CONGREVE'S tragedy of *The Mourning Bride* (q.v.).

**Zara.** A tragedy by AARON HILL (1685—1750), founded on a work by Voltaire.

**Zarah, The Secret History of Queen.** A work by Mrs. DE LA RIVIÈRE MANLEY (1672—1724), in which the story of Sarah, Duchess of Marlborough, is told with remarkable freedom;



the mother of the duchess, whose maiden name was Jonnings, figuring as Jenisa.

**Zarca.** Father of Fedalna, in GEORGE ELIOT's dramatic poem of *The Spanish Gypsy* (q.v.).

**Zastrozzi.** A novel written by PERCY BYSSHE SHELLEY (1792—1822) before his seventeenth year. "It is a wild story," says Rossetti, "of a virtuous Virezzi, persecuted and ruined by the effervescent passion of a 'guilty siren,' Matilda, Countess de Laurentini, in league with a mysterious and dark-browed Zastrozzi, who has, in chapter the last, a family grudge to clear off. Some deep-buried romance named *Zofloya*: or, *the Moor*, is recorded to have been the model of *Zastrozzi*."

**"Zealand, Some traveller from New."**  
See "NEW ZEALAND, SOME TRAVELLER FROM."

**Zelica.** The heroine of MOORE's poem, *The Veiled Prophet of Khorassan*, in *Lalla Rookh* (q.v.).

**Zeluco:** "Various Views of Human Nature, taken from Life and Manners, foreign and domestic." A novel by Dr. JOHN MOORE (1730—1802), published in 1789. The scene of the story is chiefly laid in Italy, and the hero is a sort of Count Fathom (q.v.), who has been endowed with sufficient graces to be fascinating.

**Zenophon.** See XENOPHON.

**Zephon,** in MILTON's *Paradise Lost* (q.v.), is "a strong and subtle spirit," "severe in youthful beauty." See ITHURIEL.

**Zerbino.** Friend of Orlando, in ARIOSTO's *Orlando Furioso*.

**"Zig-zag manuscript."** — COWPER, *The Task*, book ii., "The Timepiece."

**Zimri,** in DRYDEN's *Absalom and Achitophel* (q.v.), is intended for George Villiers, Duke of Buckingham, who had satirised Dryden in *The Rehearsal* (q.v.) as Bayes (q.v.).

**Zincali.** A prose work by GEORGE BORROW (b. 1803), giving "an account of the gipsies of Spain," with a collection of their songs and poetry, and a copious dictionary of their peculiar language. It was published in 1841.

**Zion, Mount.** See MOUNT ZION.

**Zodiac of Life, The.** A metrical translation by BARNABY GOOGE (q.v.) of the *Zodiaeus Vita* of Palingenius (Pier Angelo Manzoll); described by Warton as "a favourite performance." Three books of it appeared in 1560, six in 1561, and the whole twelve in 1565. To the first two editions the translator added separate poetical introductions. See Carew Hazlitt's *Handbook to Early English Literature*.

**Zohrab the Hostage.** An historical novel by JAMES MORIER (1780—1849), published in 1832. The scene is laid in the time of Aga Mohammed Shah, whose story has been told by Sir John Malcolm, and who is really the hero of the book, though that post is nominally assigned to Zohrab, an independent Mazanderini chief, who falls in love with Aga Mohammed's niece.

**Zoilus, The Life of.** A satire on Dennis the critic and Theobald the commentator, written by THOMAS PARNELL (1679—1718) at the request of the members of the Scriblerus Club (q.v.), with whom Dennis and Theobald were at variance. "Your Zoilus," wrote Pope, who was one of the club, "really transcends the expectation I had conceived of it." It appeared in 1717.

**Zoist, The.** A periodical started by Dr. JOHN ELLIOTSON in support of his physiological opinions. It was to Dr. Elliotson that Thackeray dedicated his *Pendennis* (q.v.).

**Zoonomia:** "or, the Laws of Organic Life," by ERASMUS DARWIN (1731—1802); published in 1794—6.

**Zophiel,** in MILTON's *Paradise Lost* (q.v.), is "of cherubim the swiftest wing."

**Zophiel:** "or, the Bride of Seven." A poem, in six cantos, by MARIA BROOKS (1795—1845), which was prepared for the press by Robert Southey, the poet, who called the author "the most impassioned and most imaginative of all poetesses." It appeared in 1825.

**Zoroas, On the Death of.** A poem in blank verse, by NICHOLAS GRIMBOLD (1519—1562), described as "a nervous and animated exordium."

**Zouch, Richard, LL.D.,** lawyer and judge (b. about 1590, d. 1660), was the author of a large number of legal works, and of a poem called *The Dove* (1613).

**Zouch, Thomas,** divine (b. 1737, d. 1815), was the author of *The Crucifixion*, a poem (1765); *Memoirs of the Life and Writings of Sir Philip Sidney*, sermons, and other works. He also edited, with a memoir of the author, Walton's *Lives* (1796).

**Zuleika.** The heroine in BYRON's poem of *The Bride of Abydos* (q.v.), in love with Selim:—

"Fair, as the first that fell of womankind . . .  
Soft, as the memory of buried love;  
Pure, as the prayer which Childhood wafts above . . .  
Such was Zuleika—such around her shone  
The nameless charms unmark'd by her alone—  
The light of love, the purity of grace,  
The mind, the Music breathing from her face,  
The heart whose softness harmonised the whole;  
And oh! the eye was in itself a Soul."















